MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 25, 1960
Volume 64 Number 1
IN THREE SECTIONS · THIS IS SECTION ONE

ITOA Fears Rise In Trailer Costs

(see page 8)

Fox Eyes Entry Into Toll-TV Field

(see page 14)

Recognize the young man in the Barker's outfit and fancy moustache? It's Jack Fitzgibbons, Jr., serving as general chairman of Variety Clubs' 33rd annual convention, which gets under way May 31 at the Royal York Hotel, Toronto.

editorial: Toll-TV—Tomorrow Is Too Late . . . *see page 3*

BLOCKBUSTERS ARE ROLLING AT 20th !!!

And the STARS in these BLOCKBUSTERS read like HOLLYWOOD'S WHO'S WHO!

They are:

MARILYN MONROE · BING CROSBY · PAUL NEWMAN · MONTGOMERY CLIFT
JOHN WAYNE · ERNIE KOVACS · SOPHIA LOREN · ALAN LADD
STEWART GRANGER · JOANNE WOODWARD · YVES MONTAND
TONY RANDALL · MILTON BERLE · FRANKIE VAUGHAN · LEE REMICK
VITTORIO DE SICA · PETER SELLERS · CAPUCINE · WILFRED HYDE-WHITE
DON MURRAY · MYRNA LOY · DOLORES MICHAELS · FABIAN
JILL ST. JOHN · MICHAEL RENNIE · FERNANDO LAMAS · LEON AMES
JO VAN FLEET · STUART WHITMAN · TUESDAY WELD
NICOLE MAUREY · DAVID HEDISON · DAN O'HERLIHY · CLAUDE RAINS
RAY STRICKLYN · RICHARD HAYDN · TREVOR HOWARD
DEAN STOCKWELL · WENDY HILLER · RICHARD BEYMER
TOM TRYON · VIVECA LINDFORS · PEGGY WOOD
JEFF MORROW · MARY URE · HEATHER SEARS
and introducing ELANA EDEN

SEE PAGES 4 and 5

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blockburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 1

MAY 25, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

TOLL-TV—TOMORROW IS TOO LATE

THE ARGUMENTS for toll-TV are a seemingly endless flow of quarters and halves and silver dollars, and such arguments can be pretty convincing.

We are not only a nation divided on the question of toll-TV, as the pollsters indicate, but an industry divided as well. Production in some circles considers it a promising new market for its wares. Even some exhibitors see in local franchises to operate toll-TV a natural extension of their boxoffice.

Spyros Skouras, reporting to 20th-Fox stockholders on that company's toll-TV plans, stressed the fact that the nation's theatres in order to survive must be assured clearance of up to seven years over the toll medium. We appreciate such concern for exhibitors but seriously doubt the legality of such a limitation. At best, it would mean merely a seven year reprieve for a declining industry.

Those with their roots and their hearts in the theatre business are convinced that toll-TV represents the greatest threat ever to their business and their practically one-purpose physical investment. That threat is as real if toll-TV should fail as it is if the experiment should succeed.

What will toll-TV mean to the entertainment media and to the social forces it must affect? The answers comprise the case for opponents of toll-TV.

MOVIES—We currently exist in a limited product situation. Any production boom stimulated by toll-TV would cater to toll-TV, eliminating the color, widescreen, epic scope, and technical developments that have brought theatre entertainment to its present high level. Add to this the fact that theatre closings on a large scale would destroy the jobs of thousands of Americans and darken the Main Streets of thousands of towns, and the picture becomes grimmer still. We have all witnessed the crippling economic effect of theatre closings. The whole town dies a little when a theatre closes. The activity that brought crowds to Main Street ceases forever, and merchants realize too late what a friend that brightly lit marquee really was.

FREE TV—Why give it away if you can charge for it? The best of free TV won't. What is left for the commercial medium will be attractive neither to viewer nor to advertiser. As for level of programming, the medium must go where the dollars are, and that is where the mass market is. Opera, ballet, legitimate stage shows will be no more plentiful than they are now. The show of real quality but limited appeal will be as rare as ever. Toll-TV is the small-screen medium's greatest enemy as well.

Indeed, toll-TV is destructive in the extreme. Its virtues are all of the "pie-in-the-sky" variety. The havoc it could wreak if tested nationally could be catastrophic whether it succeeded or failed. It could result in thousands of theatre closings long before a final decision on its worth could be forthcoming.

There are millions and millions of arguments for toll-TV and each one is a dollar. Your industry is seeking to muster the arguments against it, and some of those are dollars, too. ACE* is asking your support in a crisis so grave that you must not fail to give that support. The Joint Committee on Toll-TV seeks from $5 to $25 per theatre depending on size.

That's little enough to contribute to a struggle for survival, whether you are protecting your theatre or your job.

Tomorrow will always be one day too late, so act today.

**Send "War Chest" contributions to American Congress of Exhibitors, Joint Committee on Toll-TV, 1501 Broadway, New York.*

SELLING WITH IMPACT

IN ALMOST 50 years of following the fortunes and misfortunes of the motion picture business, we have seen a lot of promotional material. In all that time, however, nothing has come across our desk as a selling aid for a motion picture that was any more impressive than the press book sent out by Joe Levine for his "HERCULES UNCHAINED."

Whether or not this is the best press book ever is immaterial. The fact remains that it is the largest we can remember and one of the most effective selling aids we have ever seen.

More than anything else, this press book shows confidence in his film on the part of Levine, a distributor whose willingness to spend and spend to sell his wares to the public has become an industry byword.

This free-wheeling spending is no accident. Levine spends money to make money—for himself and for theatremen. The proof of his technique is in the fact that he hasn't missed yet.

SHOWMEN SHOW THEIR HEART

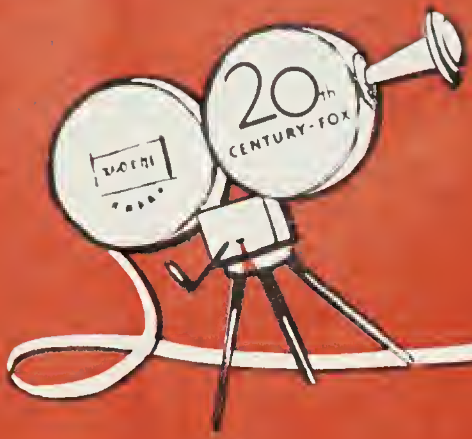
THE STORY of Variety, as heartwarming a tale of brotherhood and good works as has ever been told, starts a new chapter next week in Toronto, Canada, as barkers from almost 40 tents throughout the world gather for their annual convention.

Tents will report on a great variety of charitable endeavors conducted under the Variety Clubs banner to ease the suffering and brighten the lives of ill and handicapped children.

These reports will dramatically tell the story of how members of the entertainment industry in 1959 raised almost $3,000,000 for these children. The activities vary greatly, but the source is always the same—the "Heart of Show Business."

So good luck to our cover boy, host Jack Fitzgibbons, and Variety barkers from all over the world. May the 33rd convention be your best.

BLOCKBUSTERS SHOOTING:



JERRY WALD'S PRODUCTION OF

"LET'S MAKE LOVE"

Directed by GEORGE CUKOR · Original Screenplay by NORMAN KRASNA
Lyrics and Music by SAMMY CAHN and JAMES VAN HEUSEN

"HIGH TIME"

Produced by CHARLES BRACKETT · Directed by BLAKE EDWARDS
Screenplay by TOM WALDMAN and FRANK WALDMAN
Based on an original Story and Screenplay by GARSON KANIN
Lyrics and Music by SAMMY CAHN and JAMES VAN HEUSEN
Picture Score by HENRY MANCINI

"GO NORTH"

Directed by HENRY HATHAWAY
Screenplay by JOHN LEE MAHIN and MARTIN RACKIN

GEORGE BERNARD SHAW'S

"THE MILLIONAIRESS"

Produced by ANATOLE DE GRUNWALD
Directed by ANTHONY ASQUITH

IRWIN ALLEN'S PRODUCTION OF SIR ARTHUR CONAN DOYLE'S

"THE LOST WORLD"

Produced and Directed by IRWIN ALLEN
Screenplay by IRWIN ALLEN and CHARLES BENNETT

"ONE FOOT IN HELL"

Produced by SYDNEY BOEHM
Directed by JAMES B. CLARK
Screenplay by AARON SPELLING
AND SYDNEY BOEHM

BLOCKBUSTERS READY:

MARK ROBSON'S PRODUCTION OF JOHN O'HARA'S

"FROM THE TERRACE"

Directed by MARK ROBSON
Screenplay by ERNEST LEHMAN

DARRYL F. ZANUCK PRODUCTIONS'

"CRACK IN THE MIRROR"

Directed by RICHARD FLEISCHER · Screenplay by MARK CANFIELD
Based on the novel by MARCEL HAEDRICH

ELIA KAZAN'S

"WILD RIVER"

Screenplay by PAUL OSBORN

A SAMUEL G. ENGEL PRODUCTION

"THE STORY OF RUTH"

Directed by HENRY KOSTER
Written for the screen by NORMAN CORWIN

JERRY WALD'S PRODUCTION OF D. H. LAWRENCE'S

"SONS AND LOVERS"

Screenplay by GAVIN LAMBERT and T. E. B. CLARKE

ALL WITH THOSE BUILT-IN HAPPY BOXOFFICE RETURNS!

20th Century-Fox

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From HOLLYWOOD, CAL.

Please enter another subscripiton in my name to MOTION PICTURE EXHIBITOR in addition to the one I now receive at my home.

Also, please send me all issues of pink REVIEWS sections starting with the beginning of September 1958 up to the present.

I want you to know I find MOTION PICTURE EXHIBITOR too valuable to be without it at home or office.

GEORGE CRITTENDEN
Films Incorporated

EDITOR'S NOTE: The REVIEWS sections are the way. Your continued support and subscriptions are the only indication we have that we are doing a good job, so thanks.

From SOUTH MILWAUKEE, WIS.

Thank you very much for printing my letter in the April 20 issue of MOTION PICTURE EXHIBITOR. (Letter concerned playing only Legion of Decency "A" films.) I do realize that this, as you said, would not work in all theatres. But if it should help just one small town theatre it would not have been in vain. One thing that I had failed to stress in the letter was this. If anyone should try this in their theatre, they must not expect things to happen over night. As I said it took us a year and then some to get things going again. For a while there, it was not all peaches and cream. I can remember many a night when I ran the projectors for eight and 10 people. It takes time and hard work to build a dream into a real working business. After all, these people who run theatres and don't have their hearts in them are missing half the fun.

Well, I again thank you very much. Enclosed you will find a clipping from the editorial page of our local paper. Kind of wonderful! We think so anyway.

Keep up the good work with this great trade paper. As far as I'm concerned, MOTION PICTURE EXHIBITOR is the only one published. I read it from cover to cover. Your editorial page is the most.

JANICE JUELL
Garden Theatre

EDITOR'S NOTE: The following editorial from Miss Juell's local paper was enclosed. We agree that it is wonderful.

"DECENCY PAYS OFF—Virtue, a pundit has said, is its own reward. But John (Wally) Juell, proprietor of the Garden theatre, has found out that it has tangible rewards, too.

"It wasn't too long ago that the Garden theatre, as well as the Grand, was under heavy fire from a number of quarters because of the alleged low calibre of films being shown. The Grand, then under the same management as the Garden, was bombarded heavily because of its foreign films.

"Now the tables have turned. Juell, under his management has brought Class A films to his theatre. And, judging by the long line of kids waiting to gain admittance, the policy is paying off at the box office, too.

"More satisfying perhaps than financial gain is the recent gesture of appreciation from youngsters at St. John's school in awarding a plaque—'a Grand Award . . . in citizenship rating.' Youngsters in 19 classes signed a book which they illustrated, paying tribute to the 'service rendered to us and to the entire city' through the showing of highly rated films.

"We add our words of praise to those of St. John's youngsters. Most thinking people have believed for a long time that decency pays off. It's nice to have the proof!"

From LEXINGTON, KY.

Although operating two small town theatres, the product situation made it advisable for me to enlist the services of a buyer operating in the exchange center.

The following memorandum was received from him today: "Film companies attitude today is—To Hell with the small theatre. Cost too much to serve, is their argument. They don't even call on me. I have to go to them."

From your observation:

(1) Is my buyer right in this?
(2) If he is right, is this attitude a reflection of Home Office policy or is it something that originated in my particular exchange center?

Thanks for your constant efforts on behalf of the industry.

CHAS. H. BEHLEN

EDITOR'S NOTE: Unfortunately, reports from the field indicate that the attitude reported by your buyer is more the rule than the exception. If those responsible for such policies, at whatever level they happen to be, could spend some time with the men trying to operate small theatres everywhere, the story might be different. The small theatre is the birthplace of whatever movie "habit" is still alive. Lose that, and the business goes with it.

From FLUSHING, N.Y.

To me MOTION PICTURE EXHIBITOR is the most thorough and informative trade magazine in the industry. All in all it is a great magazine.

WILLIAM A. HARRIS
Gardner Advertising Co., Inc.

From GRAND RAPIDS, MICH.

The purpose of this letter is not to complain, but rather to clarify what for some time has been a question in my mind regarding the receipt each week of my copy of MOTION PICTURE EXHIBITOR.

Today as an example (April 27) I received the issue dated April 20, and since this is a usual, rather than an unusual procedure, I have not written before this. However, a very important situation of mine has been recently forced into competitive bidding, and reviews of current releases which reach me one week late do me very little if any good.

Of course, I am unalterably opposed to the present application of bidding procedures between independent exhibitors and I still maintain that, even if it were the initial intent of the D. of J, the procedures are being applied by the several distributors in such a way that product flow to the competing theatres is only held up that much longer; or in other words, it gives the distributors another basis for delaying the release of pictures to the smaller situations (i.e. outside of the big key cities).

Long may MOTION PICTURE EXHIBITOR wave — but hopefully one week earlier here in Grand Rapids.

CLIVE R. WAXMAN
Independent Exhibitors Theatre Service

EDITOR'S NOTE: Every now and then, the Post Office Department seems more intent on raising rates than delivering the goods on time. Rest assured, we do all we can to bring such complaints to their attention. The next letter indicates that you are not alone.

From DALLAS, TEX.

Your publication never let me down. If anyone did, it was our local Post Office. Since early fall I have made several telephone calls in an effort to have my MOTION PICTURE EXHIBITOR delivered on Monday. Some weeks it has been as late as Thursday.

I am with Warner Brothers, and I have formed the habit of spending my Monday noon hour reading MOTION PICTURE EXHIBITOR.

Your publication is of wonderful service to our industry, and I will continue my Monday noon hour reading habit. It is my pleasure, thanks to you and your grand staff.

MINNA MAE STEVISON

EDITOR'S NOTE: Thanks for the kind words. We do our best. Would that the Post Office could say the same.

From GLASSBORO, N. Y.

Could you please furnish me with a list of addresses of the New York City film exchanges. Thank you for your complete coverage of our great business and be sure to keep up the good work.

CLAYTON PLATT, Owner
Glassboro Theatre

EDITOR'S NOTE: Exchange list has been sent to Mr. Platt. A new territory is covered each week, and each is brought up to date at regular intervals.

From MONON, IND.

Your pink REVIEWS section is the best in the business. We'd be lost without it!

ORAL LEDBETTER, Owner
Howard Theatre

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. Alan V. Iselin, Albany, N. Y., became the parents of a daughter. Iselin operates three area drive-ins and serves as managing director of the new Hellman. The mother is the daughter of **Neil Hellman**, president, Hellman Enterprises, and the granddaughter of **Mrs. Nettie Hellman**, in whose late husband's memory the Hellman was built.

Mr. and Mrs. William M. Johnson, Jr., became the parents of a son last fortnight. The father is a veteran manager-projectionist formerly at the Elkton Drive-In, Elkton, Md., and now projectionist at the National Institute of Health, Bethesda, Md., while the mother was formerly employed by Berlo Vending Company at the Queen, Wilmington, Del.

Obituaries

Ted R. Gamble, 54, veteran showman who served as War Finance Director during World War II, died last week at Presbyterian Medical Center, San Francisco, after suffering a cerebral hemorrhage in his suite at the St. Francis Hotel. He was the first president of TOA and was head of the Mount Hood Radio and TV Broadcasting Corporation, which operates KOIN radio and TV stations in Portland, Ore. Working his way up in the industry from usher, he formed the Gamble Theatres in Seattle in 1940.

M. B. Horwitz, 74, president, Washington Circuit, and pioneer Cleveland exhibitor, died last week in University Hospital of a heart ailment. Surviving are his wife, two daughters, and a son.

Gus Kerasotes, 86, co-founder, Kerasotes Theatres, Springfield, Ill., and father of **George G. Kerasotes**, past president, TOA, died of a heart condition last week. With his brother, **Louis**, he started their circuit in 1909. They retired several years ago with their sons taking over.

Sol Meltzer, 61, Rockne, Chicago, owner and a theatre veteran for 35 years, died after a week's illness. A brother and a nephew survive.

Francis (Frank) J. Pappa, charter member, IATSE, and for more than 20 years business agent, Local 284, Wilmington, Del., died in Memorial Hospital after a long illness. A son, a daughter and one grandchild survive. He retired six years ago as an electrician at the SW Queen.

Sid Rose, sales manager, United Artists in Chicago, died. He was a brother of **Jack Rose**, Indiana-Illinois circuit owner.

William L. Woodin, 83, well known Towanda, Pa., showman, died last fortnight at Memorial Hospital following a heart attack. He was the father of **Larry Woodin**, "Y" Drive-In, Wellsboro, Pa. At the age of 27, he opened a nickelodeon at Orwigsburg, Pa., and continued to expand through the years until in 1936 he disposed of his interests to the Paramount Comerford Circuit and retired, except to continue a partnership with **William H. Seigel**, Towanda businessman.

Conn. Exhibs Carry Pay-TV Fight To Public

NEW HAVEN — Connecticut exhibitors are preparing to carry to the public the facts about the costs the public will have to pay under the proposed pay-television test Zenith-RKO General plans over station WHCT in Hartford.

Nearly 100 theatremen, including representatives of the major theatre circuits as well as independently operated houses, met last week for a discussion of the proposed tests, and heard speakers maintain that pay-TV was nothing more than free television without commercials, and that the public would not support it once it learned what it would have to pay for programming.

The meeting was called by the Motion Picture Theatre Owners of Connecticut, an affiliate of the Theatre Owners of America. Speakers included Albert M. Pickus, president of TOA; George H. Wilkinson, Jr., president of the Connecticut unit; Herman M. Levy, general counsel of the Connecticut unit; S. H. Fabian, president of Stanley Warner Theatres; and George P. Skouras, president of United Artists Theatres. A report from Philip F. Harling, chairman of TOA's anti-pay-TV committee and of the theatre industry joint committee against toll-TV, was also read, in Harling's absence due to illness.

The Zenith Radio Corporation of Chicago, inventors of the Phonovision system of broadcast pay-TV, in conjunction with the RKO General Corporation, have announced plans to test pay-TV over UHF Channel 18 on WHCT in Hartford. RKO General has applied to the FCC for permission to buy Station WHCT, after which it and Zenith have said they would ask the FCC for a permit to conduct pay-TV testings for a three year period over the station during evening hours.

It was pointed out at the meeting by speakers that Congress holds the ultimate authority to determine if pay-TV is in the public interest, and that use of the free airwaves by private individuals at a cost to citizens was, in their belief, contrary to the American tradition.

It was further pointed out that Zenith-RKO General have announced motion pictures will be presented at a cost to subscribers of about $1 per show, so that if a person watched several shows a week, he would be paying no less than $300 a year.

BROADWAY GROSSES

Openings Hypo Business

NEW YORK—The advent of some new product boosted Broadway first-run grosses considerably last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"CRACK IN THE MIRROR" (20th-Fox). Paramount reported $35,000 for the opening session.

"POLLYANNA" (Buena Vista). Radio City Music Hall claimed $97,000 for Thursday through Sunday, with the first week sure to top $145,000. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $19,000 for the seventh and last week.

"BEN-HUR" (MGM). Loew's State, with reserved seat policy, announced the 25th week as $47,400.

"CONSPIRACY OF HEARTS" (Par.). Victoria dropped down to $9,000 for the seventh week.

"THE FUGITIVE KIND" (UA). Astor claimed the sixth and last week at $19,000.

"MAN ON A STRING" (Col.). Forum had a $19,000 opening week.

"WHO WAS THAT LADY?" (Col.). Criterion claimed the sixth session was $21,000.

"CAN-CAN" (20th-Fox). Rivoli, on reserved seat basis, claimed $39,000 for the 11th week.

Kansas Exhib Files Suit

KANSAS CITY—Strand Amusement Company, Concordia, Kan., filed a suit seeking $249,000 in trebled damage under the antitrust laws in Federal District Court here.

Defendants named are Sunflower Theatre, Inc., Concordia; Fox Midwest Amusement Company, N.T.&T. Corp., Jefferson City, Mo.; and Brothers Distributing Company, St. Louis.

The petition alleges that the defendants participated in a consipracy to allot first-runs to the Fox Brown Grand, Concordia, owned by the Sunflower firm. Because of this action, the complaint charges, the Strand, owned by the plaintiff, could not secure first-run pictures and ultimately was required to cease business.

Seen at the recent sneak preview of 20th-Fox's "From The Terrace" at the Fox, San Francisco, were, left to right, 20th-Fox president Spyros P. Skouras; National Theatres' William Thedford, Pete Lundgren, and Roy Evans; 20th-Fox executive producer Buddy Adler; and National's Gordon Hewitt.

ITOA Fears Rise In Col. Trailer Costs

Asks Col. To Abandon New Policy Or Furnish Trailers Without Charge Same Way As Teasers

NEW YORK—Answering Columbia's statement concerning the studio producing and distributing their own trailers, the Independent Theatre Owners Association board of directors unanimously adopted a resolution of dissent.

The members "are fearful that the Columbia trailer plan can only lead to increased costs for the exhibitor," the resolution stated. The Association urged the studio "to reconsider" its plan, which is effective Sept. 1, 1960. The board notified Columbia of the "concern on the part of the membership of the Association."

Members presently have service contracts with National Screen Service, the resolution said. This service provides for the payment of flat weekly rental payments covering their trailer requirements, including trailers on Columbia Pictures, the board explained. Columbia should, if they do not change their plans, "furnish the trailers it desires shown on theatre screens without charge, thereby not subjecting exhibitors to extra cost, in much the same manner as Columbia Pictures is presently furnishing gratis teaser trailers to supplement trailers received on the regular weekly basis," the statement suggested.

The resolution explained that "the trailers produced and distributed by National Screen Service for the film companies, including those produced and distributed for Columbia Pictures, have always been produced under the direct supervision and control of the producer-distributor."

"It (the Association) will oppose, by whatever legal means is deemed necessary, any mandatory requirement for the purchase of Columbia Pictures trailers as a condition precedent to the leasing of Columbia features," the resolution stated.

Magna Shows Profit

NEW YORK—George P. Skouras, president, reported last fortnight that Magna Theatre Corporation in the fiscal year ended January 31 had its first net profit since the company was organized in 1953.

Net income for the year was $820,913, compared to a net loss of $196,172 in the preceding 12 months. The net was equal to 35 cents per common share before provision for arrearages on preferred stock.

Operating income for the year was $11,487,085, compared with $6,783,542 in the previous year.

Skouras said the more important factors contributing to Magna's initial annual profit were revenue from "South Pacific" and from the Todd-AO Corporation.

ACE Studies Post-48s

NEW YORK—The executive committee of American Congress of Exhibitors met at the Stanley Warner offices last fortnight to further consider the Marcus plan to forestall television availability of post-1948 product.

It was indicated that further meetings would be held before there was any announcement of moves to be made.

ACE Urges COMPO Push To Save Research Council

NEW YORK—A resolution of the American Congress of Exhibitors was forwarded recently asking that COMPO use its good offices with the Association of Motion Picture Producers to effect a reversal of AMPP's decision to abandon financial support of the Motion Picture Research Council.

The resolution, resulting from a report to the recent ACE meeting by Max A. Cohen, chairman of the ACE industry research committee, detailed the ACE position that "the functions and research achievements of MPRC have been invaluable to the entire motion picture industry," and that its discontinuance is deemed by ACE as an "industry-wide disservice."

The resolution calls upon COMPO to use every effort to effect a reversal of AMPP's decision so that MPRC be permitted to continue its "invaluable" research activities.

Mrs. Twyman, Bergman To Address Md. Meet

WASHINGTON—Mrs. Margaret Twyman of MPAA and Maurice Bergman, veteran industry public relations expert, will be among the speaker participants at the first annual meeting of the Maryland Theatre Owners Association at the George Washingto Hotel in Ocean City, Md., June 28-30, John G. Broumas, president of the TOA affiliate, announced.

Mrs. Twyman, community relations director of MPAA, will adress the June 29 session, speaking about the role women and womens' organizations can play in the local promotion of motion pictures.

Bergman, who recently established his own firm, General Projects, Inc., of New York City, will outline the economic, technological and artistic changes that have occurred in the industry in the past decade.

Broumas said that more than 100 exhibitors and their wives were expected at the three day conference. Social events have been arranged for each evening, and a golf tournament will be run each afternoon.

Kurtzman In Hospital Post

NEW YORK—Announcement was made recently by A. Montague, president, Will Rogers Hospital, that Charles E. Kurtzman has been appointed national exhibitor chairman of the hospital to succeed M. A. Silver, who died last month. Kurtzman is special representative for president Eugene Picker and executive vice-presidnt John F. Murphy of Loew's Theatres, Inc.

While in Boston, Kurtzman built an enviable reputation as a fund raiser and leader in Will Rogers Hospital activities and many charities both in and out of the amusement industry. On leaving Boston to come to New York in the summer of 1959, he was tendered a testimonial dinner at which Richard Cardinal Cushing, the principal speaker, credited him as being "New England's outstanding civic and charity leader of the past two decades."

Film Rentals Increase But WB Profit Drops

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report for the six months ending Feb. 27 a net profit of $3,422,000, after a provision of $3,500,000 for federal income taxes, as compared with $4,626,000 for the corresponding period last year after a provision of $2,250,000 for federal income taxes.

The net profit for the six months is equivalent to $2.27 per share on the 1,504,000 shares of common stock outstanding at that date after deducting 339,296 shares held in treasury. The net profit for the corresponding period last year was equivalent to $2.91 per share.

Film rentals including television, sales, etc., amounted to $45,983,000, dividends from foreign subsidiaries not consolidated were $881,000, and profit on sales of capital assets was $196,000, as compared with $40,373,000, $642,000, and $707,000 respectively for the previous similar period.

Net current assets at February 27, 1960 were $43,071,000 and debt maturing after one year was $4,663,000, compared with $41,977,000 and $5,381,000 respectively at November 28, 1959.

As authorized by the stockholders at the annual meeting, 638,951 shares of treasury stock were retired during the three months ending Feb. 27. In the same period the company purchased 6,196 shares of its common stock at a cost of $267,000, and an employee exercised his option to purchase 5,000 shares of the common stock of the company.

Subsequent to Feb. 27, 1960, an additional 13,600 shares were acquired at a cost of $565,000 and three employees exercised options to purchase 17,500 shares of the common stock of the company.

UA Drive Leaders

NEW YORK — Branch managers Edwin Bigley, Washington; Dave Rosenthal, Cleveland; and Irving Mendelson, New Haven, are the first lap winners for their respective divisions in United Artists' "Salute to Bob Benjamin" sales drive, it was announced by co-captains James R. Velde, UA vice-president in charge of domestic sales, and David V. Picker, executive assistant to UA president Arthur B. Krim.

Winner in the division standings at the end of the 10-week first lap is Sidney Cooper, southern and central division manager. Gene Tunick, eastern district manager, is the first lap winner in the district standings.

Cultural Exchange Goes On

NEW YORK—Despite widespread global unrest, the cultural exchange between the USSR and the United States is continuing.

Spyros P. Skouras, 20th-Fox president, revealed last week that he had received a special cable from Soviet Deputy Minister of Culture Danilov finalizing plans for reciprocal premieres of "The Idiot" in New York, and "All About Eve" in Moscow.

The New York event will be a gala premiere at the Normandie on July 20, to be attended by high-ranking members of the diplomatic corps from both nations as well as representatives of the delegations to the United Nations.

#31 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

THE GALLANT HOURS

UA's Halsey Biofilm Of World War II Sea Action, Human Drama

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRANK BOYLE, City Manager
Ben Sack Theatres, Fitchburg, Mass.

BOYLE

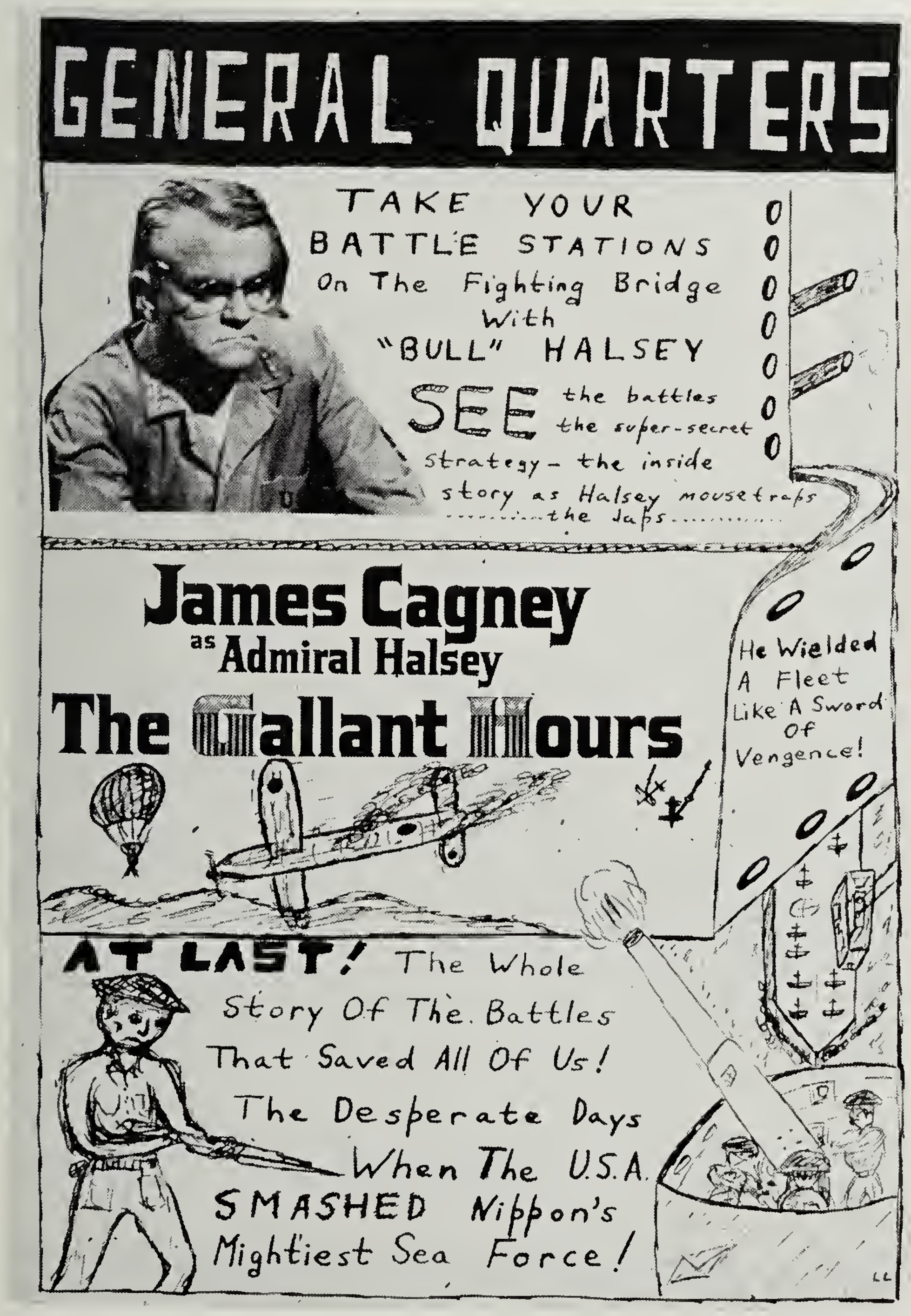
ABOUT THE AUTHOR • Frank Boyle's first big publicity assignment was to publicize a city track meet while still in Lowell, Mass., High School. This went so well that an opening for a publicity man at the Lowell RKO house was filled and Boyle has been at it ever since. The fact that the first big picture he did a campaign for was "Street Girl," starring Betty Compson and featuring a couple of sensational newcomers, Jack Oakie and Ned Sparks, will give you a general idea of the time. For the past 11 years he has been exposed to the nuclear energy of Ben Sack as City Manager in Fitchburg, Mass., and has become quite radioactive as a result. He has found ticket-selling and community service practically inseparable, and as a result, the writer is Sergeant-At-Arms and Vice-President-Elect of the Fitchburg Rotary Club, a member of the Fitchburg Council of Boy Scouts, a member of the Salvation Army Advisory Board, a member of the Chamber of Commerce, and, let's see you top this one, chairman of the Mayor's Committee to Choose a Queen for the city's Fourth of July Celebration. Boyle spent almost three years in the Navy during WW II, a good deal of it as editor of "The Gremlin," magazine of the U. S. Naval Air Station, Brunswick, Maine. He served in the Pacific aboard the U. S. S. Ajax, a repair ship, and didn't see hide nor hair of Halsey and was glad of it. Everywhere Halsey went he stirred up a lot of hostility and gunfire, and the writer's nerves are allergic to loud noises. After 30 years of ticket-selling, Boyle feels that we give too little consideration to the customer after we've sold him the ticket in comparison to the genius we lavish on getting him up to the wicket.

"THE GALLANT HOURS" are the dark days in October and November, 1942, when Admiral William E. "Bull" Halsey took command of the South Pacific area and found that he had, to be charitable, inadequate forces to stem the onrushing Japanese juggernaut. However, in about one month's time, he not only stopped the juggernaut but he shook it up severely and destroyed forever the illusion of the invincibility of Japanese arms. "THE GALLANT HOURS" depicts a glorious page in the history of the United States and most particularly in the annals of the U. S. Navy.

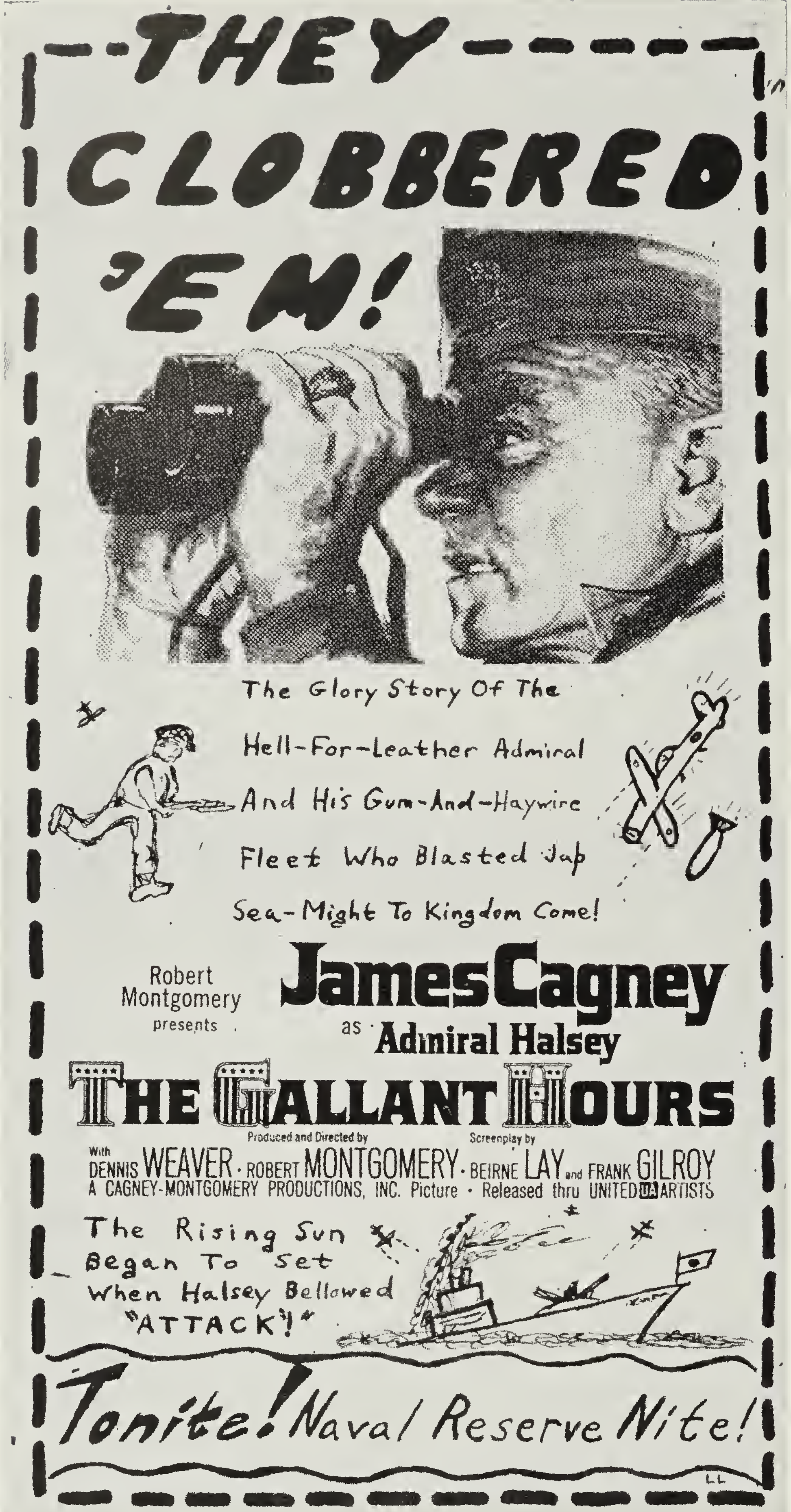
When I start out to sell a picture I usually think first of what peculiar problems it presents sales-wise, and then how best to deal with the difficulties.

"THE GALLANT HOURS" presents obvious problems. First of all, its events transpired nearly 20 years ago, and a prospective customer would have to be at least 30 years old to have been thrilled by Halsey's exploits first hand. Outside of James Cagney as Admiral Halsey and Dennis Weaver in a part that would have no connection with his TV fame, there are no box-office names in the cast, nor is there any romance in the picture, either.

On the plus side, we know we have a high-quality picture based on the exploits of a great national hero during a glorious and exciting phase of our country's history. We can, therefore, expect cooperation in publicizing "THE GALLANT HOURS" from almost any quarter and most especially from the U. S. Navy.


GENERAL QUARTERS
TAKE YOUR BATTLE STATIONS
On The Fighting Bridge With "BULL" HALSEY
SEE the battles the super-secret strategy – the inside story as Halsey mousetraps the Japs
James Cagney as Admiral Halsey
The Gallant Hours
He Wielded A Fleet Like A Sword Of Vengence!
AT LAST! The Whole Story Of The Battles That Saved All Of Us!
The Desperate Days When The U.S.A. SMASHED Nippon's Mightiest Sea Force!
LL

LEFT, an ad created from pressbook elements but changed to emphasize action highlights of the film. Ad lines and sketch suggest Mr. Boyle's ideas to provide most effective peg on which to hang campaign.



--THEY
CLOBBERED
'EM!

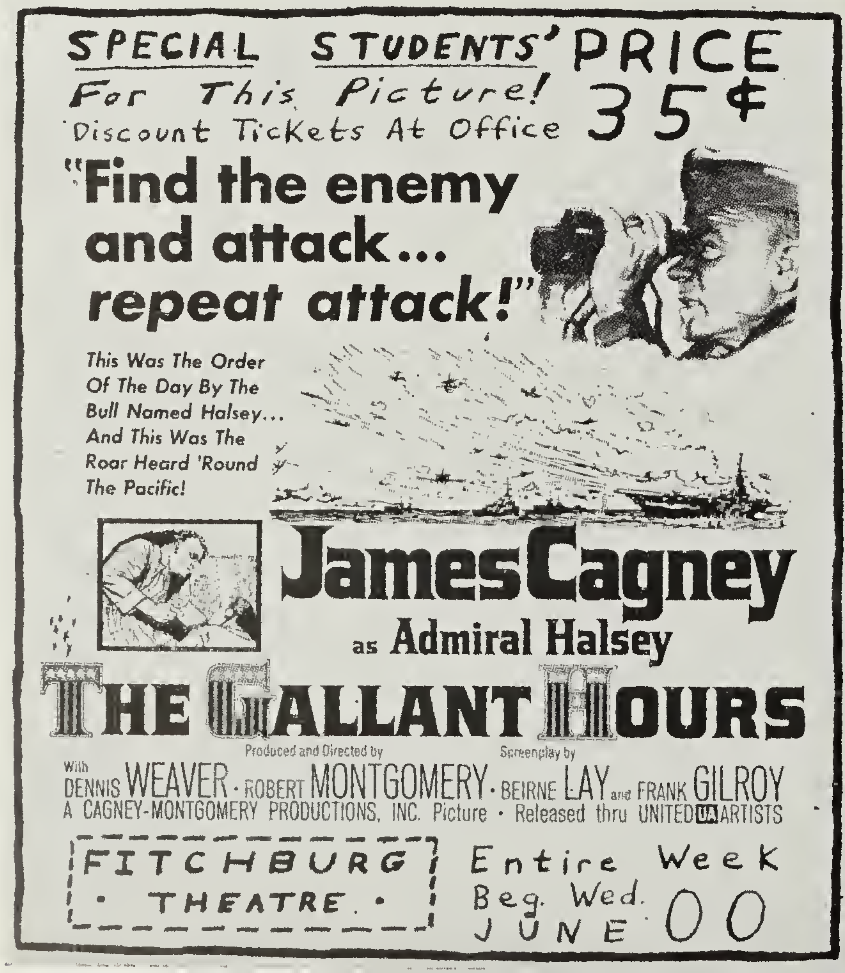
The Glory Story Of The
Hell-For-Leather Admiral
And His Gum-And-Haywire
Fleet Who Blasted Jap
Sea-Might To Kingdom Come!

Robert Montgomery presents
James Cagney
as Admiral Halsey
THE GALLANT HOURS

With DENNIS WEAVER · ROBERT MONTGOMERY · Produced and Directed by ROBERT MONTGOMERY · Screenplay by BEIRNE LAY and FRANK GILROY
A CAGNEY-MONTGOMERY PRODUCTIONS, INC. Picture · Released thru UNITED ARTISTS

The Rising Sun
Began To Set
When Halsey Bellowed
"ATTACK"!

Tonite! Naval Reserve Nite!



SPECIAL STUDENTS' PRICE
For This Picture! 35¢
Discount Tickets At Office

"Find the enemy and attack... repeat attack!"

This Was The Order Of The Day By The Bull Named Halsey... And This Was The Roar Heard 'Round The Pacific!

James Cagney
as Admiral Halsey
THE GALLANT HOURS

With DENNIS WEAVER · ROBERT MONTGOMERY · Produced and Directed by ROBERT MONTGOMERY · Screenplay by BEIRNE LAY and FRANK GILROY
A CAGNEY-MONTGOMERY PRODUCTIONS, INC. Picture · Released thru UNITED ARTISTS

FITCHBURG THEATRE
Entire Week
Beg. Wed.
JUNE 00

Since that audience below 30 years old is a crucial one for us, I would immediately start selling "THE GALLANT HOURS" through the schools, if in session, and through the recreation facilities of the local playground system if it is summer vacation time.

To the grades below the age limit on my children's price I would offer prizes of passes for the best themes and/or posters about Admiral Halsey and the battles he won; to the grades old enough so that they would normally have to buy an adult ticket, I would offer a "student identification ticket" that would entitle them to a special reduced price. It is a good idea to make this price available to the faculty, too.

The press sheet mentions a tie-in with plastic ship models. These are very big with the younger set and would make wonderful contest prizes and kiddie show prizes plugging "GALLANT HOURS" in advance, door prizes on opening day or Saturday matinee, or what have you. They also make eye-catching display items for lobby displays and store windows. I definitely would use the ship (and plane) models to get the small and medium fry out for "GALLANT HOURS."

Another tie-up with the schools—or possibly a Girl or Boy Scout unit—that should click would be the presentation of one of the new 50-star flags in Admiral Halsey's name.

To get to the audience the picture is aimed at, the WW II veterans and their families, I would definitely contact the veterans' organizations to see if we couldn't work up a "night" or two, complete with fife and drum corps, color guard, etc.

Probably through these same organizations we could come up with the names of local heroes who fought under Halsey's command and were, perhaps, decorated for some deed during the fighting covered by "THE GALLANT HOURS." Perhaps a "night" for these heroes and surely newspaper stories and radio interviews concerning them, with a mention of the picture and playdate. The press sheet has a nice teaser campaign based on local heroes, and it also offers free recorded interviews with the picture's stars.

But the key to the attendance of all ages is action. Nothing promises action more than displays of Navy equipment both in the lobby in advance of the playdate and in front of the theatre during the run. (A display in advance out front wouldn't hurt, either.)

The press-sheet is commendably alert to this phase of a campaign for "THE GALLANT HOURS" and enumerates many fine ways the Navy can help through your local recruiter. I would certainly avail myself of all the A-Boards he would place at the picture's disposal and avail myself of any other help he could offer.

However, it has been my experience that the reserve units of the services usually provide the most outstanding aid. These units have both manpower and equipment at their disposal, and they are usually looking for ways to interest prospective members. Signal flags, equipment especially prepared for display purposes, live demonstrations, bands, a "night" when the unit can attend in uniform and perhaps have a demonstration or swearing-in ceremony on the stage, some newsworthy event in front of the theatre, and displays not only in and around theatre but all over town are all possibilities with these live-wire organizations. And, don't forget, Marine reservists are a part of the Navy, too.

Of course, coastal towns may have regular Navy installations at hand and these open all sorts of possibilities for cooperation. Screenings for local critics and opinion-makers

LEFT ABOVE, another suggested ad approach featuring action highlights and a natural civic tieup, in this case with the Naval Reserve. Service groups are excellent sources of effective, free publicity.

LEFT BELOW, a herald or poster that should prove attractive to high school and college students who may be attracted by the historical significance of the drama. Again, pressbook elements are the basis.

COMING . . . in the issue of June 1
DICK CONLEY, City Manager
Fox-Babcock Theatres, Billings, Mont.
tells how he would sell . . .
MGM's
"THE GIANT OF MARATHON"

RIGHT, layouts such as this one are valuable sales assets placed in newspapers or distributed in schools. Merchant tieups can be arranged and exploited and prizes can be tickets and merchandise.

aboard Naval vessels or in station theatres would be newsworthy events. Equipment and personnel should be readily available to bring to as wide an audience as possible "THE GALLANT HOURS" of a great flag officer and of the Navy itself. Drive-ins and some hardtops near Naval Air Stations might have their print of "THE GALLANT HOURS" delivered by helicopter. A door prize of a day aboard a Naval vessel or on a Naval station awarded on opening day is a potent idea.

To sell "THE GALLANT HOURS" I would have a lobby and front as "Navy" as it could possibly be made. With warmer weather coming on, I think some boat capers on local lakes, streams, and beaches are indicated, such as "Admiral Halsey Handicap" boat races, a lad in a sailor suit sitting in a rowboat moored at some conspicuous spot holding a sign with tie-in copy for the picture, etc.

That stories of naval action can be sold successfully has been amply proved with our experience with "Sink The Bismarck." However, the advertising emphasis must be on action and, unfortunately, the press book ads are somewhat lacking in that respect. I don't believe the ads that feature a full figure of Jimmy Cagney in an admiral's uniform will sell many tickets; and the ads of him peering through field glasses (at a bra ad in the next column when the ad comes out in the paper, probably) are only slightly better.

Not having seen "THE GALLANT HOURS" I can't testify how much actual Naval action there is in the picture, but surely the story of Admiral "Bull" Halsey must have some. So let's get some ships, planes, guns, bomb explosions, etc., into the ads. I don't have an artist on the budget, either, so, in a case like this, I scrounge up some mats from some previous movie featuring Naval action and, with judicious mortising, get the effect that will sell the most tickets. I fully realize this is not kosher but I operate on the assumption that over 52 weeks everything averages out.

I would steer clear of catchlines that plug the "burning personal side of war," because I don't know of any ticket-buyers who give a tinker's damn about it. Maybe some lines like this: *"They said the Japs couldn't be licked until 'Bull' Halsey did it." "The glory story of a fighting admiral who wielded a fleet like a sword of vengeance!" "The star-spangled saga of the desperate days when a hell-for-leather admiral and a chewing-gum-and-haywire fleet smashed the Japs' mightiest fighting force!" "Damaged ships, battered planes, exhausted men. But 'Bull' Halsey bellowed 'Attack' and they blasted the enemy to kingdom come!" "A RINGSIDE SEAT FOR THE BATTLES THAT SAVED US ALL!" "See the battles . . . the super-secret strategy . . . the inside story of a great Yank victory as battling 'Bull' Halsey mousetraps the Japs!"*

These aren't gems, by any means, but I think we have to sell ACTION to sell "THE GALLANT HOURS."

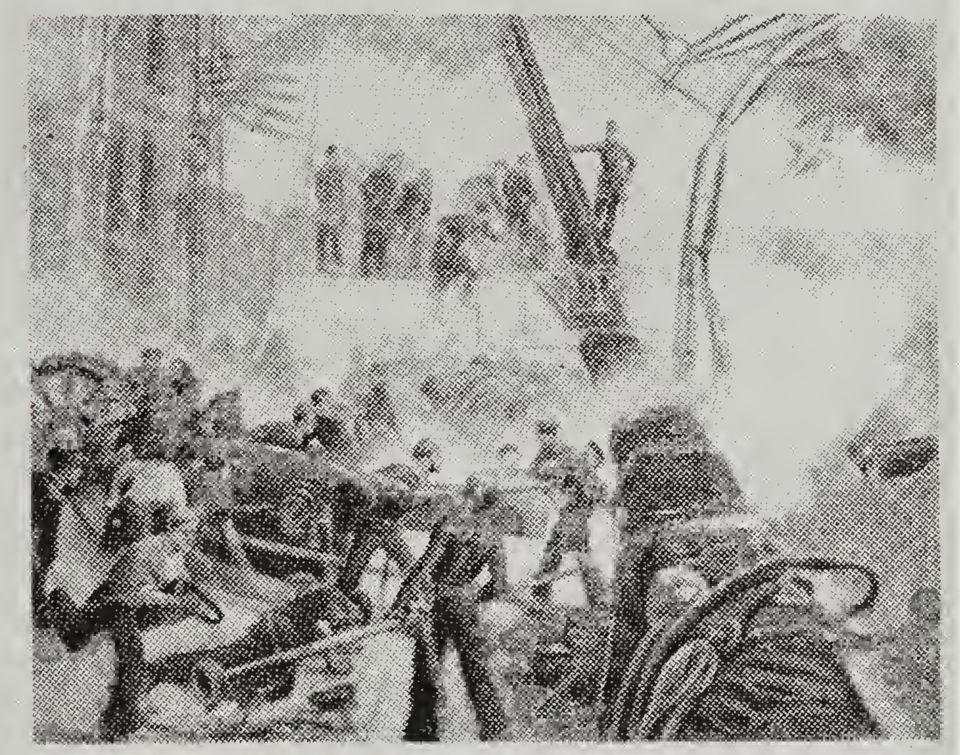
And please remember when you're dealing with the Navy, folks, a Boat is something that can be hoisted aboard a SHIP! Shove off, cox'n!

"THE GALLANT HOURS"

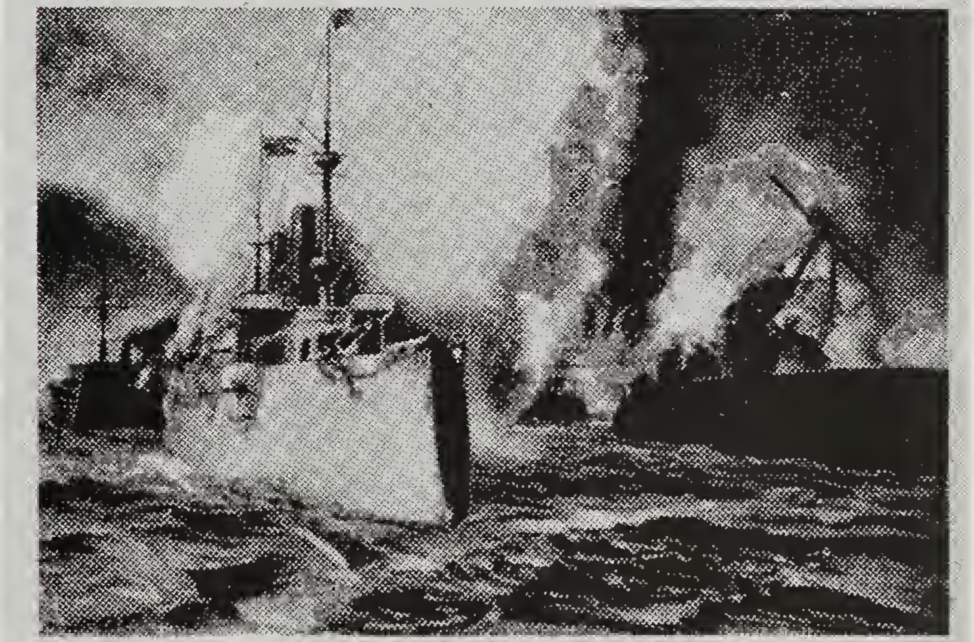
IN AMERICA'S GREAT WARS!

Can You Identify Them?

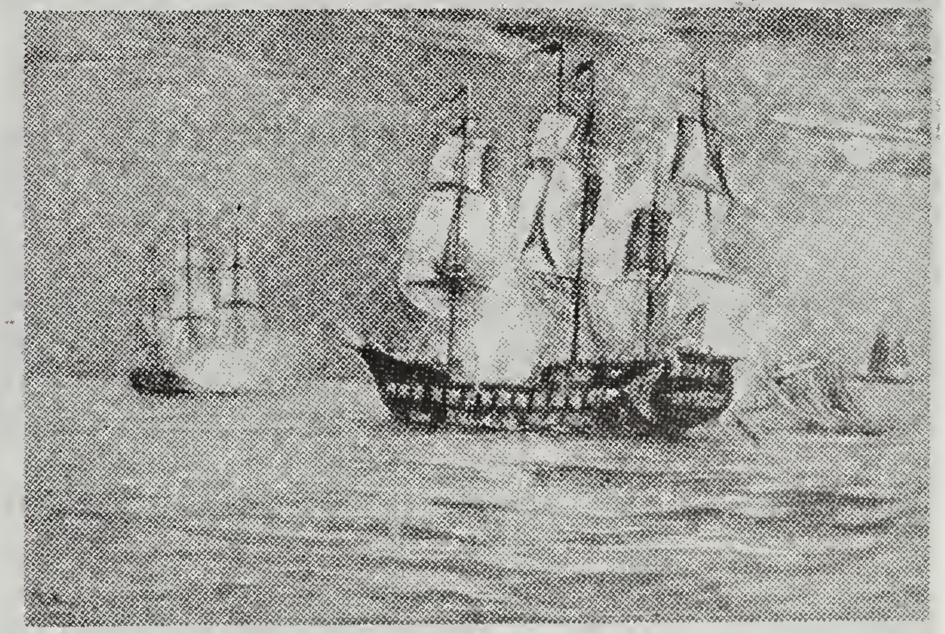
WIN PRIZES!



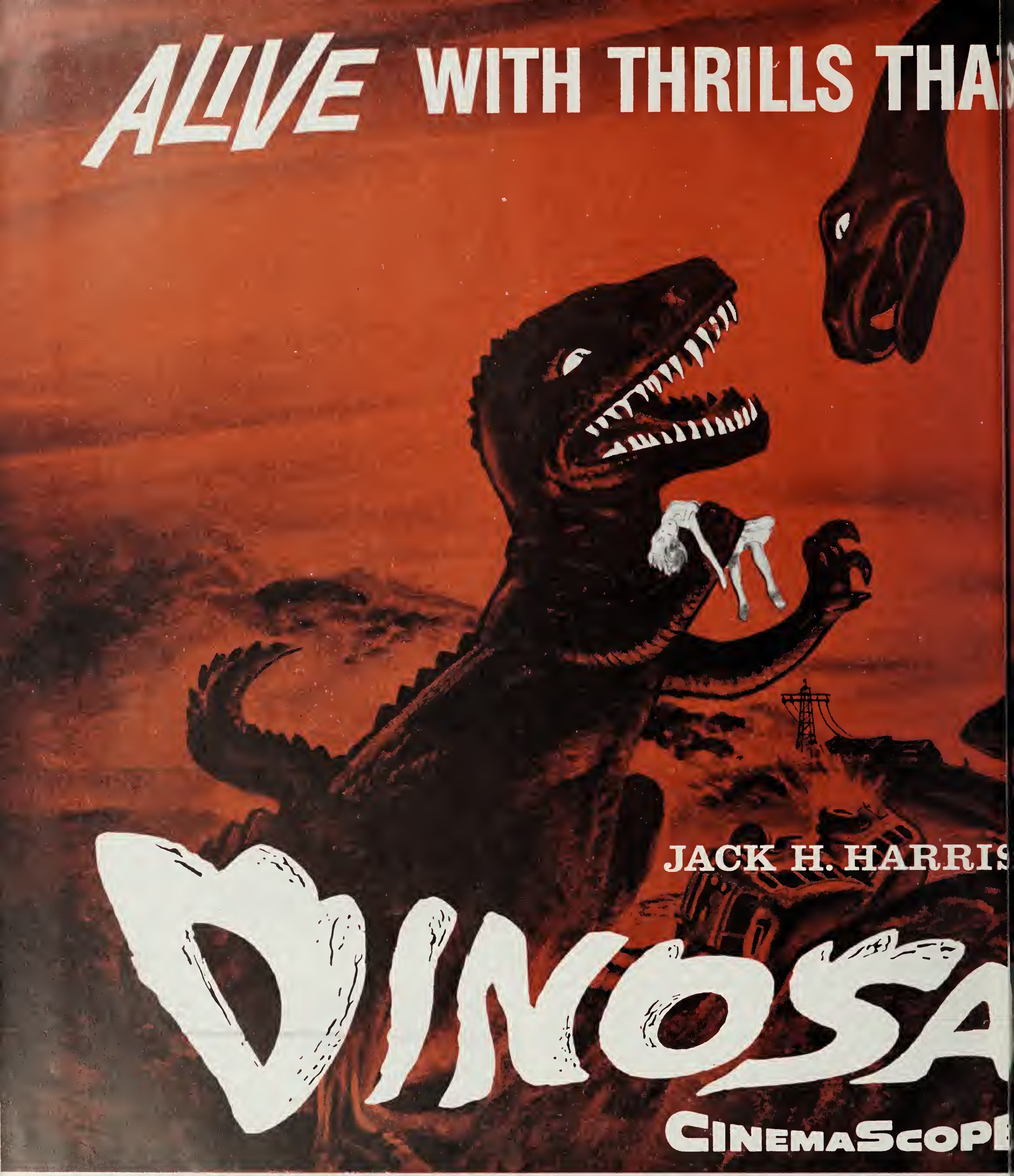
1. Admiral Farragut's Gallant Hours: "Damn the torpedoes, full steam ahead." (Still GH-X-1)



2. Admiral Dewey's Galllant Hours: "Remember the Maine." (Still GH-X-2)



3. Admiral John Paul Jones' Gallant Hours: "I've just begun to fight." (Still GH-X-3)


ALIVE WITH THRILLS THA
JACK H. HARRI
DINOSA
CINEMASCOP

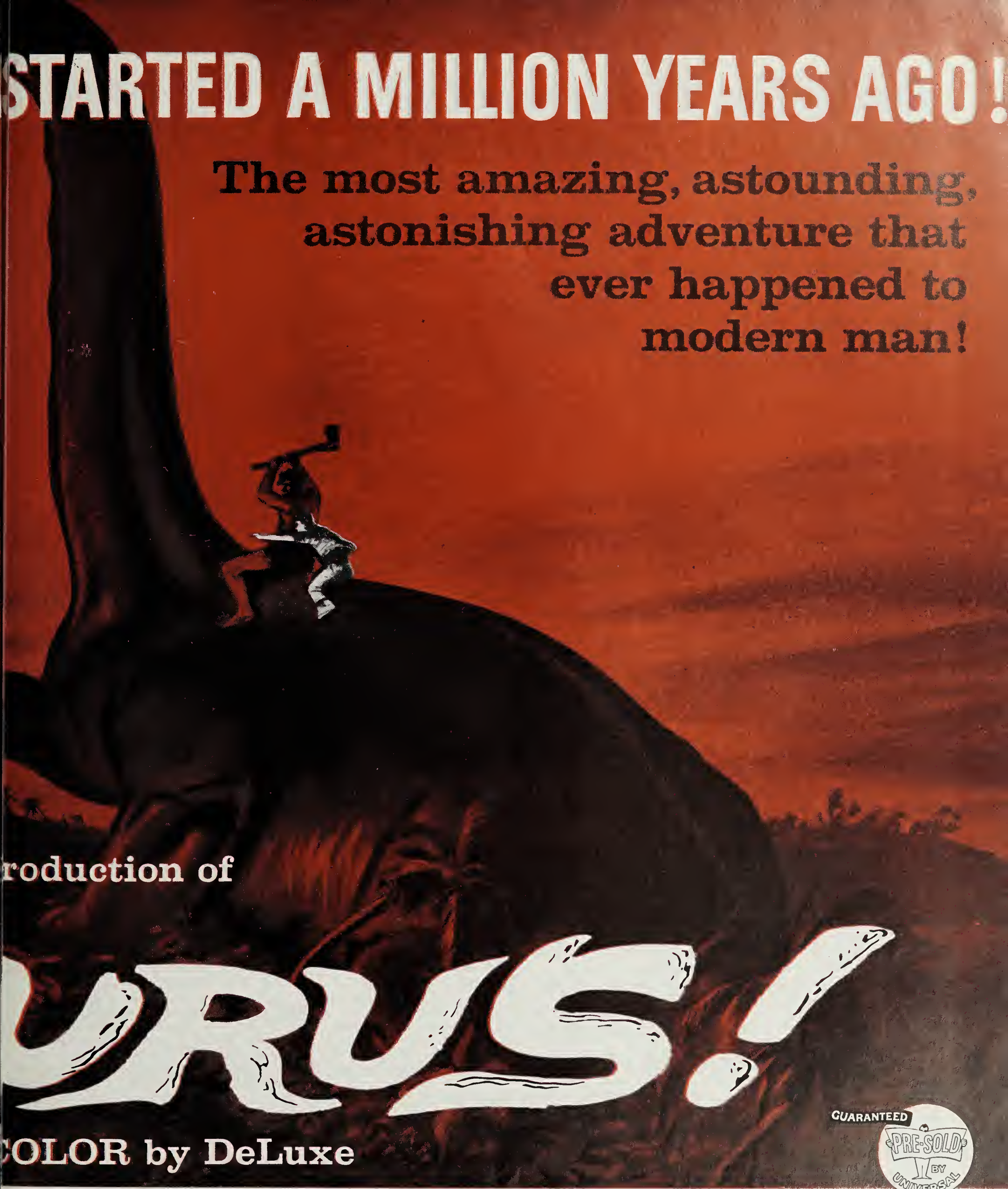
Starring WARD RAMSEY · KRISTINA HANSON · PAUL LUKATHER · Screenplay by JEAN YEAWORTH and DAN E.WEISBU

HIGHLIGHTED... with unique and incredible action never-before-filmed!

The battle between primeval beast and monster machine
The death-duel of the Dinosaurs!
The taming of a giant sixty-ton Brontosaurus by a small
The Dinosaurus crushes a crowded bus like an eggshell!
The re-birth of a Stone Age Man!
The meeting of a prehistoric man and a modern girl!

STARTED A MILLION YEARS AGO!

The most amazing, astounding, astonishing adventure that ever happened to modern man!



roduction of

OLOR by DeLuxe

roduced and Directed by IRVIN S. YEAWORTH, JR. · Produced by JACK H. HARRIS · A Fairview Production · A Universal-International Release

SPEARHEADED... with attention-getting merchandising headed by a full-page, color ad in LIFE!

Kratter Corp. Gets Century City Title From Fox For $43 Million

NEW YORK—The Kratter Corporation has entered into agreement subject to its board's approval to buy the 267-acre Century City tract in West Los Angeles from 20th Century-Fox for $43 million, it was announced last week.

Webb & Knapp, which had contracted to buy and develop the site, has agreed to sell its contract to purchase the property to The Kratter Corporation for approximately $4.5 million and will retain 25 acres for a hotel and luxury apartments. The Kratter Corporation will proceed with the development of the original Webb & Knapp plans proposed last year.

The announcement was made jointly by Marvin Kratter, chairman and president, The Kratter Corporation, and William Zeckendorf, president, Webb & Knapp.

Century City comprises a vast complex of apartment houses, shopping centers, an ultra modern hotel, office buildings and school and religious facilities.

Under terms of the agreement, Kratter pays 20th-Fox $2,393,000. The film company also retains $2,607,000 already paid by Webb & Knapp. In addition, The Kratter Corporation will pay $38,000,000 upon the closing of the contract to buy the Century City tract. Closing is scheduled in six months following approval by stockholders of 20th-Fox.

When the new agreement is executed, Kratter will lease to 20th-Fox for 50 years the studio portion of the property of 75 acres at a net rental of $1.5 million per year. Fox also receives an option to renew the lease at the same amount for an additional 25 years.

Named Century City by Zeckendorf when Webb & Knapp originally acquired the tract from 20th-Fox last year, the planned community calls for a middle income, high rise housing development containing 12,500 apartments with a garage for more than 15,000 cars; a 600,000 square foot shopping center, including a major department store with 1,800,000 square feet of parking space in a multi-level garage; and a 1,000 room luxury hotel, the Century, with convention and exhibition space to be built on 1,000,000 square feet of land retained by Webb & Knapp.

Century City is expected to have a residential population of 40,000.

Kratter said that Welton Beckett and Associates, architects, engineers, and planners of Los Angeles and New York, would be retained in association with architect William Pereira and Associates to help develop the project.

As rumors of this agreement persisted last week, 20th-Fox stock was extremely active.

Para. Income Down

NEW YORK—Paramount reports estimated total consolidated income for the first quarter of 1960 of $1,699,000 or $1.02 per share. Special income represents principally installments on the sale of the pre-1948 library which is reported on this basis for the first time in 1960 and will continue to be so reported quarterly, for several years to come.

The foregoing earnings compare with the first quarter of 1959 of total consolidated income of $3,645,000 or $2.11 per share. Special income in 1959 arose from the sale of the Metropolitan Broadcasting Corporation stock in January, 1959.

Four Circuits Plan Entry Into Production Via New Firm

HOLLYWOOD—National Theatres and Television's board met here last week to act upon a proposed appropriation of $400,000 to match similar appropriations by the four other national circuits to inaugurate a new long-projected production and, possibly, distribution company.

Behind the formation of the new enterprise is ACE, concerned over the shortage of product coming from the major studios, and already committed to provide financing are AB-PT, Loew's, Stanley Warner, and RKO Theatres.

The new company, if established, will be publicly owned, and its securities will be offered to the public as well as to others engaged in exhibition. The national circuits will not enjoy preemptive rights to the pictures produced.

NSS Completes "Art" Trailers

NEW YORK—Burton E. Robbins, vice-president in charge of sales at National Screen Service, announced the completion of production of two specially designed trailers for British films being released in this country by Continental Distributing Corporation. The two features are "Battle Of The Sexes" and "Expresso Bongo."

The trailers utilize techniques which have been developed by National Screen Service as the result of a study by the company of the specialized selling needs of art films and art houses.

SW Ups Zone Execs In N.E., New Jersey

NEW YORK—James M. Totman, assistant zone manager and advertising manager of Stanley Warner New England theatres, takes over as zone manager, it was announced by Harry M. Kalmine, vice-president and general manager of Stanley Warner Theatres. He replaces Harry Feinstein, who has been transferred to operate the larger Pittsburgh zone.

Totman has been with the theatre chain since he began as a part-time usher for Roland and Clark in Erie, Pa., in 1925.

Completing the changes in organization set-up arising out of the recent passing of Moe Silver, Pittsburgh area zone manager, Kalmine announced that Charles A. Smakwitz, Newark area zone manager, would now also operate the theatres in Albany, Utica, and Troy, in addition to the Jersey zone. These theatres have been detached from the New England operation centering in New Haven.

Innes Exits Para. Post

NEW YORK—Hiller Innes, home office production manager and executive assistant to Russell Holman, Paramount eastern production head, has submitted his resignation.

Acting as liaison between various home office departments and the Hollywood studio, Innes was aide to Holman for many years. He assisted in the handling of Paramount's eastern and European production activities.

Writers Reject New Pact

HOLLYWOOD — The Writers Guild of America last fortnight rejected the latest contract proposal made by the AMPP by a membership meeting who voted to continue their months old strike.

No further resumption of negotiations with the AMPP has been scheduled.

Fox Eyes Entry Into Toll-TV Field, With Adequate Theatre Protection

NEW YORK—President Spyros P. Skouras last fortnight told stockholders at the 20th-Fox annual meeting that the company had consolidated net earnings of $1,602,282, or 69 cents a share, in the first quarter of 1960. This compares with $930,000 or 41 cents in the first quarter last year.

He said he was "confident" that Fox's production division would show a profit in 1960, noting that last year that department sustained a $5,000,000 loss, after taxes.

Skouras outlined operations in all 20th-Fox divisions; revealed a new deal for selling the company's real estate for $43,000,000 in cash; and reported plans to expand into pay-TV.

This, Skouras stated, meant he was negotiating with Matty Fox's Skiatron of America. "I sincerely believe that toll-TV can be the most useful instrument for the advancement of our industry," Skouras told the stockholders. "Toll television can stimulate the film income, as well as theatre attendance, provided that legislation can be enacted to restrict films from playing on toll television until five to seven years have elapsed from their release date to first-run theatres. This should also apply to any films produced overseas and imported to this country. If toll-TV is permitted to show first-run films, the motion picture industry will be destroyed, because all the theatres will close.

"Only legislation can give the industry the protection needed," Skouras said. "Without protection, the industry as we know it today will become a thing of the past."

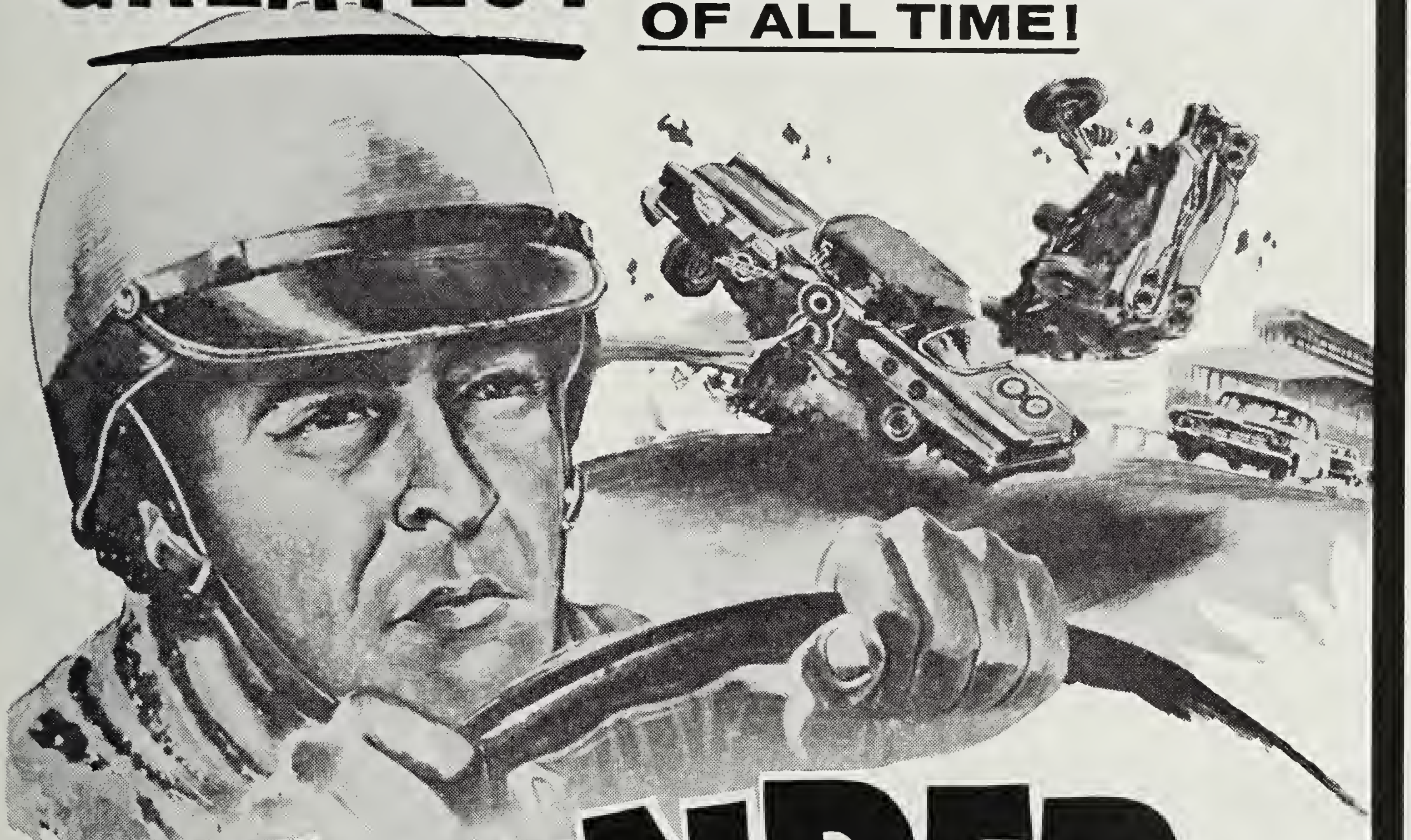
In reporting on 1948 films licensed to NTA, Skouras said 20th-Fox had received $26,215,000 in rentals to the end of 1959. Another $8,575,000 is due through the end of 1962, he noted, for a total minimum of $34,790,000. He said, "We have not recovered the literary costs of the original subjects." Other than the NTA deal, covering the U.S., Cuba, and Northern Mexico, Fox has made no important commitments for its pre-48 library in other world areas, but Skouras said, "we will watch the market."

Fox, he reported, has received aggregate royalties of $1,300,000 from oil and gas production on its studio property during the past four years.

Stockholders reelected management's slate of 10 directors, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, Thomas A. Pappas, B. Earl Puckett, Skouras, and Gen. James A. Van Fleet.

Following the annual meeting, the 20th-Fox board declared a quarterly dividend of 40 cents per common share payable June 30 to holders of record on June 15.

GREATEST PICTURE OF ITS KIND! SATURATION BOOKING OF ALL TIME!



THUNDER IN CAROLINA

IN COLOR

FILMED ON THE SPOT AT THE
GREAT "SOUTHERN 500"

STARRING

RORY CALHOUN

co-starring
ALAN HALE · CONNIE HINES · JOHN GENTRY

Produced by J. Francis White · Directed by Paul Helmick · Written by Alexander Richards

Released by Howco International · **WIDE SCREEN** · A Darlington Films production

HE HAD A WAY WITH CARS AND WOMEN!

NATIONAL RELEASE JULY 15

OPENING IN 100 THEATRES

DAY AND DATE STARTING JUNE 7

AIKEN, S. C.
Patricia
ALBEMARLE, N. C.
Stanley
ANDERSON, S. C.
Osteen
ASHEBORO, N. C.
Sunset
ASHEVILLE, N. C.
Imperial
BEAUFORT, N. C.
Beaufort
BELTON, S. C.
Joy
BENNETTSVILLE, S. C.
Bonds
BISHOPVILLE, S. C.
Andrews
BREVARD, N. C.
Co-Ed
BURLINGTON, N. C.
Paramount
CAMDEN, S. C.
Little
CHAPEL HILL, N. C.
Carolina
CHARLESTON, S. C
Riviera
CHARLOTTE, N. C.
Carolina
CHESTER, S. C.
Chester
CLEMSON, S. C.
Clemson
CLINTON, N. C.
Austin
COLUMBIA, S. C.
Palmetto
CONCORD, N. C.
Willis Drive-In
CONWAY, S. C.
Carolina
DARLINGTON, S. C.
Darlington
DILLON, S. C.
301 Drive-In
DUNN, N. C.
Dunn
DURHAM, N. C.
Criterion
ELIZABETH CITY, N. C.
Center
ELKIN, N. C.
Reeves
FAYETTEVILLE, N. C.
Colony
FLORENCE, S. C.
Carolina
FLORENCE, S. C.
Colonial
FT. MILL, S. C.
Center
GAFFNEY, S. C.
Cherokee
GASTONIA, N. C.
Diane Drive-In
GOLDSBORO, N. C.
Paramount
GREAT FALLS, S. C.
Falls
GREER, S. C.
Greer Drive-In
GREENSBORO, N. C.
Carolina
GREENVILLE, N. C.
Pitt
GREENVILLE, S. C.
Fox
GREENWOOD, S. C.
Highway 25 Drive-In
HARTSVILLE, S. C.
Berry
HEMINGWAY, S. C.
Anderson
HENDERSON, N. C.
Embassy
HENDERSONVILLE, N. C.
Carolina

HICKORY, N. C.
Center
HIGH POINT, N. C.
Center
JACKSONVILLE, N. C.
Iwo Jima
KANNAPOLIS, N. C.
Park In
KERSHAW, S. C.
Center
KINGS MOUNTAIN, N. C.
Joy
KINGSTREE, S. C.
Anderson
KINSTON, N. C.
Paramount
LAKE CITY, S. C.
Propst
LANCASTER, S. C.
Midway
LAURENS, S. C.
Capitol
LAURINBURG, N. C.
Gibson
LENOIR, N. C.
Center
LEXINGTON, N. C.
Carolina
LINCOLNTON, N. C.
Century
LUMBERTON, N. C.
Carolina
MARION, S. C.
Marion
MONROE, N. C.
New Super Drive-In
MOORESVILLE, N. C.
State
MOREHEAD CITY, N. C.
City
MORGANTON, N. C.
Mimosa
MT. AIRY, N. C.
Earl
MT. HOLLY, N. C.
Gaston
MULLINS, S. C.
Anderson
MYRTLE BEACH, N. C.
Riviera
NEW BERN, N. C.
Kehoe
NEWTON, N. C.
State
NORTH WILKESBORO, N. C.
Liberty
OCEAN DRIVE, S. C.
Ocean Drive
ORANGEBURG, S. C.
Edisto
PILOT MOUNTAIN, N. C.
Pilot Drive-In
RALEIGH, N. C.
Village
REIDSVILLE, N. C.
Rockingham
ROCK HILL, S. C.
Stevenson
ROCKINGHAM, N. C.
Richmond
ROCKY MOUNT, N. C.
Cameo
SALISBURY, N. C.
Capitol
SANFORD, N. C.
Temple
SHELBY, N. C.
State
SOUTHERN PINES, N. C.
Sunrise
SPARTANBURG, S. C.
Carolina
STATESVILLE, N. C.
Villa Heights Drive-In
SUMTER, S. C.
Sumter
TABOR CITY, N. C.
Ritz
TAYLORSVILLE, N. C.
Main
TROY, N. C.
Biscoe Troy Drive-In
TRYON, N. C.
Tryon
UNION, S. C.
Duncan
WADESBORO, N. C.
Ansonia
WASHINGTON, N. C.
Turnage
WAYNESVILLE, N. C.
Strand
WHITEVILLE, N. C.
Columbus
WILMINGTON, N. C.
Manor
WILSON, N. C.
Wilson
WINSTON SALEM, N. C.
Flamingo Drive-In
YADKINVILLE, N. C.
Drive-In

AB-PT Operations At Record High; Improvement Expected In Product

NEW YORK—At the annual meeting of American Broadcasting-Paramount Theatres, president Leonard H. Goldenson stated that "we expect our second quarter to be better than the same period of last year."

Net operating earnings for the second quarter of 1959 were $1,573,000 or 36 cents per share. This year's first-quarter earnings of $3,336,000 were the biggest in the history of the company. In 1959, the company rolled up record sales of $288,000,000.

The AB-PT had reported that while TV billings to date "are substantially ahead of last year at this time," the company's theatre business "has been somewhat softer currently in this quarter" despite the fact the improvement registered in 1959 and in the initial quarter of 1960 "reflected a much firmer tone in the motion picture business than had been the case in the past several years."

He attributed this drop "to a greater spread in the release schedule caused by the recent Hollywood strike which has created a short supply of pictures at this time—and due to the fact that some of the current pictures in release are not as strong as those which played at this time a year ago. The list of pictures that are contemplated for release during the subsequent months and the balance of the year looks quite impressive."

Goldenson said AB-PT is continuing its policy of ridding itself of "marginal properties" and retaining "only those with the best earnings potential." It was learned that the company had divested itself of six houses so far this year, reducing to 492 the total of 498 in operation at the end of 1959.

It was reported to the stockholders that ABC Films, which distributes TV film programs to stations, networks, and advertisers "is continuing to enlarge representation in the expanding foreign television market."

AB-TV was said to have expectations of increasing its "television participation in foreign countries" and to be hopeful that the foreign market would prove in time "a source of additional benefits and revenues."

It was divulged that sales of Am-Par Records, which experienced its best year in 1959, "have continued to improve in the current year."

Goldenson told the stockholders that "payola and other deceptive practices should be made illegal by federal law" and gave assurance that AB-PT "has never done anything that would place it in risk of having its telecasting license cancelled." It is putting into effect safeguards against the commission of any future unethical acts by talent or other employees.

The selection of Price Waterhouse and Company as independent auditors for the company for 1960 was ratified.

Oliver Treyz, president, ABC Television Network, was elected a new director of AB-PT, replacing the late H. Hugh McConnell. Directors reelected were A. H. Blank, A. B. Chapman, J. A. Coleman, E. E. Gerston, Goldenson, R. H. Hinckley, Robert Huffines, Jr., Sidney M. Markley, Walter P. Marshall, Joseph A. Martino, J. G. Riddell, S. B. Siegel, and Robert B. Wilby.

At a meeting after the stockholders' session the board elected Huffines to its executive committee as successor to McConnell. All officers were reelected.

Paramount Salutes Weltner With Six-Month Drive

NEW YORK—A six months sales drive tribute to Paramount Pictures vice-president in charge of world sales George Weltner was launched in the U. S. and Canada last fortnight.

Termed "Paramount's Salute to George Weltner," the program is designed as a tribute to the sales executive for his record of leadership during 28 years with the company. The drive will be conducted under the co-captainship of vice-presidents Hugh Ownen, Sidney Deneau, and Jerome Pickman.

Levine Sets Deals With Titanus, Lux

NEW YORK—Embassy Pictures president Joseph E. Levine has entered into a multi-picture co-production and distribution agreement with Italy's two major motion picture producing organizations, Titanus and Lux Film Companies of Rome.

The deals will result in four major attractions being delivered to Embassy within the next 18 months.

The agreement with Titanus calls for Embassy to have the U.S. and Canadian distribution rights to "Laughs of Joy," the comedy-drama starring Anna Magnani, Ben Gazzara, Toto, and Fred Clark, now being filmed in Rome.

Embassy, in addition, will co-produce with Titanus a lavish adventure drama titled "The Thief of Baghdad," to be filmed in color in Italy and Morocco. Embassy has world rights, except Italy and France.

The arrangement with Lux encompasses the current "Morgan the Pirate," now before the color cameras in Rome under Andre De Toth's direction with Steve Reeves.

The Lux contract also calls for Embassy to co-produce with them an elaborate adventure drama with the flavor of the Arabian Nights. The film, as yet untitled, will be photographed in color.

Harry Close, U-I-Revue studio police chief, recently received the best wishes of company executives upon his retirement after more than a quarter century of service. Close joined the Universal police force in 1933. Seen bidding him farewell are Edward Muhl, U-I vice-president in charge of production; Morris Weiner, U-I general manager; and Albert Dorskind, Revue vice-president in charge of studio operations.

All-Media Campaign To Sell Fox's "Ruth"

NEW YORK—If 20th Century-Fox's vice-president in charge of advertising and publicity Charles Einfeld has his way, then "The Story Of Ruth" will be one of the best advertised and promoted religious pictures yet.

He expects the religious angle and the vast entertainment potential to bring in millions of reluctant moviegoers. At least a million dollars is being earmarked for expenditure around the world for promotion.

Einfeld noted at a press conference that the campaign will be capped by a series of 39 premieres in each branch city in the U.S. and Canada, with a principal charity benefitting in each situation. The world premiere will be held in Chicago on June 15 with the other openings to follow within the next two weeks. In connection with these regional events, 45 appearances will be made by people connected with the making of the film. This includes producer Sam Engel and actress Peggy Wood, who will do a series of bible readings, as well as new star Elana Eden.

The film will be screened widely for religious bodies, opinion makers, women's clubs, etc., and by the time the screenings have been completed some 60 cities will have been covered. Exhibitors who want to host these screenings will receive the utmost in co-operation from the company, it was noted.

Vast amounts of money will be spent on advertising in religious publications, newspapers, Sunday supplements, with many of these ads breaking shortly before the openings. The TV campaign has been angled towards three approaches, the big spectacle, the religious action adventure, and the romance.

Six different TV trailers will be available, and in addition, a 30-second TV trailer has been developed especially for the film. This is a novelty since all such past trailers have been 60, 20, or 10 seconds in duration. Extensive radio coverage is also blueprinted.

A four color comic book is on the way, with the first printing set at 50,000 copies, and numerous other breaks in newspapers and magazines have already appeared or are scheduled in the near future.

Among those from the company who addressed the meeting were advertising director Abe Goodman; Schlaifer advertising account executive Christy Wilbert; Martin Michel, radio and TV director; Nat Weiss, publicity manager; and Rodney Bush, exploitation director.

MGM's Krecke Retires

NEW YORK—The resignation of Henry F. Krecke, treasurer of Metro-Goldwyn-Mayer International, Inc., was announced last week. He will retire from active business.

Krecke began his film business career in 1917 as accountant and chief auditor for the old Goldwyn Pictures Company for which he made some of the very first trips by an American film executive to the Far East and Europe. In 1923, he became manager of the Goldwyn Company's foreign department.

Paramount Ups Cooper

NEW YORK—Saul Cooper has been appointed assistant publicity manager of Paramount Pictures, it was announced by Martin Davis, national advertising, publicity, and exploitation manager.

Cooper, who joined the company two years ago as publicity coordinator on Cecil B. DeMille's "The Buccaneer," will continue as national magazine contact in the publicity department managed by Harold Rand.

3rd GREAT YEAR

AND STILL GOING STRONG!

DOMINION THEATRE
London
(CURRENT GROSSES EXCEED FIRST WEEKS)

GAUMONT THEATRE
Manchester

RODGERS & HAMMERSTEIN'S

SOUTH PACIFIC

TODD-AO

A MAGNA PRODUCTION

GENERAL RELEASE
35 m. m. Bookings
SOON AVAILABLE
THROUGH YOUR
20th CENTURY-FOX
EXCHANGE

SHATTERED EVERY EXISTING RECORD FOR A MOTION PICTURE IN THE UNITED KINGDOM!

THE WESTERN HEMISPHERE SCORED RECORD BREAKING ENGAGEMENTS ALSO!

ONE YEAR OR LONGER . . . New York City • Vancouver, B. C. • Omaha, Nebraska • Chicago, Illinois • Toronto, Ontario • Milwaukee, Wisconsin

FORTY WEEKS OR LONGER . . . Cincinnati, Ohio • Cleveland, Ohio • Indianapolis, Ind. • Miami Beach, Fla. • Montreal, Que. • Salt Lake City, Utah

AND MANY, MANY OTHER LONG RUN ENGAGEMENTS

The NEW YORK Scene

By Mel Konecoff

GHOST NOTE: It was Friday the 13th when moviemaker William Castle decided to meet the press. He was parked beneath an open black umbrella bathed in an eerie red light as the invisible cast from his latest film, "13 Ghosts," gathered about nodding their sheets at his words of wisdom. Since the film will be released by Columbia, it was only natural that advertising and publicity executive Jonas Rosenfield should do the introducing.

Castle's most recent successes included "Macabre," which cost $80,000 including the mortgage for his home and which has grossed $1,200,000; "House On Haunted Hill," which cost $150,000 and which has grossed $1,800,000; "The Tingler," which is expected to gross two millions in the U.S. and Canada alone. He is now giving his all to "13 Ghosts." The gimmick in the latter is something called "Illusiono." With special free viewers, the spectator is supposed to see ghosts that are invisible to the naked eye. He called the film "a spooky 'Shaggy Dog' " that caters to the family trade. The viewers will be given to exhibitors at no charge and they are used to see the ghosts which appear in seven or eight spots in the film. The audience is warned by appropriate titles in the film.

Castle related that 20 million viewers have been ordered, with half that number allocated for use abroad. He opined that the day is over when you just opened the doors of a theatre and people would just come in. Those pictures that make money today make a lot, whereas a lot of pictures don't even make costs. These are those that are without gimmicks. The latter could even consist of stars or that something extra that the public can't get on TV. He believed that there was an upswing to the business, with the public more selective than ever.

These days, it doesn't make much difference what a picture costs, neither to the exhibitor nor the public. It's either successful or it's not, and no one individual "makes" a picture by himself anymore. It takes the combined efforts of the producer, the sales department, and the advertising and publicity staffs to put a film across. As usual, Castle will go out on the road with the film visiting every key city in about 10 or 15 market areas for three months during the summer. The film is scheduled for release at the end of June to take advantage of the youngsters being off from school.

Next on the Castle schedule is "The Haunted," which will also have a built-in gimmick, and this rolls the end of September. "The Doomsday Men" by J. B. Priestly follows next May. His contract with Columbia calls for five pictures, of which he has already delivered two. Shortly after we saw him, he was scheduled to leave for England and France to discuss the release of "13 Ghosts" as well as that of "The Tingler," which has not played abroad as yet.

PRODUCER'S PARAGRAPH: Jack H. Harris, producer, has gone Hollywood and no disrespect intended. By this we mean he has moved there lock, stock, and film, telling us there just is no other place to correctly and easily make films. The world premiere of his latest Universal release, "Dinosaurus," will take place on June 24 in New Orleans, and the hope is that this will even be more successful than its predecessors, "The Blob" and "4-D Man." Universal has so much confidence in the release that it is spending $40,000 just for an ad in a June issue of Life to plug the film. This will mark the start of an extensive campaign on which there is no ceiling.

Harris claimed he liked to make pictures with fun in mind for kids of all ages, and he believed that there will be no objections from mothers whose youngsters catch his latest.

Most of the film was shot in the Virgin Islands, and while he was there, he was so impressed with the place that he filmed a short in color called "Virgin Island, USA," which U-I is also releasing as part of its Color Parade series in CinemaScope.

The former exhibitor and distributor found the studio facilities and special effects technicians in Hollywood to be tops, and all non-location work was done there. Harris, who wants only commercial successes and no artistic triumphs, will make "Rip Van Winkle in the 21st Century" starting in August for Christmas release in CinemaScope and color. Marion Hargrove is doing the screenplay. U-I may get to release. "The Terrible Game" will go next February for release next summer, and he is looking to average about two features per year. A future project that may take longer is "Jonah and the Whale," which will be filmed in Spain and Israel possibly in 70mm. This will go at the end of 1961.

Harris expects to go out with "Dinosaurus" and help sell it on TV, radio, and in the press. He expects to cover at least 15 cities on his tour.

THE METROPOLITAN SCENE: Sid Newman's mother very ill. . . . Condolences to Gert Raden on the loss of her father. . . . A special mailing promotion in the form of a greeting card with a brass key attached going out on "The Apartment" from UA to all exhibitors, radio, TV and press reps. . . . UA and Dell Publications launching a national book promotion for "Elmer Gantry" timed to hit in the summer when the film is to play-off.

Technicolor In Black As Sales, Income Rise

NEW YORK—John R. Clark, Jr., head, Technicolor, Inc., told stockholders at their first annual meeting to he held under his regime that the company earned $538,959 before taxes this year whereas it lost $107,131 in the first 16 weeks of 1959. He noted that this represented an improvement of $646,000 in operating results.

The consolidated net income of the company and wholly owned subsidiaries for the 16 weeks ended April 16 of this year came to $259,350 after taxes, or 13 cents per share on the 2,035,568 shares of stock outstanding. In the comparable period of 1959, the company suffered a net loss of $44,630 after a tax credit, or two cents per share on the 2,029,904 shares outstanding at that time. The net improvement in earnings his year was therefore 15 cents a share.

Consolidated net sales for the first 16 weeks of 1960 were 10 per cent higher than the $8,023,773 for the similar period of 1959.

Clark expressed confidence that the operations of "our motion picture business will be satisfactorily profitable during this year," but indicated the resumption of dividend payments by the company was not to be looked for until there was "a substantial improvement in earnings."

It was disclosed that Technicolor is pressing plans for the marketing of a color film for 8mm and 16mm movies and 35mm slides.

He informed the stockholders that Technicolor Italiana will become a larger source of income due to the sharp increase in film production in Italy. He reported Technicolor has found it necessary to increase its processing and printing facilities in Italy, adding that the Italiana operation this year was expected to equal the approximately $250,000 of 1959.

It was revealed that the company plans to modify its pension plan and that capital expenditures were expected to be "much less" this year. They amounted to nearly $1,000,000 in 1959.

Clark said that when he took over the presidency on Jan. 1 of this year, salary cuts of about 25 per cent were put into effect, saving the company approximately $160,000. Current remuneration of the top officers of the company was reported as Clark, $57,000; Kay Harrison, director of foreign sales, $43,000; Robert Riley, vice-president in charge of sales, $33,000; W. E. Pohl, technical director, $33,000; Leo Pavelle, director of consumer photographic products division, $33,000; Dr. Herbert T. Kalmus, consultant, $110,000 plus 222 shares of stock per month.

Reelected directors for three years were James Bruce, Edward E. Ettinger, Patrick J. Frawley, Jr., and Hugh Fulton. The terms of the other eight directors do not expire until 1961 and 1962.

"Inherit" To Berlin Fete

NEW YORK — Stanley Kramer's "Inherit The Wind," starring Spencer Tracy, Fredric March, and Gene Kelly, has been selected by the Motion Picture Association as the official United States entry in the Berlin Film Festival, starting June 24. Kramer, who produced and directed the film for United Artists release, will attend the world-famed Festival which runs through July 5.

"Inherit The Wind" will mark a return engagement for Kramer at the Berlin Film Festival.

Disneyland Sues Marco

LOS ANGELES—Disneyland, Inc., and Walt Disney Enterprises filed suit here against Marco Engineering Company and C. V. Wood, Jr., of Los Angeles.

Marco Engineering Company and Wood are identified in the complaint as "engaged in the promotion, development and building of physical layouts and structures similar to Disneyland in various parts of the country."

The complaint action requests a permanent court order enjoining the Marco Company and Wood from making false claims.

AB-PT Names Brown

NEW YORK—Martin Brown, for the past year assistant treasurer of American Broadcasting-Paramount Theatres, Inc., as well as vice-president and assistant treasurer of the American Broadcasting Company, has been elected treasurer of AB-PT, it was announced by Simon B. Siegel, financial vice-president of AB-PT and vice-president and treasurer of ABC.

Siegel is relinquishing the AB-PT treasurer's position in order to devote more attention to the increasing diverse activities of the parent company and its ABC division.

Film Celebs Plentiful At Annual Variety Meet

TORONTO—J. J. Fitzgibbons, Jr., general chairman, Variety Clubs 33rd international convention, convening at the Royal York Hotel here May 31-June 4, with Tent 28 the host, announced that Joan Crawford, Elana Eden, Gina Lollobrigida, Connie Stevens, and Troy Donahue were among the film personalities scheduled to be present.

In addition to the Heart Award dinner, a feature will be the Variety Village graduation and authentic western barbecue, as well as Pepsi Cola and Coca Cola parties.

Newspaper Publishers Cite Film Ad Problems

NEW YORK—It appeared that complaints about motion picture advertising were commonplace rather than an exception following reports of press officials attending the annual convention of the American Newspaper Publishers Association at the Waldorf-Astoria recently.

The officials questioned said some of the complaints came from individuals and some from groups. All said that their papers had adopted a policy of "policing" or "screening" film theatre ad copy. Some complaints were that it was "too brazen," "too suggestive," and "too revealing," with the newspapers indicating that "we try to protect our children readers" and "ours is a home paper." All agreed that "those responsible for the ad copy should recognize that resentment against objectionable advertising is getting more critical, and that the situation will get to the point where action will have to be taken."

It was indicated that drive-ins were inclined to go in for more sensationalism in their ad copy than conventional theatres.

This consensus came from publishers of papers in such widely spaced cities as Atlanta, Buffalo, Racine, Wisc., Hagerstown, Md., Macon, Ga., Cedar Rapids, Ia., Everett, Wash. and Torrington, Conn.

Decker Joins AIP

HOLLYWOOD—Joseph Decker has joined American International Pictures as treasurer of the company, it was announced by company heads James H. Nicholson and Samuel Z. Arkoff.

Princess Margaret Rose, right, is seen being greeted by producer-director Stanley Donen at a recent benefit screening of his "Once More, With Feeling," a Columbia release. In the background are M. J. Frankovich, chairman of the board of Columbia Pictures, Ltd., of Great Britain and Ireland, and vice-president of Columbia Pictures Corp., and Mrs. Frankovich, the former Binnie Barnes.

CANADIAN Highlights

By Harry Allen, Jr.

TELEMETER is negotiating for the Patterson-Johannsen fight. Present plan is to put on the fight on a large-size screen at Varsity Stadium where admission would be $4, while Telemeter plans to charge $2. This is the maximum Telemeter can charge for a feature.

The fight would be in addition to what is already being presented, films and an hour a day of free local news and public service programs. During the season, hockey games were shown. Thus far, no indication has been given the film companies as to exactly how much is being taken in by Telemeter. This has been due to a lack of the tote machine which handles the tapes picked up from the various installations.

Film companies have only been told that "A" pictures had a 50 per cent reception, while the older pictures picked up from 20 to 30 per cent of the audience. Collections are going on, but until the tapes have been checked in a month's time, there is no telling what the exact collections are.

Telemeter has been installed in about 3,000 homes, with another 2,000 on order. These are expected to be completed about July.

Telemeter started in the upper-section of Etobicoke, but is now selling its service in the southern section of the township, where there are more low-income families and apartments. "The response there has been enthusiastic, too," Eugene Fitzgibbons, president, Trans Canada Telemeter, said.

Inquiries to the Telemeter office indicate many Telemeter customers use Telemeter as a way of entertaining the guests. Friends or neighbors may be invited in for dinner and to "'watch the movie" afterward.

Theatres in the district—Kingsway and Westwood—haven't suffered any. Both are 50 per cent owned by Famous Players, parent company of Trans Canada Telemeter. Telemeter appears to be reaching that portion of the audience which has gotten out of the habit of going to the films. Mrs. Frank Coles, who has had Telemeter since the start, said the service is made to order for people like herself and her husband, who enjoy movies but seldom go out to a theatre. Officers of Trans Canada Telemeter said they had no immediate plans for expansion into other municipalities in this area or into other Canadian communities.

NEW EASTERN division manager of Famous Players theatres is William Summerville, Jr. He succeeds Robert Myers, eastern division manager, who resigned to become assistant to Haskell Masters, Warner Bros. Canadian general manager. Russell McKibbin, now manager, Imperial, Toronto, the flagship of Famous Players, becomes supervisor of the company's downtown Toronto houses and "A" district.

IT'S LATER THAN YOU THINK!

13
12
1
11
2
3
10
PACIFIC GHOST TIME
9
4
5
8
7
6

Now is the time to set your bookings for WILLIAM CASTLE'S

13 GHOSTS in ILLUSION-O!

Plus FREE GHOST VIEWERS for all your patrons ...from COLUMBIA

LONDON Observations

by Jock MacGregor

THE FRIENDLY INFORMALITY that characterises Associated British functions made the annual showmanship lunch among the most enjoyable. For the second year running, the Leeds District, headed by John Wilkinson, topped the contest, and this came as no shock to me. No other district or British circuit as a whole gets so many campaigns published in MPE's EXPLOITATION.

Both the champion, P. G. Franklyn, who has been promoted from the Ritz, Barnsley, to the Apollo, Manchester, and Ron J. Crabb, Lyric, Wellingborough, are MPE citation holders, in common with Reg Helley, Ritz, Wakefield, who was honored as champion in the children's matinee field. In congratulating the winners, Bill Cartlidge, who was supported by C. J. Latta and Jack Goodlatte, said that since the inauguration of their new style showmanship contest two years ago the standard had increased immeasurably.

THE SWING AWAY from Hollywood to Europe is gathering momentum and many believe that London may ultimately become the centre of production. Advance bookings for studio space are heavy, and by the fall it looks as though all stages will be occupied. Now Walter Wanger's "Cleopatra" is to be made here entirely, and to accommodate this great spectacle for 20th-Fox, stages at both Rank's Pinewood and British Lion's Shepperton Studios have been reserved.

AN INDEPENDENT production distribution set-up which is making progress ahead of its founder's wildest hopes is Regal Films International, headed by ex-RKO-ite Joe Vegoda and Michael Green. Just 18 months ago, they branched out on their own with the rights to some Goldwyn reissues and sponsored some new British product. The combination clicked.

Now they have "Jack the Ripper" in world release, "The Flesh and the Fiends" getting a circuit release here in June, "The Siege of Sidney Street" readying for premiere, and "The Hell Fire Club" shooting at Pinewood Studios. In the planning stage are "The Wreckers," "The Road to Tyburn," and "The Treasure of Monte Cristo," not bad going for an 18-month baby. Joe modestly puts their success on the wonderful support given by exhibitors. Incidentally, their big surprise turnup has been the reissue of "Wuthering Heights."

THE VARIETY CLUB has accepted the challenge of the Duke of Edinburgh to found five new boys' clubs in London in 12 months. With Norman Harrington and Bill Luckwell, I have been allocated the job of starting one in Chiswick and Brentford, a borough of some 40,000 inhabitants without any form of entertainment.

FROM
GHOST
TO
GHOST
THE
WORD'S
OUT...
William Castle's
13 GHOSTS
in ILLUSION-O! is eerie-sistable!
Plus FREE GHOST VIEWERS for all your patrons
...from COLUMBIA

RKO Cross-Plugs "Pollyanna"; So Macy's Does Tell Gimbel's

NEW YORK—Extensive screen cross-plugging of special trailers announcing the world premiere engagement of Walt Disney's "Pollyanna" at Radio City Music Hall will be shown in all RKO Theatres throughout the metropolitan area.

This unique promotion was arranged by Sol A. Schwartz, president of RKO Theatres.

Regarding this unusual departure, Schwartz said, "It is further evidence of the cooperation that exists today between exhibition and distribution."

Disney Reports Loss As Films Disappoint

BURBANK, CAL. — Consolidated operations of Walt Disney Productions and its domestic subsidiaries for the six months ended April 2 resulted in a loss of $90,485, equal to six cents per share of common stock outstanding, after an income tax credit of $95,000, Roy O. Disney, president, said in an interim report to shareholders.

The corresponding period last year showed net profit of $906,485, equal to 57 cents per share. Total gross income for the six months was $18,805,820 compared with $23,430,211 a year ago. Both figures include the figures of Disneyland Park, which is 65.52 per cent owned.

Television income during the period decreased by $4,731,527, Disney said. This, combined with disappointing earnings on recent theatrical releases, particularly "Third Man on the Mountain" and "Kidnapped," account mainly for the drop in earnings during the six months.

"While it is expected that the second six months will show substantial improvements in theatrical film income, along with what we expect to be our biggest summer at Disneyland Park, nevertheless, management feels that net earnings will be substantially below the level of last year. However, we believe that this is only a temporary decline in the company's earnings and that the following year will be a highly successful one," Disney added.

"Pollyanna" is expected to be Disney's big one this season.

Meanwhile, Arrow Development Company of Mountain View, Cal., and Disney Productions jointly announced that Disney has purchased a one-third interest in the Arrow Company. Arrow, founded in 1945, designs and manufactures rides, special effects, and other attractions for the outdoor amusement industry, and has fabricated many of the Disneyland attractions.

N.E. Exhibs Plan Meet

BOSTON—Richard A. Smith, vice-president of Smith Management Company and W. Leslie Bendslev, owner-operator of the Community Playhouse, Wellesley Hills, Mass., will be the co-chairmen of the 1960 regional convention of Independent Exhibitors, Inc., and Drive-in Theatre Association of New England, it has been announced by Edward W. Lider, general chairman. This annual event, a three-day affair will be held at Chatham Bars Inn, Chatham, Mass., on Sept. 13-14-15 with Carl Goldman as coordinator. All theatres in the six New England states, whether or not members of the organization,

At a recent home office press conference in New York City, Charles Einfeld, 20th-Fox vice-president, introduced Elana Eden, star, "The Story Of Ruth," as he told how the film is being pre-sold via the most far reaching and intensive all-media drive accorded a Fox production since "The Robe."

Von Stein Joins Cinerama

NEW YORK—Wolfdieter Frhr. von Stein has been appointed foreign representative for Cinerama, Inc., by B. G. Kranze, vice-president. Von Stein will establish a distributing organization in Germany for Cinerama, Inc., independent of any other affiliation, and will handle the distribution of the five Cinerama productions.

As new presentations are produced by Metro Goldwyn Mayer in the Cinerama process, they will be released through Cinerama, Inc., and handled by him. It is expected that the first MGM film in the Cinerama process will be released early in 1961.

Conn. D-I's In Discount Plan

HARTFORD, CONN.—The Pike and Manchester Drive-Ins have inaugurated a discount tickets plan with all A & P supermarkets in this metropolitan area. The tickets are good for 25 cents discount on regular 75 cents admission on Mondays and Tuesdays only, and are distributed by A & P stores the previous Wednesday through Saturday.

It is believed that this is to compete with the Blue Hills Drive-In in suburban Bloomfield, which recently began providing trading stamps with each admission, the units being redeemable at stores in the area.

Second Japanese Festival Slated For Little Carnegie

NEW YORK—A second season of new Japanese films is being planned for presentation in New York next winter, Thomas J. Brandon stated in announcing the end of the first season at the Little Carnegie recently.

"As a result of the overall reception to this first season," Brandon declared, "the management of the Little Carnegie and Brandon Films have agreed to plan a second season during 1960-1961.

"The present series has run several weeks beyond the anticipated four months set aside for it. Although "Ikiru" could probably run through July, we have mutually agreed to end this series on May 1 to enable the theatre to fulfill its long-standing commitments to other pictures."

The second season will include Kenji Mizoguchi's "The Pasion of Madame Yuki," Akira Kurosawa's "I Live in Fear" and "Stray Dog," Tomotaka Tasaka's "The Maid," Heinosuke Gosho's "Four Chimneys," and others.

Code Review Board Upholds Shurlock Denial Of Seal To Col. English Pic

NEW YORK—The Production Code Review Board last fortnight upheld the Production Code Administration in its refusal to grant a Code seal to Columbia's English-made "Never Take Candy From A Stranger" due to the film's sex perversion aspects.

This was the first time that the appeals machinery established several years ago by the MPPA had been faced with the necessity of ruling upon an appeal taken by a distributor. It was also the first time that alternates to production, distribution, and exhibition representatives on the Review Board functioned under recently amended governing regulations.

The Review Board viewed the film in Columbia's home office screening room and then deliberated at the St. Regis, with MPAA president Eric Johnston in the chair. Attending the meeting were Barney Balaban; Howard Levinson, alternate for Benjamin Kalmenson; Herbert Golden, alternate for A. Schneider; Edward Morey; John J. O'Connor; W. C. Michel, alternate for Spyros P. Skouras; Russell V. Downing; Leopold Friedman, Emanuel Frisch, alternate for Leonard H. Goldenson; George Kerasotes; Ben D. Marcus; Sol A. Schwartz, Mervin LeRoy, alternate for Stanley Kramer; Pandro S. Berman, alternate for George Sidney.

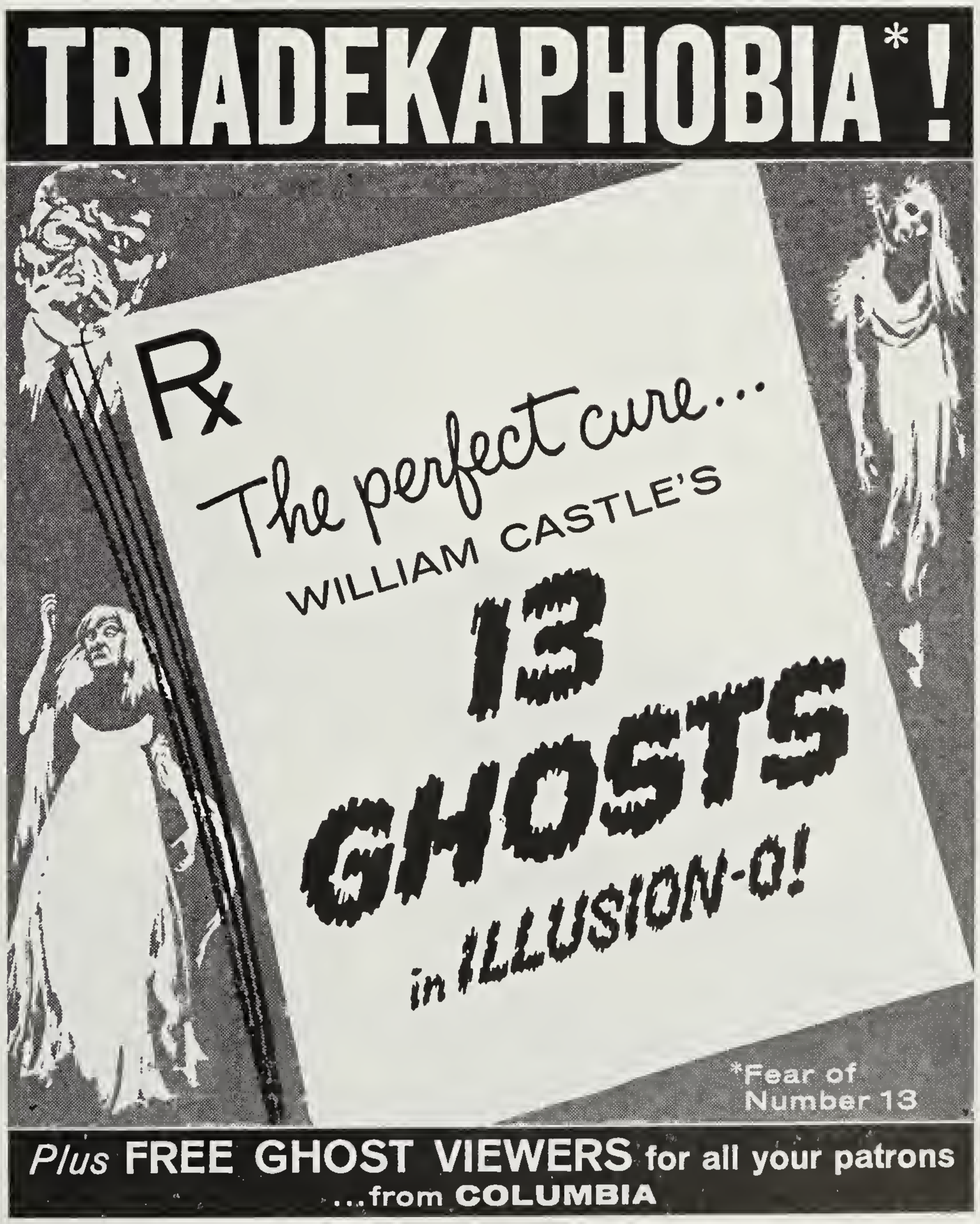
Columbia has not indicated what the result of the Review Board's action will have on the distribution of the picture. While there is no longer a penalty provision if a member company of the MPAA elects to handle a picture denied a Code seal, an association spokesman said that it was understood that its members, having adopted the Code, would adhere to it as administered by the Production Code Administration.

Known in England as "Never Take Sweets From A Stranger," the picture was produced by Anthony Hinds with a cast including Felix Aylmer, Gwen Watford, and Patrick Allen. In the story, an adult molests a child, and it was this which led Geoffrey Shurlock, the Production Code's administrator, to reject the picture.

New Firm Gets Minter Pix For U.S. Distribution

NEW YORK—Exclusive distribution and representation rights for the United States and Canada to the complete output of George Minter's Renown Productions of England have been acquired by Trafalgar Pictures Corporation, a newly-formed company, it is announced by Richard Gordon, president of Trafalgar.

Ready for immediate release are four major productions, the first of which is "The Rough and the Smooth" to be distributed for Trafalgar by American International Distributing Corporation in the United States, under an agreement signed between Richard Gordon and A.I.D.C.'s James H. Nicholson and Samuel Z. Arkoff.



Paul Manning, Hollywood representative, MOTION PICTURE EXHIBITOR, is seen on the set of Warners' "Ocean's Eleven" in Las Vegas. Also seen are producer-director Lewis Milestone; dialogue coach Richard Benedict, who also has a role in the film; and Sammy Davis, Jr., who co-stars in the picture.

Morton Gerber, chairman, Variety Club of Washington's Welfare Committee, recently presented a check for $2,000 to the Metropolitan Police Boys Club in its 1960 drive. Two boys who are members of the Club were present, along with Jerry Strong, Station WMAL, and Robert C. Simmons, chairman of the drive.

Boris Morros, left, and Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, look over espionage equipment which Morros will demonstrate in his promotional activities in behalf of Columbia's "Man On A String," based on Morros' autography, "My 10 Years As A Counterspy."

Esformes Joins Col. Int.

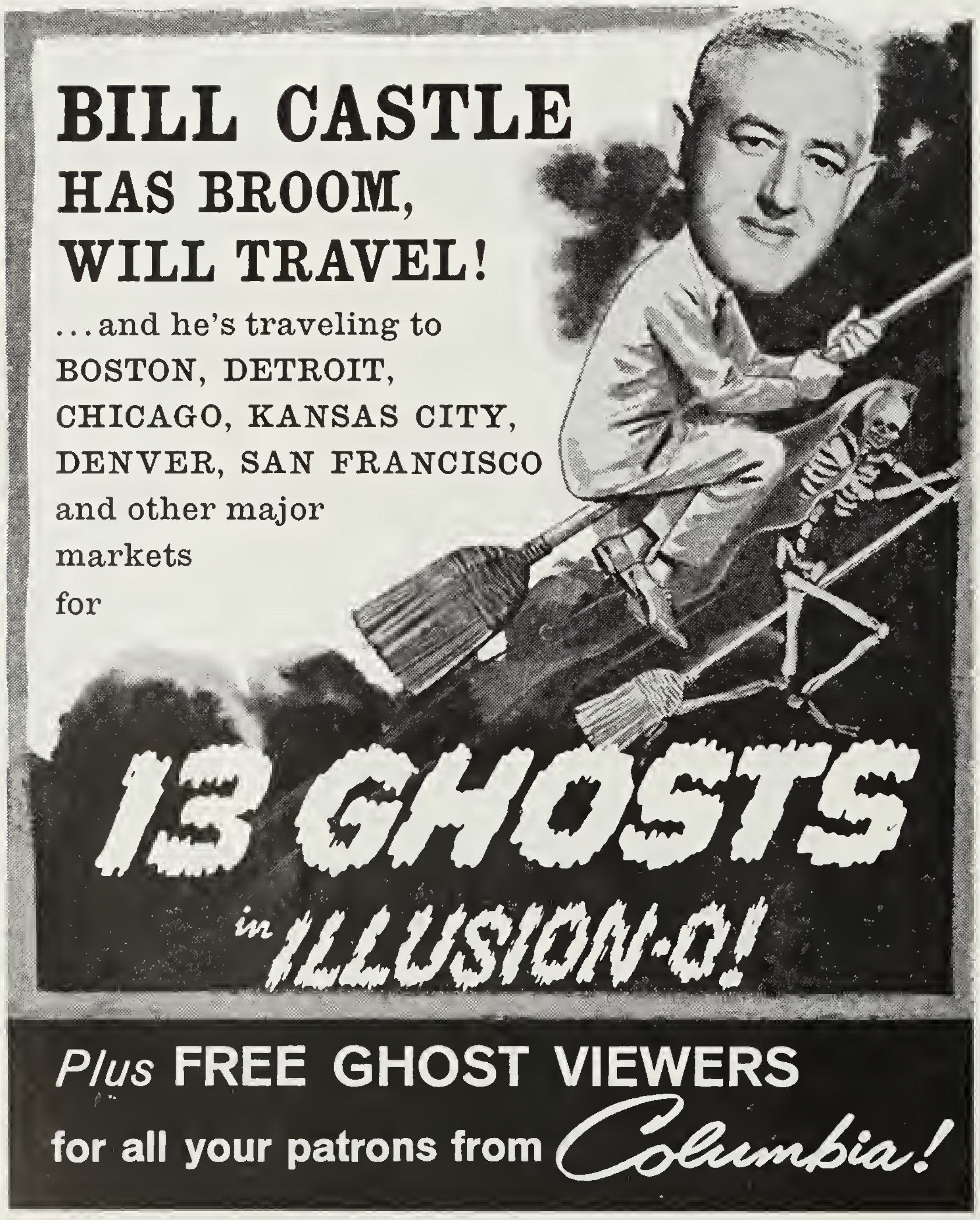
NEW YORK—Nat Esformes has been appointed Columbia Pictures International publicity manager for Latin America, it has been announced by Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity. The new appointment, Rosenfield said, is part of the recently-announced integraton of the Columbia International promotional set-up under the parent company's advertising and publicity organization.

Esformes, who will operate out of the New York home office from where the increasingly important Latin American territory is administered, comes to Columbia from his position as director of advertising and public relations of La Prensa.

UA Drive Leaders

NEW YORK—Branch managers Albert Glaubinger, Philadelphia; Dave Rosenthal, Cleveland; and Abe Feinstein, Winnipeg, lead their respective divisions at the end of the 12th week of United Artists' "Salute to Bob Benjamin" sales drive, it was announced by co-captains James R. Velde, UA vice-president in charge of domestic sales, and David V. Picker, executive assistant to UA president Arthur B. Krim.

Leading in the division standings at the midway point in the 23-week collections, billing and playdate drive is Milton E. Cohen, eastern and Canadian division manager. Gene Tunick, eastern district manager, leads in the district standings.



BILL CASTLE
HAS BROOM,
WILL TRAVEL!
...and he's traveling to
BOSTON, DETROIT,
CHICAGO, KANSAS CITY,
DENVER, SAN FRANCISCO
and other major
markets
for

13 GHOSTS
in ILLUSION-O!

Plus FREE GHOST VIEWERS
for all your patrons from Columbia!

Teen Matinees Boost Neighborhood Grosses

COLUMBUS, O.—Several local neighborhood theatres are finding a new avenue for increased business via Sunday matinees made up of films recommended for children and teenagers by the Interfaith Committee for Better Entertainment in Columbus.

Lists of recommended films are printed in the Columbus Dispatch and Columbus Citizen-Journal. Sunday evening bills at the theatres feature more adult-type films.

On a recent Sunday matinee, the Boulevard, Esquire, Markham, and Clinton featured Bob Hope's "Paris Holiday" and Danny Kaye's "Court Jester," with a Walt Disney cartoon festival. Sunday evening attraction was "On the Beach."

The Main had three features on the matinee program: "Beast of Hollow Mountain," "Pharoah's Curse," and "Curse of the Faceless Men." Evening attraction was "Solomon and Sheba."

The Livingston had "The Tingler" and "... 27th Day" at the matinee. Evening feature was "On the Beach."

The Linden had "The Tingler" and "Have Rocket, Will Travel" at the matinee. Evening features were "On the Beach" and "Career."

Alexander Expands

COLORADO SPRINGS, COLO. — The Alexander Film Company has acquired the theatre screen advertising, servicing and theatre network of the A. V. Cauger Service, Inc., Independence, Mo., it was announced by Alexander president Keith Munroe.

A. V. Cauger Service, Inc., was started 25 years ago by the late A. V. Cauger and has been carried on in recent years by his son, Ted Cauger. The film company serviced 525 theatres in Oklahoma, Kansas, Missouri, Arkansas and southern Illinois and had annual billings of approximately $50,000.

Trampe Heads Carriers

NEW YORK—The annual convention of National Film Carriers, Inc., was held last fortnight at the Hotel Astor.

Raymond W. Trampe, Film Service, Inc., Milwaukee, was reelected president; L. D. V. Benton, Benton Brothers, Film Express, Atlanta, was named vice-president; George F. Callahan, Exhibitors Service Company, Pittsburgh, was retained as treasurer; and Ira S. Stevens, Bonded Services Division of Novo Industrial Corporation, New York City, as secretary.

ALBANY

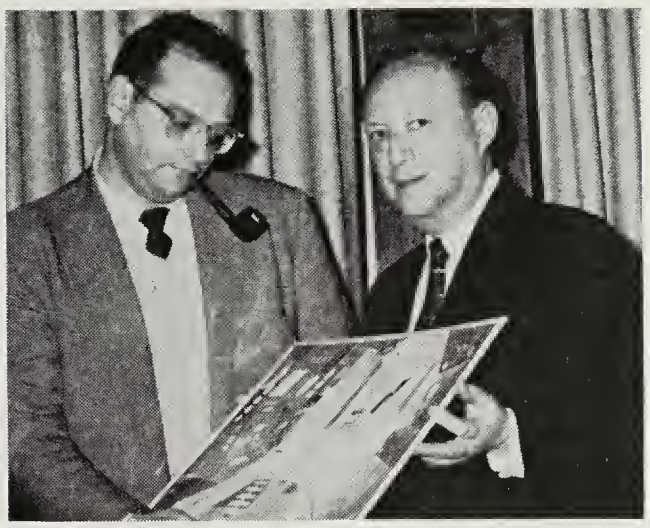
Albany's largest downtown theatre, the 3660-seat Fabian Palace; and the city's biggest neighborhood house, the 1400-seat SW Madison, made a bid for Catholic patronage with "The Life of St. Ignatius" at the former and "The Miracle of Saint Therese" at the latter. Both bookings were within a week's period, believed to be a local record. . . . Bill Aust is featuring free miniature golf before shows at his Open-Air, South Glen Falls. . . . David Weinstein has been named manager of the Hellman succeeding Manny Friedman, resigned. . . . Jack O'Brien took over the helm at Auto-Vision, East Greenbush, after Bob Lamont left. Lamont, a brother of the late Harry Lamont, was long associated with Lamont Theatres. . . . Local F-43 IATSE has scheduled a dinner meeting for June 1. Doug Hermans, 20th-Fox, will preside and it will be the last meeting until September. . . . Ed Susse, MGM resident manager, spoke on motion picture distribution before the business men's and civic groups in Cooperstown and St. Johnsville.

ATLANTA

Billie Jo Spencer, Allied Artists booking department, resigned to become the bride of Jesse McPhearson. They will live in Tampa, Fla. . . . Martin Circuit's Cobb, Marietta, Ga., played "Room At The Top," banned in Atlanta, to the greatest crowds in the history of the theatre . . . Funeral service was held for the mother of Mose Waller, Jr., operator, Dixie Lee Drive-In, Lenior City, Tenn., and the Valley Drive-In, Loudon, Tenn. . . . The brother-in-law of Allen Rainwater, Exhibitors' Service booker, died of a heart attack . . . Henry Krumm, former local film man, is now associated with Setna Films, San Antonio, Texas . . . Mrs. Ray Collins, secretary to James V. Frew, is on a six months leave of absence . . . J. H. Hobb, branch manager, Allied Artists, returned from a Chicago sales meeting . . . Congratulations to Miriam Camp, 20th-Fox, who became the bride of J. R. Timmons . . . The new receptionist at Martin Theatres booking office is Mrs. Betty Lou O'Keefe . . . Sympathy to Felix Taly, manager, Fairview Drive-In, Birmingham, Ala., upon the death of his wife . . . One of the oldest Chattanooga, Tenn., theatres, the Dixie, owned by Frank Dowler, closed . . . The Nite-Auto Movies, Greensville, Tenn., closed early this year due to a fire, has reopened . . . Mrs. Alberta Royal has opened the Royal, Screven, Ga. . . . B. W. Ingram is the new owner of the Levy, Enterprise, Ala. . . . B. A. Garrett, Garrett, Arlington, Ga., is hospitalized in Albany, Ga. . . . E. E. Whitaker, Georgia Theatres, Atlanta, returned to the office for a few hours each day following hospitalization . . . The War Eagle, Auburn, Ala., owned by Charlie Simpson, was robbed of two days' receipts . . . John Boyd reopened his Hiway Drive-In, Lewisburg, Tenn. . . . Bayles Davis is the new owner of the Joy, Gurley, Ala.

BOSTON

The seventh annual Boston Movie Golf Outing will be held Monday June 13 at the Woodland Country Club, Auburndale, Mass. Ticket committee includes Harry Rogovin, Columbia; Myer Feltman, Universal; Dick Dobbyn, Maine and New Hampshire Theatres; Jerry Govan, New England Theatres, Inc.; Larry Herman, Snider Theatres; Ken Douglass, Capitol Theatre Supply; Mal Green and Jim Mahoney, Interstate Theatres Corp. . . . The annual Variety Club of New England "Day At The Races" will be held this year on May 24 at Suffolk Downs with Judge John Pappas as the host. . . . Mrs. George Kraska, wife of the publicist at Embassy Pictures, is recovering from surgery at Peter Bent Brigham Hospital. . . . Winners of the managerial contest of Lockwood and Gordon Enterprises have been announced by Douglass Amos, general manager. The winner was Ray Thayer, manager, Lewiston, Maine, Drive-In. Other winners were Edward Stokes, Avon Cinema, Providence; Morrill Parmenter, State, Farmington, Me.; Lionel Collins, State, Waterville, Me.; Charles King, Satuit Playhouse, Scituate; Richard Boone, Concord, N.H., Drive-In; Joanne Hartley, Auburn, Maine, Drive-In; Nelson Wright, Hope, Providence; Harry Johnson, Portland, Maine, Drive-In; John Tetlow, Braintree, Braintree; Robert Duffy, Norwalk, Conn., Drive-In; Lawrence Johnson, Castle, Providence; William Murphy, Cine Webb, Wethersfield, Conn.; and Bill Howard, Danbury, Conn., Drive-In. . . . Charles Brooks, Ashland, Maine, who operates three regular theatres and two drive-ins in the upper section of Maine, has taken over the State, Presque Isle, Maine, formerly operated by Lloyd Bridgham. . . . As the lucky winner of a trip to Europe for two on Sabena Airlines, Ted Fleisher, president, Interstate Theatres, and his wife flew from Boston for a 23-day visit to six countries. He won the Sabena flight at the TOA convention in November, gift of Pepsi-Cola.



Mel Konecoff, left, New York editor, MOTION PICTURE EXHIBITOR, is seen looking at a drawing for "Hound For Sale," with Arthur Epstein, right, who formed Cinemagic Corporation International to produce and distribute this new cartoon series written and produced by Phil Davis.

NEW HAMPSHIRE NEWS—The Midway Drive-In, Littleton-Whitefield highway, has opened for its eighth season. . . . A baked bean supper was held at the Mildord Drive-In before the regular show. . . . Pearl pendant necklaces were given free to the first 400 ladies at the Concord Drive-In recently. . . . The Littleton Lodge of Elks gave a free matinee for children at the Jax Jr. . . . The Nashua daily newspaper pictured Armand Pepin, manager, Daniel Webster, in Hollywood with Luana Patten and George Hamilton. . . . Special package deals for movie birthday parties are being offered by the management of Pineland Hall, in Center Ossipee, and Memorial Hall in Wolfeboro. At Pineland, reduced rates will go into effect for the matinees on Saturdays and Fridays. Adults will pay 50 cents and children 20 cents.

BUFFALO

The Park Drive-In, West Seneca, has been purchased by three Buffalo businessmen for an amount reported to exceed $300,000. It is the fourth drive-in acquired by the local group, John J. Nasca, a Buffalo attorney who also is president of the four Twin Fair department stores; Anthony Ragusa, and Louis Battaglia. Nasca said the Park was acquired from a local group, the principal of whom is Frank Stephen. . . . Former Buffalo Common Council President Elmer F. Lux, also a former distributor and exhibitor, is a last-moment independent entry for the Democratic county executive nomination in the June 7 primary. . . . The Stephen Amusement Company, Inc., operator of the Wehrle Drive-In, Lancaster, has filed a $480,000 anti-trust action in New York Federal Court against a number of distributors, charging them with conspiring to monopolize the first run exhibition of motion pictures in Buffalo and suburban areas, and give various defendant exhibitors preferred runs. . . . "Windjammer," the first Cinemiracle screen production, will have its western New York premiere June 17 in the Granada, Schine de luxe community operation. Installation of special equipment will require a week so the house will close June 10. . . . Officers of the McLendon Corporation of Dallas were in to inspect their new stations, WYSL-AM-FM in Williamsville, and to meet the press and local businessmen at a cocktail party in the Statler Hilton. Bill Morgan, executive vice-president in charge of sales, and Don Keyes, executive vice-president of programming, were among those present. A number of local exhibitors were guests at the Statler party.

As evidence mounts that "Ben-Hur" will be the biggest box-office grosser in motion picture history, Edward F. Meade, general manager Shea theatres in western N.Y., says that more than 70,000 have enjoyed the picture in Shea's Teck and that more than $100,000 has been paid at the Teck box office. . . . Buffalo theatres are cooperating with Albert J. Hausbeck, activities supervisor for the Mayor's Committee on Recreation for the Elderly. All of the estimated 10,000 elderly residents who are registered with the committee and have identification cards are eligible to join in the activities, most of which are free. The theatre cooperation included free admission. . . . The four-story building at 470 Franklin St., occupied by Warner Bros. Pictures Distributing Corp., is being sold to the 470 Franklin Street Corp. Warner Bros. exchange will move July 1 to a suite of offices in the Corn Exchange Building.

CHICAGO

Victor Prybl was elected vice president DaLite Company succeeding Knute Peterson, who retired. . . . Harry Blumenthal, head, Ad-Art, is convalescing at home following several months siege in a hospital. . . . "Garden of Eden," which had been banned by the Censor Board and later okayed by the Federal Courts, was playing at the Capri. . . . William De Vry, for several years a manufacturer of movie equipment, and Millie Swift Koch announced their engagement. . . . B & K at a stockholders meeting reported 1959 net earnings of $751,220. . . . Theatre attorney Seymour F. Simon moved into new offices at 39 S. LaSalle. . . . Jessie Davis and Eleanor Sullivan, MGM secretaries, are retiring after many years service. . . . McVickers, which had been playing "Windjammer," is closing for the summer and will reopen Oct. 13 with U-I's "Spartacus." . . . "Smell-o-vision" is closing at the Todd after several months' run. . . . Lou Calamari, Mercury manager, recovered nicely after a trip to the hospital. . . . Nat Nathanson, Allied Artists branch manager and first assistant chief barker, Variety Club, was accorded an overflow ovation at the Glass Hat in the Congress Hotel, home of Variety. . . . Members of the Better Films Council were guests of B & K and MGM at a screening of "Adventures of Huckleberry Finn.". . . Citizens for Judge Otto Kerner, who is running for Governor, plan a benefit for him at the Palace on June 10, where 20th-Fox's "Can-Can" is showing. . . . Joseph Cozzi joined Warners as city salesman. . . . The Loop returned to a newsreel policy. . . . Curtis Savage leased the 37 Drive-In, Farina, Ill. . . . Henry Ehrlich was appointed to head Paramount exchange publicity. . . . National headquarters of the Popcorn Institute have been established at 333 N. Michigan Avenue. William Smith is executive director.

CINCINNATI

Frank Weitzel, local independent, is now booking and buying for Outdoor Drive-In, Craigsville, W. Va. . . . Jerry Wilson has sold the Moonlight Drive-In, Boonville, Ky., to Ova Cornett. . . . A comedy skit, style show, and musical program entertained 175 members and guests of Ladies Auxiliary, Tent 3, Variety at a Hotel Terrace Hilton luncheon. Proceeds went to Goodwill Industries rehabilitation center. . . . Hudson Theatres, Richmond, Ind., has purchased Cruise Drive-In, Eaton O., from Charles Reibel. . . . The Crist, Loveland, O., closed for several months, has been reopened by Ray Noble of this city, with Frank Weitzel, local independent, booking and buying. . . . The 2,510-seat legit Taft is being remodeled for a parking garage, leaving only four live houses in this city. . . . Betty Bohn, States Film Service inspector for 11 years, has resigned. . . . William Onie, former chief barker, Tent 3, Variety Club, received a birthday cake at a club dance in the Hotel Metropole clubrooms. . . . The closed circuit telecast of the Johannson-Patterson championship fight on June 20 will be screened at the Albee, with reserved seats priced at $4.50 and $5. . . . Highway 28 Drive-In Theatre Co. is building a 500-car open airer in Mount Repose, O., with equipment installed by National Theatre Supply. . . . Frank L. Weitzel, owner, Alpine, East Rainelle, W. Va., has completed installation of new seats and equipment. The 500-seat house was severely damaged by spring floods.

COLUMBUS, OHIO, NEWS:

George Hahn, former Star theatre editor, substituted for Mary Jose, Star theatre editor on vacation. . . .Free Christian Drive-In here opened its 11th season with "The Greatest Story Ever Told." The unique drive-in, operated by James Rea as a non-profit enterprise, is inter-denominational and is endorsed by leading churches and civic groups. It is financed by free-will offerings. . . . Every theatre should furnish film trucking companies with lists of future bookings and should notify truckers of holdovers, said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a bulletin to Ohio theatremen. . . . No theatre "is too poor to buy a quart of paint and a 25 cent paint brush and apply the paint to the front of the theatre," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a bulletin to members. Use of detergent and water would brighten the marquee canopy, sidewalk, entrance doors, and the no-parking area in front of the theatre, he added. Removing dead bulbs and outdated posters also is recommended.

CLEVELAND

Tom Tyron, star in the 20th-Fox production "The Story of Ruth," and Sandra Dee, Universal star of "Portrait in Black," were visitors. 20th-Fox hosted Tyron at an exhibitor-press luncheon in the Cleveland Hotel and Universal held a press-TV-radio luncheon for Miss Dee in the Statler Hilton Hotel. . . . Lois Blitz, daughter of Warner salesman Bob Blitz, graduates from St. John's College and enters a teaching career in the fall. . . . James Stewart was here to promote "The Mountain Road," which Columbia is distributing. . . . John Madjiak, Jr., Columbia booker, was passing out cigars to celebrate the arrival of 7-pound John Madjiak III in McDonald House of University Hospital. . . . Happy birthday to Dick Wright, Warner theatre district manager. . . . Rhoda Koret, Academy Film Service, and her 10-year old daughter, Kathy, are both in the cast of "The Rope Dancers," presented by the Chagrin Falls Players. . . . Sam Schultz of Allied Artists celebrated his 50th birthday with a big party at the Beechmont Country Club. . . . Leroy Kendis of Associated Theatres and his wife marked their 20th wedding anniversary.

Film Exchange and Dealer Listing for the

SAN FRANCISCO FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

ALLIED ARTISTS, 191 Golden Gate Ave.—HEmlock 1-2315
Br. Mgr.: James P. Myers. Sales: F. H. Butler, Alan Haid. Booker: Clint Mecham. Cashier: Agnes Cannon. Emerg. Phone: Mecham; Oakland, Calif. GLencaurt 1-6653. *(Dist. Mgr. in residence: Melvin A. Hulling)*

BUENA VISTA (Disney), 230 Hyde St.—ORdway 3-1334
Sales: Donald L. Fuller. Booker: Flarence Hackett. Emerg. Phone: Los Altos WHitecliff 8-6898.

COLUMBIA, 229 Golden Gate Ave.—UNderhill 1-4345
Br. Mgr.: Melvin M. Klein. Office Mgr.: William Lanning. Sales: Kenneth Mellgren, S. H. Klein, Henry Stark. Bookers: Ursula Levy, William Degliantani. Cashier: Mary Norris. Field Exp.: Sam Siegel. Emerg. Phone: JUniper 6-6969. *(NW Dist. Mgr. in residence: L. E. Tillman)*

CREST, 172 Golden Gate Ave.—PRospect 5-3441
Sls. Mgr.: Max Talmadge. Office Mgr.: B. G. Mannheimer. Sales: Jaseph Clark, Percy B. Mayer. Emerg. Phone: PRospect 6-3200.

FAVORITE, 255 Hyde St.—PRospect 6-4409
Br. Mgr.: Hal Gruber. Sales: Rabert Leach. Booker: Cleo F. Bush. Cashier: Magda Wenschek. Emerg. Phone: LOMbard 6-3804.

METRO-GOLDWYN-MAYER, 259 Hyde St.—PRospect 5-1613
Br. Mgr.: Samuel J. Gardner. Sls. Mgr.: John W. Coyne. Office Mgr.: Lila M. Gaodin. Sales: Warren McMillan, Stewart Engebretson. Bookers: Kay Hackett, Harry Hargraves, Carman Wallace. Cashier: Lena Langell. Emerg. Phone: Hd. Shipper Lawell Fawler, SUtter 1-5132.

PARAMOUNT, 25 Taylor St.—GRaystone 4-3517
Br. Mgr.: Jack L. Stevenson. Sls. Mgr.: M. S. Andersan. Office Mgr.: Jack Hurley. Sales: King Trimble, Haward Rass. Bookers: Gearge Carmone, Arnald Lavagetto, Jack Voorhies. Cashier: Jessie Cole. Field Exp.: Rabert Blair. Emerg. Phone: Carmane, JUno 8-9268.

20TH CENTURY-FOX, 245 Hyde St.—PRospect 5-1600
Br. Mgr.: Jack M. Ericksan. Office Mgr.: Mildred D. Combs. Sales: John J. O'Leary, Joe Flanagan, Gene Newman, Paul Schmuck. Bookers: Ugo Fratto, Joe Cane, lane Baratte. Cashier: Lais Coopenhaver. Feld Exp.: Don Yarbraugh. Emerg. Phones: Fratto, PLaza 5-2824; Care, MArket 1-7744.

UNITED ARTISTS, 201 Golden Gate Ave.—UNderhill 1-2751
Br. Mgr.: C. Frank Harris. Sls. Mgr.: Frank Harr. Office Mgr.: John P. McLucas. Sales. Ernie Gibsan, Richard Staffard. Bookers: Max Ratner, Fred Smith, Lon Edwards. Cashier: Grace Heller. Field Exp.: Murry Lafayette. Emerg. Phone: JUniper 6-0741.

UNIVERSAL-INTERNATIONAL, 129 Hyde St.—PRospect 6-3600
Br. Mgr.: T. Reisch. Sls. Mgr.: Murray E. Gerson. Office Mgr. Edward Smyth. Sales: Tany Grabawy. Bookers: Ward Day, Al Chairapatti, Ray Lockerman. Cashier: Helen Roberti. Field Exp.: Amike Vogel. Emerg. Phone: None. *(Dist. Mgr. in residence: Barney Rose.)*

VALIANT, 369 Turk St.—ORDWAY 3-3060
Br. Mgr.: Jaseph C. Emerson. Booker: Edward Reed. Cashier: Florence Allingham. Emerg. Phone: FIreside 5-3020.

WARNER BROS., 215 Golden Gate Ave.—UNderhill 1-1067
Br. Mgr.: Al Shmitken. Sls. Mgr.: Al Grubstick. Office Mgr.: Joseph Hanley. Sales: Jesse Wright. Bookers: Les Smith, Ray Haberland. Cashier: M. V. Cannon. Field Exp.: Max Bercutt. Emerg. Phone: OVerland 1-9826.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 255 Golden Gate Ave—MArket 1-4171
WALTER G. PREDDEY THEA. EQUIP., 187 Golden Gate Ave.
ED ROWDEN THEATRE SERVICE, 276 Golden Gate Ave.—PRospect 6-4010
B. F. SHEARER CO., 243 Golden Gate Ave.—UNderhill 1-1816
WESTERN THEATRICAL EQUIP., 168 Golden Gate Ave.—PRospect 6-1251, 6-3200

• *Screen Trailers*

MOTION PICTURE SERVICE, 125 Hyde St.—ORdway 3-9162
NATIONAL SCREEN SERVICE, 140 Leavenworth St.—TUxedo 5-6878
Br. Mgr.: Fred Weimar. Office Mgr.: Frieda Fleishman. Service Mgr.: Emil Davis. Sales: Ray Richman. Emerg. Phone: SKyline 1-2752.

• *Signs, Advertising and Printing*

FARRELL ART SERVICE, 361 Golden Gate Ave.—UNderhill 3-3556
JACK GOODWIN 309 Turk St.—ORdway 3-3048
NATIONAL SCREEN SERVICE, 140 Leavenworth St.—TUxedo 5-6878
PISCHOFF SIGN CO., 177 Golden Gate Ave.—UNderhill 1-3822

• *Film Delivery Services*

OVERNIGHT MOTOR EXPRESS, 666 Ellis St.—ORdway 3-1272 Emerg. Phone: YOrkshire 7-6642.

• *Service Companies*

ALTEC SERVICE CO., 147 Hyde St.—ORdway 3-9151
RCA SERVICE CO., 420 Taylor St.—ORdway 3-8540 Emerg. Phone: ORdway 3-9335.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Chicago Territory

Issue of June 1

Save Them!

DALLAS

Marie Powers, Haywood Simmons booking agency, was elected president of the Dallas chapter, Women of the Motion Picture Industry, succeeding Thelma Jo Bailey. Other officers elected included Rosemary White and Virginia Elliott, vice-presidents; Sue Benningfield, recording secretary; Florence Lowery, corresponding secretary; Marie Russey, treasurer; and directors Grace Folsom, Etta Sims, Rosa Browning, Juanita White, Loree Butler, and Mrs. Bailey. . . . Dallas is on the itinerary of a projected cross-country tour by Jerry Lewis to introduce his newest motion picture, "The Bellboy." The tentative local date is late June. . . . Guy Williams, star of the Walt Disney "Zorro" series, is due here in June, and will present the film "The Sign of Zorro" at the Majestic on June 17. Williams and his fencing master, Buddy Van Horn, will put on a fencing demonstration from the stage. . . . Billy Wilder, nominated as best 1959 director for "Some Like It Hot," will be in Dallas on May 24 as an advance agent for his newest production, "The Apartment." . . . Barkers attending the annual convention of Variety International in Toronto will pay tribute to the late R. J. O'Donnell, vice-president and general manager of Interstate Theatre and one of the top Variety leaders, at a Requiem Mass to be recited June 1. . . . For the second successive year the Sheraton Dallas Hotel has been chosen as the site for the annual convention of the Texas Drive-In Theatre Owners Association on Feb. 7 through 9. . . . Stanley Kramer's production of "Inherit the Wind" is headed for Dallas as one location for a seven city premiere shortly after Labor Day. Dallas is included in the list at the request of the authors, Jerome Lawrence and Robert E. Lee, who saw the play have its premiere here in the 1954-55 season of the Margo Jones Theatre. . . . Aaron Spelling and his wife film actress Carolyn Jones were visitors here. Miss Jones is to be seen in "Ice Palace" at the Palace here opening July 4.

DETROIT

Clark Theatre Service reports the Waterford has changed official name to Waterford Drive-In, Waterford. . . . Clark is now handling the Temple, East Jordan, Mich. . . . The H. & S. Drive-In, Marlette, Mich., has reopened on weekends only, according to owner Tim Hunt. . . . Iris, Detroit, has reopened under new owner George Hemp. . . . A joint cocktail party by Cooperative Theatres of Michigan and the Butterfield Circuit was held at the Sheraton Cadillac Hotel to honor Tom Tryon, here for "The Story of Ruth," which has opened at the Fox. . . . UA's sleeper, Brazilian-made "Macumba Love," which is being tested at United Detroit's Palms is making history. Playing almost capacity business, it is chalking up bigger grosses than any other non-holiday attraction this year, which included such as "On the Beach." Excepting for a try-out in Phoenix, Ariz., where it did 400 percent of normal at a drive-in, this is the premiere U.S. engagement of producer-director Douglas Fowley's terror-voodoo-story.

HOUSTON

Construction has been started here on two snack bars at the Hempstead Road and Irvington Drive-Ins, operated by Claude Ezell and Associates. These food centers will be the most efficiently arranged snack bars in the Ezell circuit, designed to handle a rapid flow of trade in summer but equipped to be handled by a small crew during winter months. All equipment is stainless steel and mostly of the self service type. Each snack bar will be arranged with a fast line to serve patrons only drinks. Those that desire prepared foods may secure these items at a special food station and then step over into the fast line. Arrangements are also being made to repaint the clown murals on the two drive-ins as well as at the Pasadena, Pasadena, Tex. . . . In order that they might open their Alray Art house on schedule Albert Zarzana and Raymond Boriski donned coveralls and assisted in painting and other tasks. The popcorn machine was moved out of the lobby to make room for a free coffee bar. . . . Filming of "Tomboy and the Champ" which is being shot near Katy, Tex., has been completed.

JACKSONVILLE

Fred Mathis, Paramount manager and area head of the 1959 fund-raising drive for the Will Rogers Memorial Hospital, announced in a letter to Abe Montague that aproximately $20,000 had been collected for the hospital during the year. . . . Wright Sanders has shuttered his suburban Drive-In, Quincy. . . . Closed temporarily is Arnold Haynes' Cloud, St. Cloud. . . . Jack Cannon, young 20th-Fox booker, and two companions were all killed in an automobile-train crash at a grade crossing on San Marco Boulevard. Following Cannon's untimely death, Carroll Thomas was promoted from the 20th-Fox shipping department to a position as a student booker, and a newcomer, Elmer Williams, joined the 20th-Fox shipping department. . . . Jimmy Langston, a native of this city, has returned here from the Florida, Gainesville, to serve as an assistant to manager Walt Meier at the downtown Florida. . . . Cecil Cohen has temporarily closed the Wesconnett Drive-In, which he recently acquired from T. E. Bell, for extensive repairs and remodeling. . . . Mark Keel, who is the new owner, Plant City Drive-In, located in Dover, Fla., has changed the outdoorer's name to the more appropriate one of Dover Drive-In. . . . Leonard Vaughan, who has been booking for MGM Theatres, is now managing the circuit's Movie Drive-In, Eustis, while Dick Easton, former manager, Movie Drive-In, is moving into the booking post vacated by Vaughan. Bill Cumbaa, MGM's general manager, is now doing the film buying. . . . Two brothers, Herman and Sherman Bowen, have taken over operations of the nearby Fernandina Drive-In, Fernandina.

MIAMI, FLA., NEWS—

First annual stockholders meeting of Wometco Enterprises, Inc., since it became publicly owned, was held at the main office of the company. The board of directors met after the stockholders meeting and reappointed all officers of the company. At this meeting the board voted a quarterly dividend of 17½ cents per share on the company's Class A common stock, to be paid June 15. Net income for the first 12 weeks of 1960 was up 17.4 per cent over the same period in 1959. Net income after taxes for the period was $200,321 as compared to $170,644 in 1959. The interim report for the 12 weeks ending March 26, shows gross income of $2,418,950. Gross income in 1959 was $2,360,268. Expenses in 1960 of $2,039,214 decreased, as compared with the 1959 expenses of $2,044,250. Per share earnings for the first 12 weeks of 1960 was 22 cents; this figure was 19 cents in 1959. Wometco has been given a franchise by the Pepsi Cola Company to bottle and sell Pepsi Cola in the Bahamas in association with local interests, Mitchell Wolfson, owner, announced. . . . Mitchell Wolfson, owner, Wometco Enterprises, Inc., announced that Wometco had acquired a controlling interest in the Miami Seaquarium. Burton Clark, who has managed theatres for Wometco for 28 years, was promoted from the managership of the Boulevard Drive-In to be Wometco's resident representative at the Seaquarium. Bob Jacques, formerly Clark's assistant in the Boulevard Drive-In concession, was promoted to be manager of the airer.

NEW HAVEN

One Hartford area hard-top has boosted admission 10 cents while two drive-ins have dropped their charge 10 and 15 cents, respectively. Lockwood and Gordon's first-run art house, the Cine Webb, has increased its

MISSISSIPPI THEATRE OWNERS ASSOCIATION
19th ANNUAL CONVENTION

JUNE 12-13-14
BUENA VISTA HOTEL
BILOXI, MISS.

We Cordially Invite All Exhibitors and Folks in Theatre Business to Attend Our Annual Convention Which Will Again Be Held in the Buena Vista Hotel on Mississippi's Enchanted Recreational Gulf Coast. This Will Be One of the Most Outstanding Conventions of Both Pleasure and Business.

GEORGE DAVIS
President
Drew, Miss.

ED. P. ORTTE
Secretary-Treasurer
Legion Theatre—Gulfport, Miss.

Back
OLD NEWSBOY'S DAY
Friday June 24
proceeds for VARIETY CLUB CAMP for HANDICAPPED CHILDREN

★

NEW JERSEY MESSENGER SERVICE
305 N. 12th STREET
PHILADELPHIA
WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

IN A HURRY FOR SPECIAL TRAILERS?
Let Filmack make them!

You'll be glad you did! We'll give you fast service and the finest quality!

1327 S. Wabash **FILMACK** CHICAGO, ILL.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

admission from 90 cents to one dollar. At the same time, Lakeside Realty Company's Berlin Drive-In has dropped admission from 90 cents to 80 cents, and the Menschell-Poland Pike Drive-In has dropped admission from 90 cents to 75 cents. Bernie Menschell, chief executive officer of Outdoor Theatre Corporation, operating the Pike and Manchester Drive-Ins, has put a discount ticket policy into effect to boost Monday and Tuesday trade, the ticket (obtainable at area A&P Supermarkets) good for 25 cents discount on regular 75 cents admission. . . . Phil Haddad, assistant manager, Stanley Warner Capitol, Willimantic, Conn., has been named to a similar post at the Warner, Worcester, Mass. . . . Merva Tucker, cashier, has been promoted to assistant manager at Lockwood and Gordon's Cine Webb, succeeding Francis Malloy, resigned.

NEW ORLEANS

Charles Waterall, Sr., resumed full week operation at the Area Drive-In, Grove Hill, Ala. . . . C. H. Goodwin reopened the Rose Drive-In, Bastrop, La. H. G. Parker is again at the helm. . . . Harry Rosenthal, 20th-Fox sales force, resigned to take a post outside the industry. He has been succeeded by Louis Oubre, promoted from the booking department. Phyllis Johnson, former stenographer, has been upped to the booking department. . . . The Paramount Pep Club pitched a crawfish and shrimp boil feast on the patio of staffer Val Steudlein's home. . . . The Louisiana Theatre Owners held a board meeting and luncheon at the New Orleans Hotel. . . . J. Roger Lamantia, manager, Exhibitors Cooperative Service, was in Hotel Diewu for a check-up. . . . Mrs. Glenda Mesisco returned to Exhibitors' Coop, for part time work after being away six weeks. . . . The local WOMPI were hosts to children from orphanages and other charitable institutions of the area at a theatre party held at the Famous. . . . Mike Heck, distributor of popcorn and supplies, moved back to Film Row at 214 S. Liberty Street. . . . Sympathy to Russell Morvant, National Screen accessory department, on the death of his father. . . . Also to Elsie Piaggio, Loew's State cashier, on the death of her mother.

OKLAHOMA CITY

Kenneth E. Anderson, general manager of Cooper Foundation and Cooper Foundation Theatres, with home office in Lincoln, Neb., has announced the appointment of Norman Nielsen as city manager of the Cooper Foundation Theatres in Oklahoma City (Cooper, Criterion, and Tower theatres) with headquarters at the Cooper. The Cooper is now closed in preparation for the Oklahoma premiere of "Ben-Hur" late in June. Ivan Hoig has rejoined the organization and has been named assistant city manager of the Oklahoma City theatres with headquarters at the Criterion.

PHILADELPHIA

A testimonial luncheon honoring United Artists' 40 year veteran Betty McCaffrey Ziegler will be given on June 16 in the Burgundy Room of the Bellevue-Stratford Hotel by the "friends of Miss Mac." . . . Mrs. Arthur Goldsmith's Philadelphia Motion Picture Preview Group held its annual award luncheon at the Warwick Hotel on May 24. . . . Dave Weinstein, last with George Schwartz in Atlantic City, N. J., is now in Albany, N. Y., for Neil Hellman. . . . Dorney Park, Allentown, Pa., opened for its 76th consecutive season with scores of weekly attractions and events based on the "Spirit Of '76" theme scheduled by the Abe I. Feinberg Agency, New York City.

PITTSBURGH

Mike Stone is the new second assistant on manager Larry Knee's Stanley staff. . . . Jack Kahn, partner in the Feldman Kahn ad agency, was off to Toronto to set up the Canadian premiere of U.S. Steel's color cartoon featurette, "Rhapsody of Steel." Subject received the world premiere treatment at the Stanley here . . . James Demchek, Monongahela, was winner of the $100 first prize in the "Oscar Contest" sponsored by the Downtown Theatre Managers' Association in collaboration with the Post-Gazette and TV station WIIC. . . . Karl Krug, Sun-Tele movie and drama editor, and Leonard Mendlowitz, critic on the same paper, were both out, after many years of service, as a result of the purchase of the Tele by the Post-Gazette. Both have several offers of positions, but principally out-of-town. . . . Warner service staff has organized a basketball team, captained by assistant manager Carl Shaner. Evidently they've been inspired by that "Ben-Hur" chariot race, as they've run off with the downtown championship—beating the Stanley ushers three times, and tieing, then trouncing the Nixon basketeers.

ST. LOUIS

The Post Civilian Welfare Fund is sponsoring the opening night of 20th-Fox's "Can-Can," Ambassador. The fund is part of the U.S. Government employees staff which conducts various entertainment, recreations and charitable operations for the Armed Forces civilian employees. . . . Loew's Orpheum has been closed and will be replaced by Loew's Midcity, scheduled to open with "Ben-Hur" on May 26. The Orpheum will be renamed the American and reopened in September as a legitimate theatre. . . . The Roxy closed; but will reopen June 4 under new management, dropping its art policy. . . . Ciro Pedrucci, vice president, Frisina Amusement Company, continued to progress at St. John's Hospital, Springfield, Ill., following a heart attack. . . . Curtis Savage has leased the 37 Drive-In, Farina, Ill. . . . Astral Film Distributors and Co-Operative Theatres, a booking and buying organization headed by Andy Dietz, has moved into new quarters on the second floor at 3238 Olive Street. . . . Local WOMPI are planning an all-day trip June 11 to Independence, Mo., to visit the Truman Library.

SAN ANTONIO

The VJ Drive-In at Comanche, Tex., is changing its policy of being closed each Tuesday and once again will be open seven days a week. Mr. and Mrs. Jerry Lockard are the owners. . . . Four original members received lifetime gold cards at the recent celebration by Local 378 of projectionists of the 45th anniversary of its chartering by IATSE in 1915 at Wichita Falls, Tex. The four living charter members are S. F. Weidman, secretary-treasurer and projectionist at the Strand; Herman Voss, president and projectionist at the Wichita; W. C. Shaver, business agent, and also at the Wichita; and F. H. Hursch, stagehand. . . . Arthur Crenwelge has been named manager of the Palace and 87 Drive Ins, at Fredericksburg, Tex., which were recently taken over by the Bell-Pad Corp. Former owners were Herbert and Carl Durst.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64 NO. 1
MAY 25, 1960

AMERICAN-INT.

Circus Of Horrors

MELODRAMA 90M

American International
(English Made)
(Specta-Color)

ESTIMATE: Very good horror spectacle.

CAST: Anton Diffring, Erika Remberg, Yvonne Monlaur, Donald Pleasence, Jane Hylton, Kenneth Griffith, Conrad Phillips, Jack Gwillim, Vanda Hudson, Yvonne Romain, Colette Wilde, Billy Smart's Circus. A Julian Wintle-Leslie Parkwyn production.

STORY: Anton Diffring, plastic surgeon whose methods are outside the accepted practice, his assistants, nurse Jane Hylton and her brother, Kenneth Griffith, fail in an operation on a socialite and are forced to take it on the lam. Passing the squalid quarters of a poor travelling circus, they notice the disfigured face of the owner's small daughter. They gain his permission to operate and he is given a partnership in the show when the surgery is a success. Ten years later, Diffring has built the show into one of the biggest, while continuing it as a front for his plastic surgery. Many of the beautiful women with horribly disfigured faces who seek him out also find posts in the circus, as they are also hiding out from the authorities. Several become emotionally involved with Diffring, and his nurse becomes jealous. When any of the women threaten to quit the show or squeal to the authorities, Diffring sees to it that they have "accidents" while performing hazardous feats in the show. This eventualy leads to his death at the hands of his first victim.

X-RAY: This curious mixture of thrills and horror combines plastic surgery with circus spectacle on a large scale. The circus scenes bear an authentic touch. Performances, particularly that of Diffring, are excellent. Thrill is piled atop thrill, horror after horror, while there is action in plenty all the way. There is also plenty of sex and femme display to keep the adults interested. Unfortunately, in a circus type picture, this rules out its showing to children. This one should move American International into the big league. Its exploitation possibilities are unlimited. The lack of known names in the cast should not hold it back too much. The wide screen and color enhance things and production and direction are good.

AD LINES: "He Turned The Greatest Show On Earth Into A 'Circus Of Horrors';" "He Created Beautiful Women Out Of Monstrous Freaks."

COLUMBIA

Strangers When We Meet

DRAMA 117M

(Columbia)
(CimemaScope)
(Eastman Color)

ESTIMATE: Highly interesting drama.

CAST: Kirk Douglas, Kim Novak, Ernie Kovacs, Barbara Rush, Walter Matthau, Virginia Bruce, Kent Smith, Helen Gallagher, John Bryant, Roberta Shore, Nancy Kovack. Produced and directed by Richard Quine.

STORY: Kirk Douglas, a talented architect with a charming wife, Barbara Rush, and two small sons falls passionately in love with beautiful neighbor Kim Novak, who is unhappy because of a lack of romance and attention on the part of her husband. Douglas is commissioned by successful novelist Ernie Kovacs to build him a luxurious and unusual home. As it progresses, so does Douglas' love affair, and he and Novak have many secret meetings. Rush senses something is wrong, but she attributes it to the house and the attention he is giving it. Rush decides to give a party and invites Novak and husband John Bryant, during which philandering neighbor Walter Matthau discovers their secret. Meanwhile, Douglas is offered a "dream" opportunity to build a city from the ground up in Hawaii, which would take him and family out of the country for five years. Before deciding, he talks to Novak about bringing their love out in the open, but she prefers to continue on the present basis. Matthau makes a play for Rush, who repulses him. Douglas realizes he is no better than Matthau even though he hasn't been caught. Rush, however, guesses, and there is considerable tension until he makes up his mind to take the Hawaii job and go there with his family.

X-RAY: Audiences will meet a man of unusual drive and ability, who falls in love with a beautiful neighbor whose desire for romance and attention is fulfilled by the illicit meetings and love-making. The interesting and absorbing yarn is bolstered by fine acting, able direction, and capable production. The values of the latter are of high quality, with the sets and backgrounds being most substantial and highly satisfying. A sort of comic relief is provided by author Ernie Kovacs and his various girl friends. Categorize this entry as another one that will receive due appreciation from adult audiences who have been going for pictures delivering a slice of life as it exists in the other fellow's backyard. Douglas makes a fine architect, while Novak is good as the sexy housewife. Rush, too, delivers a sizeable contribution to the on-screen proceedings. The screenplay is by Evan Hunter based on his own novel. A preview audience seemed to enjoy the story, performances, etc.

TIPS ON BIDDING: Higher rates.

AD LINES: "An Unusual Tale of Illicit Romance"; "An Absorbing Drama That Will Best Be Appreciated By Adults."

MGM

Platinum High School (14)

DRAMA 93M.

MGM

ESTIMATE: Good programmer.

CAST: Mickey Rooney, Terry Moore, Dan Duryea, Conway Twitty, Warren Berlinger, Yvette Minieux, Jimmy Boyd, Richard Jaeckel, Jack Carr, Harold Lloyd, Jr., Christopher Dark, Elisha Cook, Jr. An Albert Zugsmith Production; produced by Red Doff; directed by Charles Haas.

STORY: Mickey Rooney returns from an engineering job abroad to investigate the death of his son with whom he never had much contact because he and his wife were divorced. The commandant of the exclusive military school on an island off the California coast, Dan Duryea, doesn't give him too much cooperation and only the barest details about the "accidental" death. Rooney himself is almost killed by several "accidents," and he gets little satisfaction from questioning the dead boy's roommate, Warren Berlinger, who is afraid of the other students. He is given the run around by Duryea's girl friend, Terry Moore, who works in the office of the school that caters to wealthy delinquents. Berlinger and cafe owner Elisha Cook do give him bits of information which convince him his son's death was no accident, whereupon instructors Richard Jaeckel and Christopher Dark, at the urging of Duryea, try to kill Rooney. The latter disables the pair of them and gets away, pursued by Moore, who falls prey to a shark while Duryea's boat burns and sinks. Rooney's future plans call for adopting Berlinger, an orphan, and they leave the evil island together.

X-RAY: This entry for the program features suspense, some action and drama, as well as an unusual tale that is bound to keep audiences in doubt as to the outcome. The "names" of Rooney, Moore, and Duryea should prove of assistance, and there are Conway Twitty, Jimmy Boyd, etc., for the teen set. While the yarn is a grim one, still it holds interest on high pretty much throughout. The acting, direction, and production are good. The screenplay is by Robert Smith based on a story by Howard Breslin.

TIP ON BIDDING: Better program rates.

AD LINES: "A Thrilling And Offbeat Tale Of An Unusual Boys School"; "A School On An Island That Was Forbidden To Visitors Is Invaded By An Angry Father."

PARAMOUNT

Prisoner Of The Volga

MELODRAMA 102M.

Paramount
(Eastmancolor) (Totalscope)

ESTIMATE: Fair programmer.

CAST: John Derek, Elsa Martinelli, Dawn Addams, Wolfgang Preiss, Gert Froebe, Igmar Zeisberg, Rik Battaglia, Charles Vanel. Directed by W. Tourjansky; Transmonde-Fides Production.

STORY: After the marriage of Cavalry officer John Derek to princess Dawn Addams, she confesses that she is expecting the baby of General Charles Vanel, of whom she had been a ward. When he attacks Vanel, Derek is stripped of his rank and banished to a far-off disciplinary camp. Addams takes her jewels and heads for the camp to buy his

(*Continued on page 4707*)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual (May and November) service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

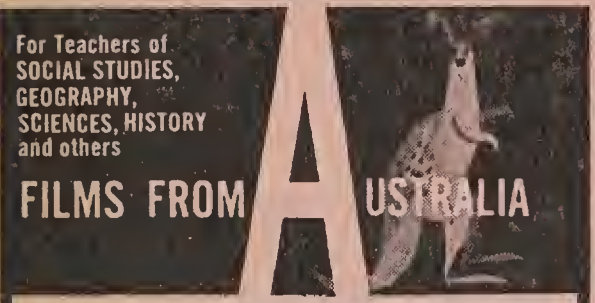
AJAY FILM CO. Exec: Arnold Jacobs—247 Park Ave., New York 17, N. Y. (numerous features, varied origin)

AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station —New York, N.Y. (4 features, mainly all-negro casts, origin USA)

ARTKINO PICTURES, INC. Exec: N. Napoli —Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features, —all of U.S.S.R. origin)

ATLANTIS FILMS, INC. Nissie N. Milco, President Louis Milkowitz, Vice-President George Morris, Sec-Treasurer Ben Siegel, General Sales Manager—1733 Broadway, New York 19, N.Y. (10 features—Varied foreign & American origins)

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: Mel Pratt — Frank Long, Film Officer. 630 Fifth Avenue—New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)


For Teachers of SOCIAL STUDIES, GEOGRAPHY, SCIENCES, HISTORY and others
FILMS FROM AUSTRALIA
FOR RENTAL OR PURCHASE
A wide choice of sound films in color and black & white, about the fascinating land "Down Under." Free illustrated catalog
AUSTRALIAN NEWS & INFORMATION BUREAU
636 Fifth Avenue • New York 20, N. Y.
Illustrated pamphlets and brochures also available
U.S. 35mm distribution by
LESTER A. SCHOENFELD FILMS
358 W. 44th St., New York 36, N. Y.

SAM BAKER ASSOCIATES, 1501 Broadway, New York 36, N. Y. (16 features—German origin)

BALSAM, JEROME, FILMS, INC. Exec: Jerome Balsam, Pres. — 1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.—P. Kramer, Secty. 212 East 14th St.—New York 3, N. Y. (3 burlesque show features,—all of US origin)

BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street—New York 19, N. Y. (24 European features,—primarily French origin)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street—New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway—New York 19, N. Y. (17 features—varied foreign origins, plus 7 short subjects)

CARILLON PICTURES, Exec: Irving Lesser, Gen. Mgr.—Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y. (6 features—action and documentary, 6 shorts.)

CASINO FILM EXCHANGE, INC. Exec: Munio Podhorzer, Pres.—Nathan Podhorzer, Vice Pres.—1564 Broadway—New York 36, N. Y. (39 features mainly of German and Austrian origin with English subtitles. Numerous short subjects.)

For the Largest Selection of
GERMAN FILMS
English Titles
Musicals • Dramas • Comedies
Short Subjects
Casino
FILM EXCHANGE
1564 BROADWAY, NEW YORK 36, N. Y.
Telephone: JUdson 6-1442/43

CASOLARO GIGLIO FILM DISTR. CO. Exec: Salvatore Casolaro, G.M.—277 Canal St.—New York 13, N. Y. (65 features, mainly of Italian origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way—Wayne, N. J. (1 religious feature)

CINERAMA PRODUCTIONS CORP. Exec: Milo J. Sutliff, Pres.—Theodore R. Kupferman, V.P. Secty., Irving N. Margolin, V.P. Treas., Wm. J. Michels, Jr. Asst. Treas., Regina Ilan, Asst. Secy.—34 East 51st Street —New York 22, N. Y. (5 Cinerama productions)

CITATION FILMS, INC., Exec: A. W. Schwalberg, Chairman, Murray M. Kaplan, Gen. Sales Mgr.—15 East 58 Street, New York 22, N. Y. (10 features—foreign & U.S. origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.—Leo R. Dratfield, Dir. of Distr. 267 West 25th Street—New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd. — Irving Wormser, Pres.—Carl Peppercorn, VP Chg. of Sls.—Sheldon Gunsberg, VP Chg., Adv. & Pub.—1776 Broadway—New York 19, N. Y. (31 features—French and English origin)

CORY FILM CORP. Exec: Newton P. Jacobs, Pres.—9145 Sunset Blvd.—Hollywood, Calif.

CROWN PICTURES Exec: John Zummo—34-60 110th St.—Corona 68, L. I., N. Y. (6 features—Italian origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street—New York 38, N. Y. (1 feature, Turkish origin)

DOMINANT PICTURES CORP. Exec: Arnold Jacobs, Gen. Sls. Mgr.—247 Park Ave.—New York 17, N. Y. (numerous features, various origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres. —1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

THE GREAT DAY
"REMARKABLE, ARTISTIC, INTELLIGENT, ABSORBING DRAMA. HIGHLY EMOTIONAL!"
—MESSENGER OF THE SACRED HEART
ELLIS FILMS, INC.
1501 Broadway, N.Y. 36, N.Y.
LOngacre 3-5457

EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—1560 Broadway—New York 36, N. Y. (4 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

FILM REPRESENTATIONS, INC., 251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irvin Shapiro — 745 Fifth Avenue — New York 22, N. Y. (numerous features—European origin)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway—New York 36, N. Y. (10 features—varied foreign origin)

GO PICTURES, INC. Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (3 features—English origin—53 foreign short subjects)

GRAND PRIZE FILMS, INC Exec: Sidney Kaufman, Pres.—George Hirschfeld, Sec. —565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

GRESHLER, ABNER J. PRODUCTIONS, INC., Exec: Abner J. Greshler, Pres.—Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

HARRISON, EDW. MOTION PICTURES Exec: Edward Harrison—William Davidson —1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—5 U. S. shorts)

HOFFBERG PRODUCTS, INC. 362 West 44 Street, New York 18, N. Y. (34 features—varied foreign origin)

INTER CONTINENT RELEASING ORGANIZATION, 1456 Bronson Ave., Hollywood 28, Calif.

INTERNATIONAL FILM ASSOCIATES CORP. Exec: B. B. Kreisler, Pres.—Edw. Kreisler, VP—550 Fifth Avenue—New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

INTERNATIONAL FILM UNIT—Exec: Paul Street, Executive Producer—103 Park Ave. —New York 17, N. Y. (5 shorts, travelogue and art—US origin)

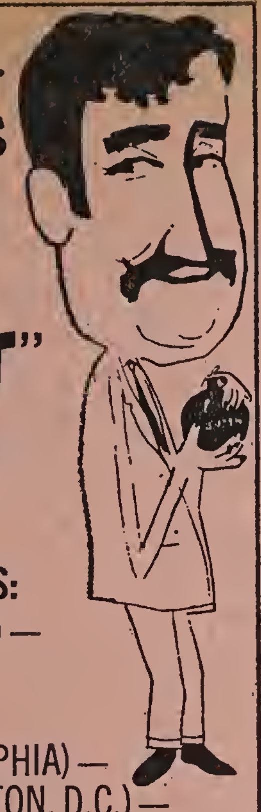
JANUS FILMS, INC. Exec: Bryant Haliday, Pres. Ava Leighton, VP—Cyrus I. Harvey, Jr., Treas., 100 West 55th St.—New York 23, N. Y. (10 features—varied foreign origin)

JEWEL PRODUCTIONS, INC. Exec.: Samuel Cummins, Gen. Mgr. — Ray Lewis, Distr. Bookings—165 West 46th Street—New York 36, N. Y. (6 features—varied foreign origin)

KINGSLEY INTERNATIONAL PICTURES CORP. Exec: Edward L. Kingsley, Pres.—37 West 57th Street—New York 19, N. Y.

MAC DONALD PICTURES Exec: B. R. Schrift, Pres.—Daniel McDonald Treas., 200 West 57th St.—New York 19, N. Y. (7 features—varied foreign origin)

MANHATTAN FILMS INTERNATIONAL, INC. Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. (10 features, French, Swedish, Danish)



S-H-H-H it's me...
PETER SELLERS
I'm looking for the
"MAN IN A COCKED HAT"
Perhaps you should be looking too!*
*FIRST PLAYING DATES:
LITTLE CARNEGIE (N.Y.)—
GUILD (PITTSBURGH)—
LITTLE (BALTIMORE)—
GREEN HILL (PHILADELPHIA)—
MACARTHUR (WASHINGTON, D.C.)—
SHOWCORPORATION
120 EAST 56TH ST.,
NEW YORK 22, N.Y.
CURRENTLY RELEASING: JULIE HARRIS AND THE ABBEY PLAYERS IN "THE POACHER'S DAUGHTER."
CURRENTLY PREPARING: "NEXT TO NO TIME" STARRING KENNETH MORE AND BETSY DRAKE.

MEADOW, NOEL. Exec: Noel Meadow, Owner—229 West 42nd Street—New York 36, N. Y. (5 features—varied foreign origin. Also 4 short subjects)

MEDALLION PICTURES. Pres. — B. R. Schrift, Daniel McDonald, Treas.—200 West 57 Street, New York, N. Y. (86 features, foreign and U.S. origin)

MISHKIN, WILLIAM Exec: William Mishkin, Owner — 1564 Broadway — New York 36, N. Y. (10 features, American, French and Italian origin)

MOTION PICTURE DISTRIBUTORS, INC. Exec: Irving M. Lesser, Pres.—527 Madison Ave.—New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)

ONYX PICTURES CORP. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. 10 features—varied foreign origin)

PACEMAKER PICTURES INC. 1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

PREMIER PICTURES CO. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. (5 features—varied foreign origin)

PRESIDENT FILMS, INC. Exec: Joseph Green, Pres.—Harold L. Spero, V.P.—1501 Broadway, New York 36, N. Y. (16 features—varied foreign origin, and Yiddish)

SCHOENFELD, LESTER A., FILMS Exec: Lester A. Schoenfeld, Owner—Sadie Nash, Booker—358 West 44th Street—New York 36, N. Y. (500 short subjects—varied foreign origin)

SCREEN ART SALES COMPANY, 723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

SHOW CORPORATION OF AMERICA Exec: C. R. Manby, Pres.—Fred Schneier, Vice Pres.—120 East 56 St., New York 22, N. Y. (6 features—British, Irish and German origin)

SONNEY AMUSEMENT ENTR., INC. Exec: Dan Sonney, Pres.—Edward Sonney, VP. 1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

TIMES FILM CORP. Exec: Felix J. Bilgrey, VP, Sec. & Counsel—Jean Goldwurm, Pres. 144 West 57th St.—New York 19, N. Y. (19 features—varied foreign origin)

TOHO INTERNATIONAL, INC. Exec: G. Uzaki, Gen. Mgr. — 1501 Broadway — New York 36, N. Y.—West Coast Office, T. Mizufa, Mgr.—369 E. First St.—Los Angeles 12, Calif. (52 features—Japanese origin)

TRANS-LUX DISTRIBUTING CORPORATION Exec: Richard P. Brandt, President Ed. R. Svigals, General Sales Manager, 625 Madison Avenue, New York 22, New York (9 features—varied foreign origin)

TUDOR PICTURES, INC. Exec: Arthur Kerman, Pres.—375 Park Ave.—New York 22, N. Y. (several features—English origin)

UNION FILM DISTRIBUTORS, INC, Exec: Peter P. Horner, Pres.—Phil Levine, V.P.—37 West 57th St.—New York 19, N. Y.

TWO MOST EXCEPTIONAL FILMS
BY
THE WORLD'S MOST HONORED DIRECTOR
—LIFE
INGMAR BERGMAN
★
"Powerful, stark, poignant drama of love"—CUE
"THE NAKED NIGHT"
Starring HARRIET ANDERSON
"ILLICIT INTERLUDE"
Written and Directed by
INGMAR BERGMAN
Write, Wire or Phone:
JANUS FILMS 100 W. 55 St. N.Y. 19, N.Y.
JUdson 2-8160
or
TIMES FILM CORP. 144 W. 57 St. N.Y. 19, N.Y.
PLaze 7-6980

UPA PICTURES Exec: Stephen Bosutow, Pres. & Exec. Producer—Herbert L. Seeley, Vice Pres. Gen. Mgr.—Hal Elias, Vice Pres. & Studio Mgr.—Verne Behnke, Gen. Sls. Mgr.—4440 Lakeside Dr.— Burbank, Calif. (animated cartoons and live action films, theatrical, commercial, industrial)

VALIANT FILMS CORP. Exec: Fred Schwartz, Pres.—Arthur Sachson, VP., Gen. Sls. Mgr.—165 W. 46 St., New York 36, N. Y. (50 features—foreign and American).

WORLD TRAVEL FILMS Exec: Harry Dugan, Pres. & Producer—Wynnewood, Pa. (1 feature, Irish origin)

YUGOSLAVIA FILMS Exec: Miss Karla Duhar—816 Fifth Ave.—New York, N. Y. (6 features, Yugoslav origin)

ZENITH INTERNATIONAL FILM CORP. Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French —1 German)

PRISONER OF THE VOLGA

(*Continued from page 4705*)

freedom. In fleeing, she is shot and dies in Derek's arms. Arriving at the Volga River, Derek meets some boatmen, who hide him. They tell Elsa Martinelli, daughter of an inn owner, and she is sympathetic, offering to procure a passport for him. Vanel sends Cossacks to capture Derek. In love with Derek, Martinelli tells her father, who is furious, and is about to inform on him when the boatmen come to his rescue. Fellow officers of Derek learn the true story of his "offensive," and Vanel is relieved of his governorship. There is a battle between the Cossacks and the boatmen during which Vanel is killed. Derek and Martinelli will marry.

X-RAY: This entry for the lower half of the program takes its time in the telling of the story which holds interest in fair fashion. Acting, direction, and production are adequate. A bit of editing might have improved the presentation. The use of color and extensive sets and lots of people help somewhat. The only name with which American audiences will be familiar is John Derek, who does okay in the leading role. It can be sold perhaps on spectacle value more than anything else. The screenplay is by Salka Viertel and Al. Lyx and W. Tourjansky.

TIP ON BIDDING: Fair program rates.

AD LINES: "Sweeping Action And High Adventure Are To Be Found Here"; "A New Film Thriller With A Tremendous Cast";

UNITED ARTISTS

The Apartment

COMEDY DRAMA
125M.

United Artists
(Mirisch)
Panavision

ESTIMATE: High rating entry.

CAST: Jack Lemmon, Shirley MacLaine, Fred MacMurray, Ray Walston, David Lewis, Jack Kruschen, Joan Shawlee, Edie Adams, Hope Holiday, Johnny Seven. Produced and directed by Billy Wilder.

STORY: Jack Lemmon is an ambitious young clerk in a large insurance company, who is bucking to become an executive. He has been lending his apartment to others in the company who can prove helpful to him. They take their girl friends there for brief romantic interludes while he takes in the fresh air. Even director of personnel Fred MacMurray gets into the act, hoping to resume a summer romance with elevator operator Shirley MacLaine upon whom Lemmon also has a crush. As a result of all this activity, Lemmon does get a minor promotion. When MacMurray tells MacLaine that he can't get a divorce after so many years of marriage, and also has two sons to consider, she takes some sleeping pills in Lemmon's apartment. Lemmon returns in time to summon neighbor doctor Jack Kruschen, and together they snap her out of her deep sleep. He keeps her in his apartment for several days and falls in love with her. When he returns, he resolves to lend his apartment to no one even if it means losing his job. Meanwhile, MacMurray's secretary, Edie Adams, is fired when she tells his wife all. MacMurray fires Lemmon when he refuses to give him his key. Lemmon decides to move to a new neighborhood and start a different job. MacLaine realizes that she loves Lemmon and they are united with the future looking bright indeed.

X-RAY: This comedy-drama is high rating in all departments, providing audiences with an interesting and at times hilarious story, quality performances, and superior direction and production. Audience attention is held tightly throughout with preview customers highly enthused over on-screen proceedings. Jack Lemmon once again proves that he has tremendous talent, while Billy Wilder has himself another hit in this release. He expertly mixes comedy and pathos for a boxoffice bullseye. Reaction should be very good on the part of the public and boxoffices should benefit by the word of mouth that will plug the film, as well as by the campaigns, press space, etc. Adults will best appreciate the yarn, which was written by Wilder and I. A. L. Diamond. Of course, the "names" of Lemmon, MacMurray, and MacLaine are valuable assets.

TIPS ON BIDDING: Higher rates.

AD LINES: "Ever Wonder What Goes On In The Apartment Next Door. See This And Wonder Some More"; "An Unusual Comedy About Unusual People."

ALPHABETICAL GUIDE TO 262 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Adventures Of Huckleberry Finn, The—107m.—MGM 4701
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I .4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. .4667
Atomic Submarine, The—72m.—AA .4685

B

Babette Goes To War—103m.—Col. ..4681
Back To The Wall—94m.—For ...4635
Battle of Blood Island—64m.—Misc. .4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. .4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. .4685
Behind The Great Wall—98m.—Misc. 4663
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Can-Can—131m.—Fox 4686
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. ..4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB . 4663
Crimson Kimono, The—82m.—Col. ...4637

D

David And Bathsheba—116m.—Fox—RE 4702
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. .4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. ...4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For.....4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. ..4686
Hidden Fortress, The—126m.—For. ...4671
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For ..4691
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
Human Condition, The—138m.—For .4691
Hypnotic Eye, The—77m.—AA 4673

I

IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m.—MGM ...4634
Ivan The Terrible Part II—87m.—For. .4682

J

Jack The Ripper—85m.—Par. 4677
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. ..4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. ..4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. .4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Macumba Love—86m.—UA 4703
Magician, The—102m.—For. 4639
Man in a Cocked Hat—88m.—For. ..4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. ..4689
Mouse That Roared, The—83m.—Col. 4641
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. ..4694
Nude In A White Car—87m.—For ..4687

O

Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA. 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox ..4681
Operation Petticoat—120m.—U-1 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. ...4673

P

Paris Hotel—90m.—For 4643
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM ..4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. .4683
Pollyanna—134m.—Misc. 4695
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. ...4674
Prisoner Of The Volga—102m.—Par. .4705
Private Property—79m.—Misc. 4708
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For.....4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I .4645
Ski Troop Attack—61m.—Misc. 4699
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For..........4653
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA ...4666
Speaking of Murder—80m.—For......4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One, The—123m.—Fox 4666
Strangers When We Meet—117m.—Col. 4705
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4648
This Man Is Dangerous—80m.—For ..4691
Thirteen Fighting Men—69m.—Fox ...4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669
Tread Softly Stranger—85m.—For. ..4698

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For....4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox.4686
Wicked Go To Hell, The—74m.—For 4703
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. ..4665
Woman Like Satan, The—84m.—For. .4667
Wonderful Country, The—96m.—UA ..4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

MISCELLANEOUS

Private Property

DRAMA
79M

Citation

ESTIMATE: Offbeat, adult art house fare.

CAST: Kate Manx, Corey Allen, Warren Oates, Robert Wark, Jerome Cowan. Produced by Stanley Colbert; written and directed by Leslie Stevens.

STORY: Drifters Corey Allen and Warren Oates are excited by a glimpse of obviously well-to-do beauty Kate Manx, and Allen promises to obtain her for Oates, dim-witted and well on the way to a homosexual life. They follow Manx to her home and move into an empty house next door from which they watch her every move. Allen soon sees that she is hungry for love and dissatisfied with the attentions of her busy husband. He begins his campaign of seduction by posing as a traveling gardener and winning Manx's sympathy and interest. Finally, he gets her drunk and proceeds with the seduction, turning her over to Oates at the critical moment. Oates is unable to make love to her. He and Allen clash and Allen drowns Oates in the pool. Manx's husband returns in time to save her from Allen, who dies in the fight.

X-RAY: This film is a well-made project cinematically and an American entry in the current "new wave" of cinema realism which has its roots in recent French offerings. A little money has been made to go a long way, and the result may interest adults seeking offbeat fare in art and specialty spots. The subject matter, while frank, is highly unpleasant dealing as it does with seduction, perversion, and other less obvious psychological drives. Acting is first-rate, with both Manx and Allen interesting performers. Allen, in particular, will remind many of a younger Brando in his intense portrayal. He'll be seen again. If the film does nothing else from a positive viewpoint, it shows that creative imagination and film making know-how can turn very few dollars into high class film. Camera work by Ted McCord, Academy Award winner, rates special mention. The film, while unsavory, is a worthwhile experiment in new techniques and should generate considerable interest. Subject matter restricts its showing to adults only.

AD LINES: "The New Wave Hits America With Shattering Screen Impact"; "An Offbeat Intense Drama Introducing New Imagination To American Film-Making."

MOTION PICTURE EXHIBITOR

MAY 25, 1960 SECTION THREE VOL. 64 NO. 1

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B61

Baseball Emblems Give-Away To Kids

THEATRE: **Villas,**
ADDRESS: **Chicago, Ill.**
MANAGER: **Hugh S. Borland**

I have established a policy of visiting various food concerns to go after children's business with give-aways, with the idea of tieing in for the theatre's benefit at little or no cost.

On making my regular routine schedule of visits recently, I learned that General Foods was anticipating giving away a series of baseball emblems and arranged with them to give these away at a Saturday matinee before General Foods started giving them away. In return a screen announcement was run for two week's in advance of our give-away date and also stating that the emblems would be given away with Post Cereals on sale at your favorite neighborhood grocery store.

The emblem give-away was also announced on the back of our regular programs with copy reading: "Be a booster of your favorite baseball team — wear their emblem! Free baseball emblems to boys and girls attending Saturday matinee (date). Your choice of a Sox or Cub emblem, also an American or National League emblem. A limited supply. Come early and receive one of these beautiful baseball emblems. Emblems can be put on and taken off clothing without any harm to the material. To put on, simply peel off cloth on back, then press emblem on to whatever you want to. To take off simply pull emblem off. They can be used over and over again. Emblems given away through courtesy of Post Cereals."

This gave us yet another kids' give-away, one that most boys, at least, would appreciate, at small cost to the theatre.

Macy's, New York City, the world's largest department store, has installed ticket booths in the shape of Kiosks imported from Paris, manned by pretty models, to sell reserved seat tickets for 20th-Fox's "Can-Can," Rivoli.

C | MASS MEDIA

NUMBER C25

How To Latch On To National Contest

THEATRE: **Trans-Lux Krim,**
ADDRESS: **Detroit, Mich.**
MANAGER: **Eric H. Rose**

Prior to opening of Columbia's "Our Man In Havana" over 75 local Hoover Vacuum Cleaner dealers placed 45" x 20" streamers in their windows and counter display cards, both tied to the picture showing theatre credits and opening date. Ads were also placed in newspapers by local Hoover dealers selling their product and also tieing in the film at the same time. All of this at no cost to the theatre.

We took Columbia Pictures' and Cubana Airlines national full week in Havana contest to local radio station WKMH and they agreed to sponsor the contest for 10 days making announcements throughout the day and evenings about the contest and the picture. The contest here was to complete in 25 words or less "I would like to be Radio Station WKMH's 'Man In Havana' because . . .".

In addition, prizes were promoted for local winners. These were a complete set of golf clubs valued at $125; a Gonset FM radio tuner for automobile, valued at $80; a $50 U.S. Government savings bond; and 25 pairs of guest tickets to see the film at the theatre. Due mention of these prizes were also made over the air.

Six open-end interviews with Alec Guinness, Burl Ives, Maureen O'Hara, Noel Coward, Jo Morrow and Carol Reed were made available. Four were used by Dick Osgood, Radio Station WXYZ; and the remaining two were used by Station WQRS.

A television featurette showing scenes from the Havana location shooting of the film with narration by Jo Morrow was shown on TV station WJBK.

D | MERCHANTS

NUMBER D71

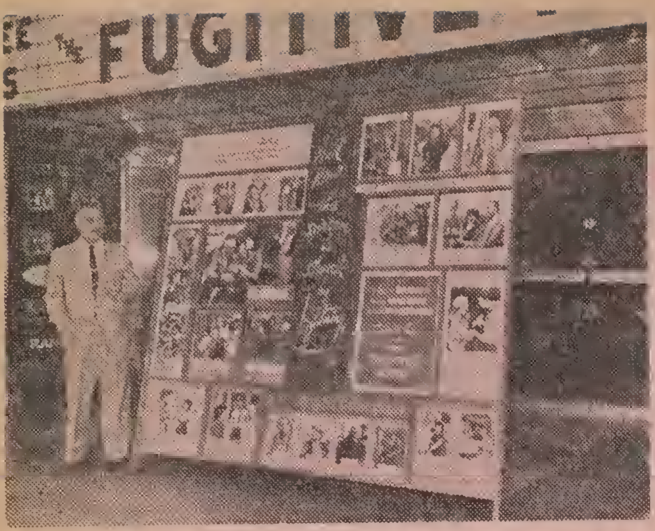
"Chase the Face" Contest

THEATRE: **Patricia,**
ADDRESS: **Powell River, B.C., Canada**
MANAGER: **A. C. Hammill**

For Columbia's "The Face Of A Fugitive" we recently conned a local man into being our "face" for a "Chase The Face" contest worked with the cooperation of a local food store.

Arrangements were made for this man to appear in the store at certain times each

MGM and the Saturday Evening Post combined recently on a promotion that caught the eye of 400,000 people a day in Grand Central Station, New York City. The Post had an exhibit built around the theme of Post stories that have been turned into films, books and plays. Most prominent is "Please Don't Eat The Daisies." Huge color stills from the MGM film decorate the display and the battery of six telephones hooked up to a recorded message from Doris Day. Lucky number contest winners received tickets to see the film at Radio City Music Hall. On opening day of the exhibit two models, assisted by a dog who looks like "Hobo" in the picture, gave out thousands of daisies to the commuters and travelers. The exhibit ran for a month.



Norman Clark, manager, Goldman's, Randolph, Philadelphia, is seen beside the special illuminated set-piece, with flasher, used for advance lobby and part of front display for United Artists' "The Fugitive Kind."

afternoon for a week previous to the opening of the picture.

The local newspaper was approached and photographed the man, and placed bars across the face to simulate a prison door. This, plus a quarter page ad outlining the contest.

The food stores provided a $5 grocery hamper for the first winner each day and the theatre provided passes for the next 10.

As a promotion stunt the newspaper followed up the contest by taking pictures of the winners being presented with their prizes at the theatre on opening night and carried this in the paper the next week, thus providing two weeks of advertising for the theatre.

The result was excellent. The cost—theatre passes. The advertising and big prizes were free.

This is a town of only 10,000 people and big promotion deals are far too expensive for our modest advertising budget; but as long as simple free gimmicks of this type work why should we worry about bigger things.

THE NEW 1960

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Throngs of amateur shutterbugs turned out at the Capitol, New York City, recently to train their cameras on "Miss Unforgiven" named in honor of United Artists' "The Unforgiven," current at the theatre. Awards of UA Records were given those taking the best photos of the model, Karen Sidney.

G STUNTS-BALLY

NUMBER G95

"Petticoat" Sold To Petticoats

THEATRE: **Lee,**
ADDRESS: **Ft. Lee, N. J.**
MANAGER: **Marvin Rosen**

For U-I's "Operation Petticoat" we recently held a letter writing contest offering some lucky female patron their own phone free for one year, exclusive of long distance and toll calls. The contest was based on the question: "Girls, would you like to be submerged in a submarine with Cary Grant and Tony Curtis? Write a letter in 50 words or less what you would do if placed in a similar situation."

A story on the contest was planted in all local papers and a 30x40 showcard was used in the lobby announcing the contest.

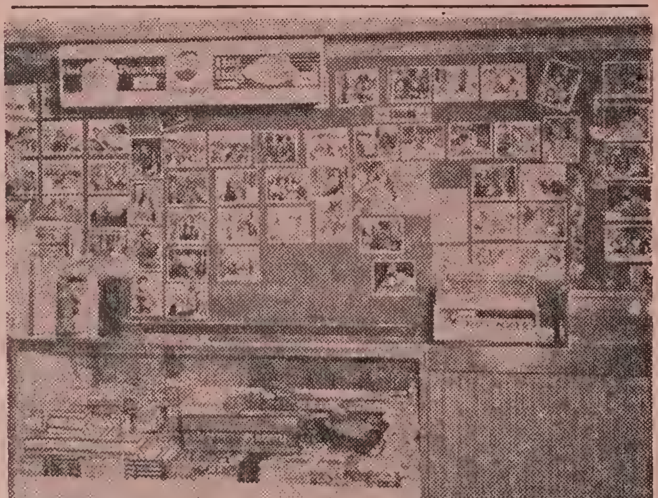
Three thousand photos of Tony Curtis were distributed by the theatre and a local bank announcing the coming of the film. This was 10 days in advance of showing and the bank picked up the tab for printing which contained their tie-in copy.

Special window displays were secured, using tie-in stills for camera, jewelry and sporting goods stores.

A spot announcement record supplied by the film company was used over the theatre public address system in lobby and under marquee at all show breaks one week in advance of playdate.

A press release was sent to local papers offering free admission to all veterans who served on submarine duty upon their showing proof of service at the boxoffice. Seven papers carried this story.

Free Cary Grant photos were given all patrons attending the theatre on opening day.



Bill Cruson, manager, Trans-Lux Fine Arts, Denton, Texas, recently utilized the space behind his concession stand most effectively to plug United Artists' "Solomon and Sheba" with a profuse display of stills on the film.

Youngsters who recently came to see Buena Vista's "Toby Tyler," Madison, Detroit, were treated to an appearance by "Bongo Bailey" in the theatre lobby. He was there to represent his counterpart in the film, "Mr. Stubbs."

H LOBBY DISPLAYS

NUMBER H30

Back Of Concession Bar Still Display

THEATRE: **Trans-Lux Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Bill Cruson**

For United Artists' "Solomon and Sheba" the back of our concession stand was used three weeks in advance for a still display using over 75 action stills with only two alike. The old saying is that a single picture is worth a thousand words, so we had over 75,000 words in one spot.

Window cards were put everywhere possible county wide. A sound car was also used county wide. The 24-sheet was used three weeks before play date with twin blinking spots playing on it.

The open end interview record was used over our outside speaker a week in advance with an employee acting as announcer.

A special poster was made using the stills "Judgment of Solomon", "The Shebian Queen Visits Solomon," "Building Of The Temple", and "Solomon, The Warrior King."

A "read the book, see the movie" tieup was set up in a local news agency store two weeks before playdate.

Two of the special Parents Magazine one-sheets were used on front glass doors. Ten inch letters were cut from poster paper spelling out the title of the film and placed above entrance doors three weeks in advance. Material that had been published in the trade magazines on the film was cut out and used on boxoffice windows three weeks in advance.

I INSTITUTIONAL

NUMBER I—79

Good Will Show is Good Will Builder

THEATRE: **Ayers,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Ed Farmer**

Most people know that Goodwill Industries, Inc., is a two-fold non-profit organization that helps many people. First, it gives jobs to handicapped people by giving them work and makes them self-supporting while they learn a trade. After they are trained they get jobs elsewhere and other handicapped people are employed to be trained. Second,

(Continued on page EX-227)

German Film Programs "Grass Roots" Success

NEW YORK—To meet the exhibitors need for additional revenue without disturbing his regular policy is the aim of a new project launched by Munio Podhorzer, president of Casino Film Exchange, Inc.

The plan, designed for use during slack weekday or Sunday afternoons, is a German film package, dubbed or with English titles, which consists of a feature, short subjects, and German newsreels. Running time is usually two hours.

German film Sunday matinees are already in operation in seven theatres in Ohio, Kentucky, Colorado, and California and have proven very successful. In several theatres, Podhorzer reports, grosses have been boosted to $500 on what had normally been a $35 period.

Podhorzer, commenting on the best methods of introducing German film Sunday matinees, stated that the initial exploitation effort pays off handsomely and helps to build up a regular clientele. The successful exhibitors contacted the foreign speaking societies, churches, colleges and universities with German language classes, and German consulates. Mailing lists were developed and a theatre program listing the attractions for four Sundays were mailed regularly. If German radio time or newspapers were available, these also were scheduled.

Podhorzer pointed out that in 1959 over a million movie-goers patronized German language films. U. S. involvement in foreign affairs, tourists, foreign missions, and armed forces serving in Europe continues to swell the ranks of patrons interested in German films.

Commenting further, Podhorzer said that previously, German films were started from the top, usually a New York opening, but never reached the grass roots. This is an attempt to work from the bottom up.

GOOD WILL

(*Continued from page EX-226*)

they repair all kinds of items: clothing, furniture, appliances, etc., which are then sold at very reasonable prices to people who otherwise would not be able to buy them.

We learned through the publicity director for Goodwill Industries that they were extremely short on children's clothing, so decided to do what we could about it. We announced that we would give a show on a Saturday morning, the admission to be any usable or repairable item, but we preferred children's clothing. Our publicity in newspapers, radio and television was good and plentiful.

The Goodwill Industries' publicist and several children visited the schools telling all the children about the show. The Marine Reserves joined in the drive and appeared on several TV programs. They also mimeographed 10,000 letters to parents to be given out in the school rooms which the Goodwill Industries' publicist was unable to visit.

On one TV program, it was announced that the kids who brought the most clothing would get to hit the theatre manager with a pie. This seemed to create more interest than any other thing that was said—so for charity I did it. The pies were made of only meringue and pie crust; and the kids got a kick out of this slapstick kind of comedy.

There were other prizes promoted for merchants for the children bringing large amounts of clothing. Balloons and color books were given to all children who attended. We got a truck packed with children's clothing. About 1200 kids attended, and the concession business was very good, while the amount of good will garnered by the theatre was tremendous.

U-I Pushes Benefits For Hard Ticket Shows

NEW YORK—Universal Pictures has mailed to 38,000 philanthropic, social, service and industrial organizations in 41 cities in the U.S. and Canada who might be interested in fund-raising, a folder giving details on how to run a theatre party or benefit during the roadshow engagements of "Spartacus" in these cities during the fall and winter of 1960-61.

The launching of its group sales program this early is prompted by the fact that most organizations generally plan their fall activity in the spring before disbanding for summer. Special inducements are being offered for advance purchases of large blocks of tickets.

Pictures like "Spartacus," which plan 10 performances weekly on a reserved-seat basis, have become an effective means of fund-raising for many organizations whose theatre parties heretofore were confined almost exclusively to legitimate theatre attractions.

NUMBER I—80

A British Lion In The House

THEATRE: **Lyric,**
ADDRESS: **Wellingborough, England**
MANAGER: **Ron J. Crabb**

My efforts to keep my theatre in the spotlight have included several public relation efforts which have resulted in good press coverages.

One of my most successful was to stress that I still screen a newsreel. Pathe News had fortunately filmed a 168 pound beer drinking lion at the local zoo; and I arranged for the animal to attend a special morning screening. Welcoming a lion to my cinema was something new for me; but a co-operative lion and the press coverage made it well worth while. I backed this with special posters and stills provided by Pathe at the zoo and at two pet stores. The reaction was so good that I got permission to retain the newsreel for a further three days to make a full week.

My "Record Request" program preceding the Sunday performance after six years still continues to draw requests from all over the world and remains a firm favorite with my patrons. Until recently I had received requests from every country, except Russia, Japan and the U.S.A. Now, I have received requests from the Ozarks, Alabama, and Travis Air Base, California. In all 4.000 requests have been met while hundreds more are on my waiting list. In each case those named are invited to the theatre as guests to hear the record and the relevant message. What started as a local stunt has become firmly established as a world wide family favorite.

Recently, the local cine club asked if I would talk on the history of the cinema and of the Lyric in particular. Since H. P. Chant, my district manager, originally opened the theatre, I suggested he was a far more appropriate choice. He travelled from Oxford specially, told the story from silent films to Todd-AO and invited members should they be in Oxford some 50 miles away, to inspect the equipment, thereby enhancing the high degree of public relations that exists with our cinema in this town.

"Operation Ballyhoo" Sells UA's "Macumba"

DETROIT — For the recent showing of United Artists' "Macumba Love" at the Palms, producer Doug Fowley, executive producer Mike Ripps, and June Wilkinson, who appears in the film and is the well-built lass who makes "Playboy" readers drool, were on hand to turn the Brazilian-made film into a "sleeper."

Pulling out the stops were Marie Meyers, advertising and publicity head, United Detroit Theatres; John Johns, of United Artists; and local publicist Arthur Herzog, Jr., representing the producers.

The campaign got its name, "Operation Ballyhoo," from the fact Ripps employed a mid-eastern belly dancer who turned "voodoo dancer" for the occasion. She was high priestess at a mass meeting in Grand Circus Park where "True Voodoos, U.S.A." held forth. There was a voodoo queen, who symbolizing her weird practices, rode around town in a coffin in a transparent bannered hearse, followed by a band playing appropriate music on a flat top truck, and stick pins in bleeding dolls in the lobby preopening.

Life-sized plastic skulls appeared all over town. The ballyhoo included free shrunken heads, love potions, costumed guitarists, who roamed the streets distributing throw-aways, etc.

The "Voodoo Queen" hexed the Detroit Tigers' opponent in Briggs Stadium.

Fowley and Wilkinson appeared on radio, and television; and the public was invited to call the "Voodoo Queen" on a telephone hook-up.

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

COMPANY ASSISTS

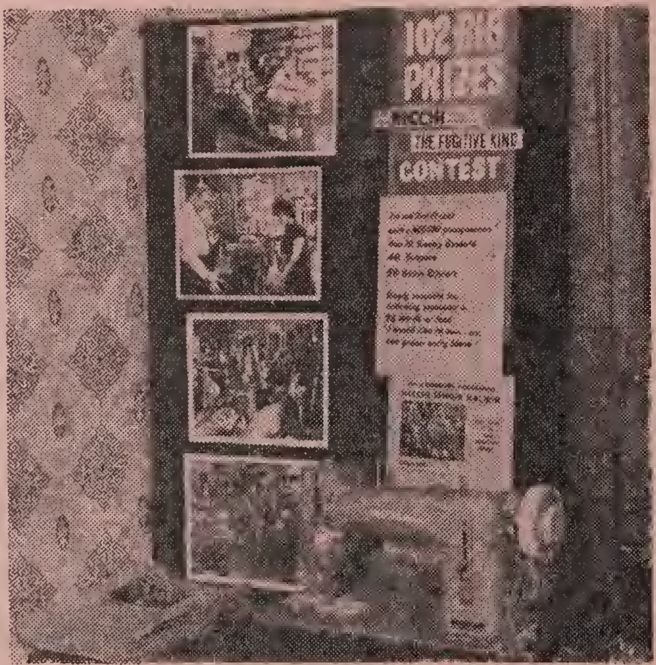
20TH CENTURY FOX's "The Story Of Ruth" will be pre-sold by the most far-reaching and intensive all-media drive accorded a Fox production since "The Robe" with the campaign capped by a series of 39 premieres in each branch city in the U.S. and Canada. Innovations will be the 10-city Sunday pictorial group tie-in with Hearst advertising with a four-color, double-truck "story in pictures" spread in the Hearst papers in Los Angeles, Chicago, Pittsburgh, San Francisco, Baltimore, Boston, Milwaukee, Detroit, Seattle and New York. Ads have been placed in the 16 leading religious magazines and newspapers timed to explode across the country around June 2. This combined readership is in excess of 58 millions. Six different TV trailers have been prepared; and there will be extensive radio saturation. A special three-minute television subject will be made available free to television stations to use in conjunction with their broadcast of the TV spots. The Dell Comic Book Company is bringing out a four-color book based on the attraction, as they did for "A Dog Of Flanders." In addition, star tours are now under way by star Elana Eden, Stuart Whitman, Ziva Rodann, John Gabriel and Peggy Wood, and producer Sam Engel. They will visit most exchanges and meet religious leaders, educators and youth groups, indoctrinating them with the religious content of the production, and lecturing on the attraction to Boy and Girl Scout groups, PTA's and exhibitor organizations in each city.

UNITED ARTISTS and the Popsicle Company have set a national merchandising tie-in on John Wayne's "The Alamo." The promotion, a picture puzzle coloring contest awarding 5,000 valuable prizes, is part of the advance publicity drive for the Todd-AO epic and constitutes the main element of Popsicle's 1960 advertising and merchandising program, which will reach 20 million youngsters. The contest will be promoted by specially prepared 24-sheet posters in 300 key city markets in the U.S. and Canada. Additionally, a one-page insertion will announce the contest in 11 comic books of the "Archie" group with a combined circulation in excess of four million. A television saturation drive will be sustained for four weeks in 100 leading markets and will use thousands of 10 and 20 second spot announcements to promote the contest and the UA release starting next month. More than 400,000 Popsicle retail outlets will feature window displays with an illustration of Wayne and full cast and credits for "The Alamo." Another major element involves the distribution of some 20 million gift catalogs, including a four-page insert listing the prizes of the contest, through Popsicle retailers. Window streamers, theatre displays and entry blanks for retail outlets round out the key elements of the national campaign. The object of the contest is to find the hidden persons in the puzzle, color and identify them. The hidden persons will consist of characters from "The Alamo."

Special "Hercules Unchained" T-Shirts, tailored by Herbert Gussow Enterprises, New York, are to be made available throughout the U.S. and Canada starting in June coordinated with the national saturations of the Joseph E. Levine-Warners presentation. The shirts, for youngsters between six and 12, are white with a multi-colored emblem of Hercules woven on the front. They will be sold in department stores, specialty shops, drug stores and super markets with the Gussow organization coordinating its distribution with area saturations of the film's release.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.

This Pollyanna doll, inspired by Walt Disney's "Pollyanna," Buena Vista release, is seen displayed in the Grand Foyer and Grand Lounge of Radio City Music Hall, New York City, in advance of the film's playdate. The doll is manufactured by Uneeda Doll Company, Inc.



This is a suggested lobby display of the United Artists'-Necchi Sewing Machine national tie-up for "The Fugitive Kind." The contest is timed with regional bookings throughout the country and involves all Necchi outlets. The machines are being furnished free of charge to all theatres participating in the promotion.

HERALDS, ANYONE?

NEW YORK—A quarter of a million heralds were distributed recently as part of Loew's Theatres campaign for Loew's Spring Movie Fair. The 11x14 heralds, printed in sepia on a white background, contained four pages of stills on the stars in the pictures to be shown during the period, as well as a schedule of the attractions, with dates and theatres.

The heralds were distributed at subway stations, in supermarkets, and in the theatres.

1960 EXPLOITATION INDEX

(For Index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A

CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic EX205
A35. A Blood Bank Premiere EX213
A36. Cashes In On Football Fever EX213
A37. "Dee Day" In Bayonne EX217

B

KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX185
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Baseball Emblems Give-Away To Kids EX225

C

MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX189
C21. TV "Sadie Hawkins" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bismarck EX-209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To National Contest EX225

D

MERCHANTS

D63. "Goliath" Lends itself To A Big Coop EX189
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermarket Tieup EX206
D-68. Big Sales Days on "Goliath" EX-209
D-69. Super Super-Market Tie-Up EX-209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225

E

SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F

ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX186
F15. An All-Out Navy Tie-Up EX218

G

STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX184
G80. Ye Olde Circus Bally EX189
GB1. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
GB4. Selling "The Tingler" EX198
GB5. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
GB7. "Li'l Abner" Comes To Texas EX201
GB8. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX218
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226

H

LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-28. Darned Clever These Chinese EX-210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226

I

INSTITUTIONAL

I—66. Some Public Relations Stunts EX188
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks EX203
I-74. Local Academy Award Contest EX-210
I-75. Personal Theatre Survey EX-210
I-76. Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-78. "Golden Age Club" Party EX222
I-79. Good Will Show Is Good Will Builder EX226
I-80. A British Lion In The House EX227

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count) Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

OVER ¼ MILLION, STOOGE, POP-EYE and other flicker rings now in use will boost your attendance too. 2½¢ each—check with order. OTTO'S THEATRE PROMOTIONS, Pulaski, Wisconsin.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRS

WALDO—Simplex Specialist since 1939. 1635 Central Parkway, Cincinnati, Ohio.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SEAT COVERS for all makes and models of theatre chairs, most of all colors and fabrics. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRE CHAIRS recovered and rebuilt right at your theatre, also complete theatre remodeling. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

LATE MODEL used theatre chairs, bought and sold. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRES FOR SALE

EMPIRE THEATRE. Movie theatre for sale or rent. For information, write Box 347, Block Island, R. I. or phone HOward 6-5509.

DRIVE-IN THEATRE, 700 Car Capacity, over 13 acres of land, large screen. Excellent location in fast growing city in central Florida. RAY DOCKUM, INC., 520 Ingraham Bldg., Miami, Fla. FR 7-3685, MO 7-0553.

USED EQUIPMENT

AVAILABLE ON TIME! Complete Dual 35mm Outfit: Simplex E-7 Projectors, LL-3 Pedestals, 18" magazines, Brenkert Enarc lamps, 60A rectifiers, RCA sound. Excellent $2475.00. Available on Time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

HAVE YOU TRIED "Plus Service No. 2" of EXHIBITOR'S THEATRE FORMS and SYSTEMS?

Program and Running Time Schedules

- **These forms are prepared for convenience in disseminating accurate information to the key numbers of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.**
- **Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.**
- **One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.**

Price: 30¢ per Pad

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: DRIVE-IN MANAGER, experience in exploitation and promotion. Reliable and sober. Openings for two good men. Complete details original letter. **BOX B518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for Philadelphia exchange area neighborhood theatre. Permanent position. Must be experienced. **BOX C518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER WANTED—First run, downtown Philadelphia theatre. Good starting salary, excellent opportunity, slight experience preferred. **BOX D518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for deluxe first run theatre, 150 miles from New York. Experienced in all phases of advertising, exploitation and house management. Top salary for top man. **BOX E518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER wants steady job. Experienced in booking and buying. Prefer Philadelphia area. **Reply to BOX A525, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST-MANAGER AND WIFE FOR CASHIER—wanted smalltown nice deluxe theatre on river near Wash. D. C. and Richmond, Va. **Write,** don't call **GEORGE CLANTON, TAPPAHANNOCK, VA.** (518)

GOOD OPPORTUNITY for fully experienced drive-in manager. Immediate opening. Full information and references first letter. Must be exploitation and promotion minded. Sober. **Reply BOX A518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

YOUNG MAN WANTED for manager of Long Island theatre. Some experience desired. **Call SUnset 5-7607** or write **ASSOCIATED INDEPENDENT THEATRES, 519 Bedford Ave., Bellmore, L.I., N. Y.,** for application. (518)

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Name . . . .

Title . . . .

Address . . . .

. . . .

Clip and Mail Today to
246 N. Clarion St., Phila. 7, Pa.

"FIVE BRANDED WOMEN OPENS TO SENSATIONAL BRAND OF BUSINESS! S.R.OPENINGS AT

State Lake—Chicago • Loew's—Canton • Allyn—Hartford
Warner-Merritt—Bridgeport • Paramount—Brooklyn
Madison—Peoria • Paramount—Buffalo • Broad—Columbus

A TOWERING EPIC OF LOVE,
WAR AND VENGEANCE
from the maker of "WAR AND PEACE"
A DINO DE LAURENTIIS PRODUCTION

FIVE BRANDED WOMEN

starring
SILVANA MANGANO · VERA MILES · BARBARA BEL GEDDES · JEANNE MOREAU · RICHARD BASEHART · HARRY GUARDINO · STEVE FORREST · ALEX NICOL · CARL GRAVIN

and VAN HEFLIN as Velko

Produced by DINO DE LAURENTIIS · Directed by MARTIN RITT · Screenplay by IVO PERILLI · Based on a novel by UGO PIRRO · A PARAMOUNT RELEASE

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 1, 1960

Volume 64 Number 2

IN TWO SECTIONS · THIS IS SECTION ONE

Exhibs Talk Post-48s With 20th-Fox, Col.

(See Page 9)

V.C. Barkers Convene For Toronto Meeting

(See Page 10)

Marshall Fine, president, Independent Theatre Owners of Ohio, is currently planning the group's fall convention, set for Columbus on Oct. 12 and 13. Business building ideas will be featured.

editorial: The High Cost Of Legal Claptrap . . . see page 5

METRO-GOLDWYN-MAYER presents An ARTHUR FREED Production

BELLS ARE RINGING

starring JUDY HOLLIDAY

THE HONORS BEGI
"Picture of the Mont
—Good Housekeepi
"Picture of the Mont
—Seventeen

in CinemaScope and METROCOLOR

FRED CLARK With EDDIE FOY, JR. · JEAN STAPLETON · Screen Play and Lyrics by BETTY COMDEN and ADOLPH G

Based On the Musical Play BELLS ARE RINGING · Book and Lyrics by BETTY COMDEN and ADOLPH GREEN · Music by JULE STYNE · AS PRESENTED ON THE STAGE BY THE THEATRE GUILD · Di

DEAN
MARTIN
JULE STYNE
TE MINNELLI

PREVIEWS TERRIFIC EVERYWHERE!

Selected by the nation's showplace Radio City Music Hall (N.Y.) for its prize July 4th offering ...AND NOW BOOKING EVERYWHERE FOR THAT HAPPY HOLIDAY TIME!

Forecast of its sensational reception nationwide comes from the Previews which have already been held.

★

PREVIEWS STILL TO COME:

CLEVELAND, O.	State	6/17
DENVER, COLO.	Orpheum	6/10
DETROIT, MICH.	Adams	6/22
HOLLYWOOD, CAL.	Pantages	6/3
INDIANAPOLIS, IND.	Loew's	6/15
MEMPHIS, TENN.	State	6/1
MILWAUKEE, WIS.	Riverside	6/4
MINN'POLIS, MINN.	Orpheum	(to come)
NEW HAVEN, CONN.	College	6/1
PHILADELPHIA, PA.	City Line Ctr.	6/1
PORTLAND, ORE.	Broadway	6/12
SALT LAKE CITY, U.	Capitol	6/11
S. FRANCISCO, CAL.	Warfield	6/1

★

THEY LOVED IT! TAKE A TIP FROM THESE CITIES WHERE IT'S BEEN SHOWN!

ALBANY · ATLANTA
BOSTON · BUFFALO
CHARLOTTE · CHICAGO
CINCINATTI · CORAL GABLES
DALLAS · DES MOINES
HOUSTON · JACKSONVILLE
KANSAS CITY, MO.
KANSAS CITY, KAN.
NASHVILLE · NEW ORLEANS
OKLAHOMA CITY · OMAHA
PITTSBURGH · ST. LOUIS
SEATTLE · WASHINGTON, D. C.

★

We take pride in announcing the completion of the most important picture in the history of

American International

EDGAR ALLAN POE'S

classic tale of THE UNGODLY..THE EVIL

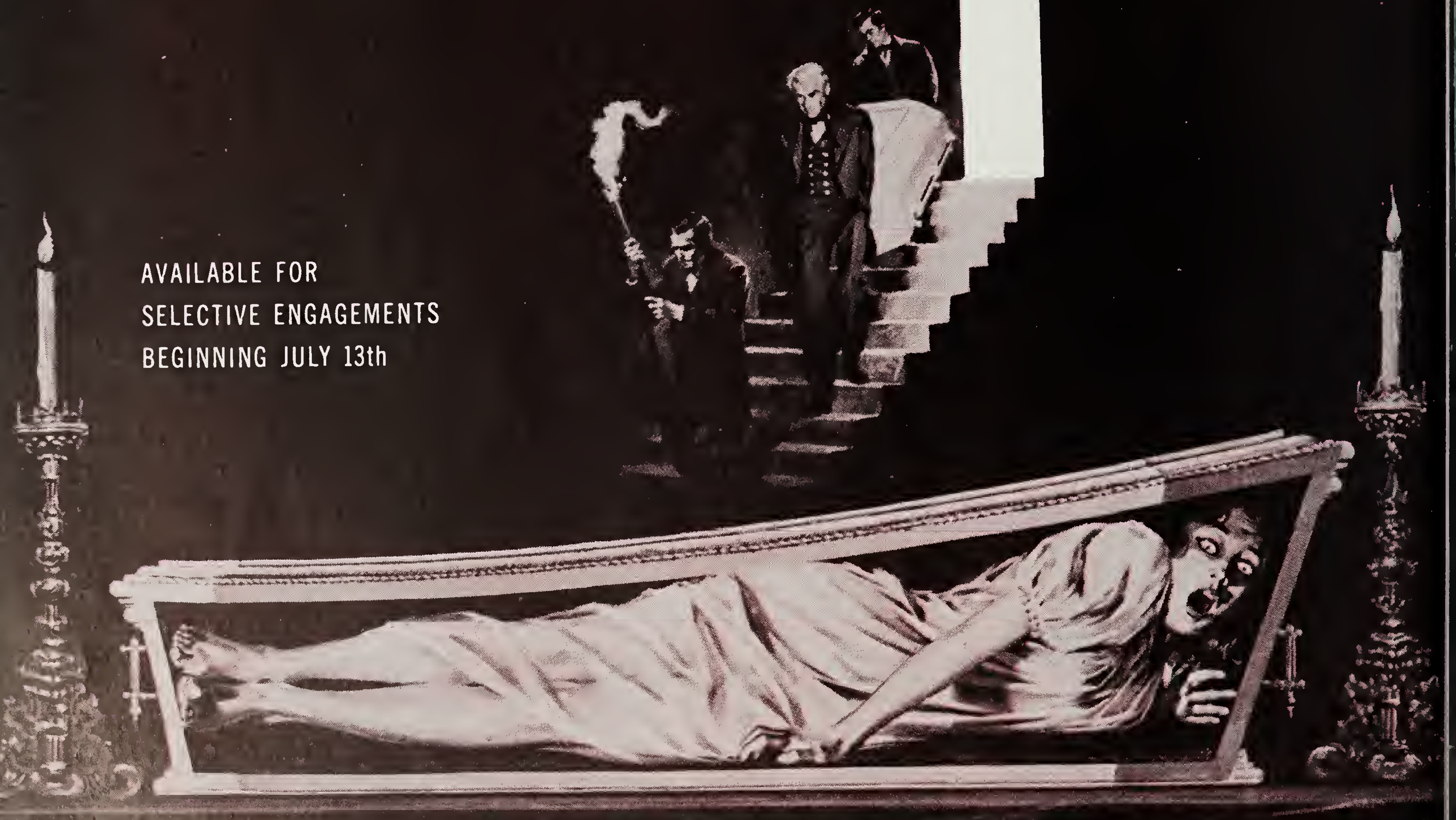
HOUSE OF USHE

IN CINEMASCOPE AND COLOR

starring
VINCENT PRICE

co starring
MARK DAMON
MYRNA FAHEY
with HARRY ELLERBE

AVAILABLE FOR
SELECTIVE ENGAGEMENTS
BEGINNING JULY 13th



"I heard her first feeble movements in the coffin...we had put her *living* in the tomb!"——Poe

Executive Producer JAMES H. NICHOLSON · Produced and Directed by ROGER CORMAN · Screenplay by RICHARD MATHESON · Music by LES BA

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 64 • No. 2

JUNE 1, 1960

THE HIGH COST OF LEGAL CLAPTRAP

We choose to think that the average American businessman, whether a theatre owner or the operator of a hot dog stand, is not stupid. We choose to think that the average American businessman, while he may pretend to misunderstand, or to cut a corner or two, knows when he is legally in-bounds, or when he is legally out-of-bounds. And we choose to think that the average American businessman, particularly theatre owners, can smell a deal that isn't "kosher."

We give credit for the same attributes and talents to all distributors.

And, in view of all of the above, we must feel that the hundreds of intra-industry lawsuits that jam our courts are an obvious and expensive waste of everybody's time and dollars. Plus being a prime contributor to industry heart attacks.

Our intra-industry lawsuits are preponderantly based on charges of anti-trust and restraint of trade, in their many guises of refusal to sell, discriminatory prices, unfair clearances, etc. For every theatre owner who regards himself a victim of such practices, there is usually another theatre owner who must be the beneficiary of the same practices. Whenever someone wins an unfair advantage, someone else loses.

So, under today's policies, some branch manager or other distribution executive cuts a corner or gives a "legally-out-of-bounds" break to some one theatre or circuit customer. Maybe it's the acceptance of what he knows is the worst of two competitive bids. Maybe it's a promise to sell a particular picture made even before bids have been asked for. Maybe it's a price concession on a second week that finds a friendly circuit paying little if anything for holdovers. Or maybe it's a two week clearance that a friendly customer is getting for no valid reason. The branch manager or other distribution executive knows he can't put what he did on the top of the table and defend it. And this knowledge is shared by his customer who got the break as well as by the one who didn't.

No one can blame the one who didn't for running to his lawyer or even for starting a suit. But just a little friendly understanding of his problem at this time, and just a little effort to do something for him, would stop many such suits before they get started.

But now matters get into the hands of the "Legal Department" with which all distributors and major theatre circuits seem to be so expensively endowed. *"We'll fight this one!"* and *"This is the one we'll win!"* are their rallying cries. Efforts by peacemakers are met with stony glares. Expensive local legal lights are retained at high fees. All is pomp, double talk, and legal claptrap. No mere businessman could possibly understand the mighty workings of the legal machinery. *"We'll win it!"* say they.

So the intra-industry law suits wend their way through the court calendars, and despite all arranged postponements and delays they are eventually scheduled for hearings. Just recently, in just one branch distribution territory, no less than 12 reached the action stage at one time. Then — and only then — do the Legal Departments scramble to offer cash settlements. The *"We'll fight!"* and the *"We'll win!"* boys change their tune and in wheedling tones start chanting, *"Take some of our nice green money and forget it!"*

The "expensive local legal lights" are content because they get their high fees without any actual court work. The attorney for the plaintiff is content because he too will usually get half the settlement fee without any actual court work. The plaintiff, whether content or just bored, is now so many months or years removed from the original happening that he doesn't give a damn. But what about the distributor?

The distributor has now paid a cash settlement (sometimes as big as $100,000); he has paid the high fees of the "expensive local legal lights"; he has paid the salaries and supported that "Legal Department"; and he has picked up a bad reputation (however local) of being unfair to his customers. All of this is a pretty high price to pay for a law suit that a little basic honesty and good will could have avoided completely.

Isn't it about time that all factions in this industry forget the legal claptrap and get back to being honest businessmen, doing business on top of the table?

"NEVER GIVE A SUCKER AN EVEN BREAK"

Regardless of whether the Patterson-Johansson Fight (June 20) is eventually delivered to those 4000 Telemeter subscribers in Toronto's suburbs for the $5 per set demanded by Irving Kahn, who owns the TV rights, or for the slightly less than $2 per set suggested by Famous Players Canadian Corp., a significant point relating to Pay-TV will have been proved.

There is no limit to the price that can be demanded by Pay-TV entrepreneurs for *anything* that the public wants to see.

This is not the ballet or other cultural subject that the starry-eyed advocates of Pay-TV claim it will make possible. This is just a plain old-fashioned prize fight such as formerly came free as a courtesy from some razor blade manufacturer. But the public will want to see it, so the gent who owns the TV rights says *"$5 per set."*

And that is what always will happen should Pay TV become a reality. Someone will always own the TV rights to what the public wants to see. And who says he need even stop at $5 per set if the "want-to-see" is strong enough?

Pay TV will provide each entrepreneur with direct and quick access to the public's pockets, without any obligation to stick around after the show and learn whether the public thought it overpriced or over-exploited. Like the "carny" operators of old they can *"Never give a sucker an even break!"* Except that millions of "suckers" will be grouped around 40,000,000 TV sets waiting to be taken.

An important message

we have prepared for your customers!

Use it in every ad!

HOW MANY PEOPLE DO YOU SEE HERE?

SIX?

WE SAY THERE ARE ONLY

THREE!

"Because of the unique conception of the story and the fact that for the first time in motion picture history, three stars give six characterizations, it is essential that you see 'Crack in the Mirror' from the very beginning. We do not offer this advice arrogantly or with the slightest capriciousness or as a theatrical 'gimmick,' but rather as a guide to your complete enjoyment of this motion picture!"

Darryl F. Zanuck

Darryl F. Zanuck

DARRYL F. ZANUCK'S

CRACK IN THE MIRROR

Reflecting a new ***EXCITEMENT*** *in motion pictures...* ***FROM 20th!***

STARRING

ORSON WELLES · JULIETTE GRECO · BRADFORD DILLMAN

Featuring
ALEXANDER KNOX

Directed by
RICHARD FLEISCHER

Based on the novel by
MARCEL HAEDRICH

CINEMASCOPE

A Darryl F. Zanuck Productions, Inc. Picture

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NORTHRIDGE, CAL.

Your story in the Extra Profits Section of the May 18 issue heralding the news that once more dill pickles had come into their own and are now appearing at theatre refreshment stands will bring nostalgic tears to people of my generation and cheers from teenagers of this generation. No wonder they are selling like the proverbial hot-cakes. They never should have gone out of fashion. The dill pickle is one of the noblest inventions of the culinary art and dear to the hearts of young people of all ages.

The difference between pickle-purveying in my day and today is notable in two areas, that of sanitation and that of financial outlay for the juicy morsel. In my day, the method of merchandising was simple but exciting. The proprietor of the establishment pointed out the huge wooden barrel, the consumer rolled up his or her sleeves, dove into the brine and probed about to find a sizeable specimen in the deep, dark fluid, and fished up a large, luscious dill pickle which was eaten forthwith and with gusto. Occasionally, an exceptionally small child fell in, but was easily wrung out. It wasn't very sanitary but the retail price was one cent.

Wrapped in a paper container, the modern pickle is less lethal than in the free-for-all selection days, but one cent or 10 cents, there is nothing quite like it.

JAMES B. CLARK, Director
20th Century-Fox Studios

EDITOR'S NOTE: Well do we remember! And the only thing Mr. Clark seems to have forgotten is the bellyache.

From NORTH LITTLE ROCK, ARK.

MPI is still going strong and we are right in the middle of trying to prevent the sale of films post-48 to TV by purchasing the rights to them. This is a big deal and MPI is going to need strong support to swing it, but if we don't swing it it will be a sad day for exhibition. Our big problem is the same as always, the little fellow just won't get on the bandwagon. If 1,000 exhibitors or people who work in this business would just put in $100 to $200 in stock purchases each, MPI could become a real factor, but how can you get them to do it?

JACK BRAUNAGEL
Jay D. Bee Amusement Company

EDITOR'S NOTE: When each exhibitor realizes that "the other fellow" he expects to do all the work is waiting for him as well, we'll all take a long step toward solving some of the problems that have plagued us for so long. A fight for survival can't be won by staying out of it.

From LEXINGTON, KY.

With further regard to my letter (see May 25 LETTERS) and your reply, could it be that distributors contemplate the elimination of film salesmen and operating with only a branch manager and perhaps an assistant to handle the surviving small towns? Such small towns could then be forced to come to the exchanges to negotiate for product.

The late Jack Flynn of M-G-M used to stress to us salesmen the importance of getting our product on every screen regardless of price; that the small town kids represented the audiences of tomorrow; and that it was important that they get to know our screen personalities in order that the motion picture continue to be the entertainment of the masses. Could it be that distributors now reason that drive-ins take care of this angle so that small towns can be eliminated?

It must be conceded that some drive-ins do a fantastic business, but from my observation there are many families that dislike them and refuse to attend them.

Are distributors now concerned only with the present, and giving no thought to the future?

CHARLES H. BEHLEN

EDITOR'S NOTE: We can't guarantee that distributors contemplate or reason on anything beyond next Tuesday. A lack of good pictures that the public will buy has always made everybody in this business do silly things. There is no question that such a lack has existed for some months and may for some months to come. So this is the silly season!

From HERSHEY, PA.

In MOTION PICTURE EXHIBITOR several weeks ago, a theatreman in Holyoke, Mass., spoke about the success that attended reactivating his pipe organ. It was rather amusing to us for we have never stopped using ours.

On June 12, the Delaware Valley Chapter of Enthusiasts for the Preservation of Theatre Organs, with members in eight neighboring states, will hold a meeting here with real "pros." Our organ would cost a fortune to replace. It is an Aeolian-Skinner Concert, having four manuals, 48 racks, and over 12,000 pipes. As a work of art it helps us to maintain "the atmosphere of the charming theatre of past generations."

The above mentioned organization (T.E.F. T.P.T.O.) tells us we are one of only three theatres in Pennsylvania that still uses an organ. The others being Philadelphia's Tower and Allentown's 19th Street. Does this seem to be correct?

DR. H. C. CHUBB, Manager
Community Theatre

EDITOR'S NOTE: We aren't surprised that this Hershey Theatre is sticking to a quality presentation for it is generally regarded as one of the finest small town theatres in the Nation. And we didn't know that even three theatres in Pennsylvania still used their pipe organs. Are there others? And how about elsewhere?

From ROCKVILLE, MD.

Although I have left the commercial end of our business I still take a wholehearted interest in it and in MOTION PICTURE EXHIBITOR and shall continue to be a subscriber.

WILLIAM M. JOHNSON, JR.

From MINNEAPOLIS, MINN.

The accompanying photo ran over three-columns in the MINNEAPOLIS ARGUS under date of May 19. A lengthy caption explained that Ed Linder (left), manager of the Gopher Theatre, had been tendered a luncheon at Schiek's Cafe by Gil Swenberger (center), general manager of Berger Amusement Co., because in the same week the former had been presented with two different honors for his showmanship activities by the two "largest trade magazines in the movie industry." The first was an Achievement Citation from MOTION PICTURE EXHIBITOR for his work on "SINK THE BISMARCK"; and the second was a Citation of Honor from Boxoffice for his work on "MASTERS OF THE CONGO JUNGLE." The lady with the happy beam is Mrs. Linder, while the gentleman at the right is Don Doty, popular local disc jockey on KSTP.

Thanks, Ed, for the tearsheet and photo!

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Chuck Hansen, unit production manager on Warners' "Parrish," will marry former Chicago model **Virginia Binder** on June 23 in Las Vegas. Hansen, with Warners for many years, is currently with the "Parrish" company on location at Hartford, Conn.

Arrivals

Carl Ferazza, in charge of theatre operations, Shor Theatres, Cincinnati, became the father of a son, named **Mark Joseph**.

Louis Weithe, owner, Valley, Cincinnati, became a grandfather last fortnight.

Obituaries

Robert "Bobbie" Burns, 69, sound technician for B & K Theatres, Chicago, died of a heart attack in the company offices. He was vice-president of the projectionists' union. His wife, a son, and three grandchildren survive.

David M. Idzal, 63, managing director, Fox, Detroit, from 1931 until his retirement in 1955, was found dead in his hotel room apparently from a heart attack. He was a former chief barker of the Detroit Variety Club and was born in Chicago, where he started as an usher with Shubert Theatres at the age of 14, subsequently becoming manager. He managed Universal's unique exploitation house in St. Louis for two years, then joined the William Fox organization as manager of the New York Academy of Music. He was district manager for the Washington-Philadelphia territory, organized Poli Circuit in New England for Fox, then came to Detroit. Since retiring, he supervised construction of a new theatre in Israel for Fox. He is survived by a daughter.

Schur Joins MGM

NEW YORK — George Schur, well-known motion picture executive, has joined the staff of Metro-Goldwyn-Mayer, Inc., it was announced by Jack Byrne, vice-president and general sales manager.

He will be associated with Max Fellerman, recently appointed special sales analyst.

Schur was formerly in charge of branch operations and theatre statistics at Paramount.

Century Develops New Transistor Sound System

NEW YORK — Century Projector Corporation recently announced the development of a new all transistorized sound system, the first such system developed for motion picture theatre use.

The new system is so campact that it is only a little larger than a pack of cigarettes. No complicated wiring is needed for the installation of the new Century JTR Sound System, Larry Davee, president, explained. Only one pair of wires from the sound reproducer to the loudspeaker is needed.

The new system is said to require no spares, thereby eliminating switches and troublesome moving of contacts. Davee explained that this new use of transistors is a major breakthrough in the problems of large theatre sound installations.

MPI Will Enlarge Board Of Directors

NEW YORK — Motion Picture Investors, Inc., will have its annual stockholders meeting in Kansas City on June 13, Byron Spencer, secretary, announced. The four main meeting issues will be the election of a board of directors; the increase in the number of directors; action upon a proposal to permit the company to use more than 15 per cent of its assets for the acquisition of post-48 films for theatre release; and the election of accountants for the ensuing year.

The following persons were named as candidates for the positions of company directors: Robert S. Ballantyne, Ballantyne Company; Jack D. Braunagel, Hope Enterprises, Inc.; W. Hardy Hendren, United Film Service, Inc.; Howard E. Jameyson, Commonwealth Theatres, Inc.; L. J. Kimbriel, Missouri Theatre Supply Co.; Edward W. Lider, Nathan Yamins Theatrical Enterprises; Milton H. London, theatre owner; Ben D. Marcus, Marcus Theatres Management Co.; Beverly Miller, theatre owner; Richard H. Orear, Commonwealth Theatres, Inc., Clifford E. Parker, Alexander Film Company; Walter Reade, Jr., Walter Reade, Inc.; Clark S. Rhoden, realtor; Ben Shlyen, publisher; and Byron Spencer, Spencer, Fane, Britt & Brown.

If the proposal to increase the number of directors from 15 to 21 is adopted, the following men will run for the new positions: Harry N. Brandt, Brandt Theatres; Jack Kirsch, theatre owner; and Theodore G. Solomon, Gulf States Theatre Corp.

House Okays Exemption

WASHINGTON — The House Labor Subcommittee considering the Roosevelt minimum wage increase has unanimously adopted an amendment by Rep. John H. Dent, D., Pennsylvania, exempting film theatres.

The wage extension's sponsor, Rep. James Roosevelt, D., California, was joined by Rep. Roman Pucinski, D., Illinois, in supporting the Dent exemption. This makes unlikely any reversal of the subcommittee action.

However, the companion Kennedy minimum wage extension by Senator John F. Kennedy, D., Mass., is so written that the theatres exemption may encounter opposition.

BROADWAY GROSSES

Holiday, New Pix Help

NEW YORK—The Memorial Day holiday plus the arrival of some new product resulted in the Broadway take being boosted last weekend.

"CRACK IN THE MIRROR" (20th-Fox). Paramount reported $37,000 for the second session.

"POLLYANNA" (Buena Vista). Radio City Music Hall claimed $128,000 for Thursday through Monday, with the second week bound to reach $160,000.

"THE RAT RACE" (Paramount). Capitol reported $57,000 for the opening week.

"BEN-HUR" (MGM). Loew's State announced the 27th week was $52,850.

"WILD RIVER" (20th-Fox). Victoria reported $19,500 for the opening week.

"PAY OR DIE" (Allied Artists). Warner announced the opening week tallied $45,000.

"THE FUGITIVE KIND" (UA). Astor claimed the seventh week at $17,000.

"MAN ON A STRING" (Col.) Forum had $11,000 for the second week.

"WHO WAS THAT LADY" (Col.). Criterion claimed the seventh week at $23,000.

"CAN-CAN" (20th-Fox). Rivoli claimed $40,000 for the 12th week.

Industry Honors Schwartz

NEW YORK—A record crowd of more than 400 stars and executives in the motion picture and amusement field gathered last week to pay tribute to Sol Schwartz, president of RKO Theatres, and to express their support of the United Jewish Appeal's 1960 Rescue and Resettlement campaign.

The occasion was the trade's annual luncheon in behalf of UJA at which Schwartz, in recognition of his outstanding record of philanthropic and communal service, was the guest of honor. Irving H. Greenfield, MGM, veteran chairman of UJA's Motion Picture and Amusement Division, presided.

Responding to the crucial 1960 UJA drive, the overflow crowd contributed a total of nearly $500,000 to the humanitarian crusade.

Making appeals for funds were Adolph Schimel, Robert Benjamin, and Ned Depinet.

Seen, left to right, at an invitational press preview of Columbia's "Strangers When We Meet" at the Criterion, New York City, are Paul N. Lazarus, Jr., Columbia vice-president; Rube Jackter, Columbia vice-president and general sales manager; co-star Barbara Rush; Nancy Kovack, who plays a featured role in the film; Milt Goodman, assistant general sales manager; and Jonas Rosenfield, Jr., executive in charge of advertising and publicity.

ExhibsTalk Post-48 BuyWith Fox, Col.

June 13 Meet To Discuss Additional Plans For Library Acquisitions; 7,500 Playdates Claimed

NEW YORK—Following a meeting with representatives of ACE and executives of Motion Picture Investors, Inc., it was announced that the MPI board of directors will meet June 13 in Kansas City to consider several proposals for the acquistion of film company backlogs.

Members of ACE and MPI met with representatives of 20th-Fox at the film company's headquarters at which one acquisition proposal was presented. The committee comprising Ben Marcus, for ACE, and H. E. Jameyson and Richard H. Orear, MPI, proposed that the two groups select 12 pictures a year from 20th-Fox's post-1948 library to be nationally reissued.

These films would be purchased by MPI from 20th-Fox and the latter then would distribute them in the same manner and under the same arrangements as the company would handle any outside independent product.

It was claimed that 7,500 theatres throughout the U.S. and Canada will book each of these films.

It was reported that exploratory talks on product acquisition were also made with Columbia.

Spyros Skouras, Joseph Moskowitz, Charles Einfeld, C. Glenn Norris, and Frank Carroll represented 20th-Fox at the session with their company. The talks with both companies are continuing.

Top level exhibition executives see in this plan the best chance to keep the better films of the post-1948 libraries from TV. Exhibitor financial support and guaranteed playdates will be the main financing behind the plan should distributors react favorably.

Post-48 Film Buy Spurs Pittsburgh MPI Subscription

PITTSBURGH — Responding to reports from Ben Marcus, ACE, and J. Robert Hoff, Motion Picture Investors sales manager, on the progress to date on the proposed acquisition of post-1948 product of the major film companies, exhibitors of western Pennsylvania over-subscribed the Pittsburgh MPI quota of $50,000.

Organizations participating in the stock buy included Associated Theatres, Allied Theatre Owners of Western Pennsylvania, Mt. Oliver Theatres, Blatt Theatres, Pittsburgh Drive-In Theatre Owners Association, Rodnok Theatres, Warren Enterprises, Bert Stern, Manos Theatres and others.

George Tice, newly-elected vice-president of Allied Theatre Owners of Western Pennsylvania, was named Pittsburgh territory MPI representative.

B-V Dismissed From Suit

NEW YORK—Judge Robert Taylor sitting in the million dollar anti-trust law suit brought in Knoxville by New Amusements Co. against a number of distributors and exhibitors, decided at the end of the plaintiff's case that there was no evidence against Buena Vista to warrant submission to the jury of the charge that Buena Vista had violated the anti-trust laws and, accordingly, granted Buena Vista's dismissal motion.

"Rebel" Suit Vs. Censors In Memphis Withdrawn

MEMPHIS, TENN.—The Federal Court action brought by William Rowland against the Memphis Board of Censors was dismissed at the request of the plaintiff, the producer of "The Rebel Breed," a Warners release.

The action had charged that the censors banned the production, but it was determined that the board never actually forbid screenings, and that the Warner theatre, Memphis, had refused to show it. Eli H. Arkin, manager, Warner, said the picture had never been boked. The Censor Board claimed two members had said the film was "objectionable" but the board never formally voted on it.

Product Squeeze On, TOA Survey Shows

NEW YORK — The Theatre Owners of America informed its membership last fortnight that "the Hollywood production picture unfortunately offers little solace to exhibitors reporting poor April and early May business," and that there exists "little prospect of a real pickup until July, when the first of the summer's potential blockbusters are slated for release."

TOA's latest computation of production showed that "as of May 15, Hollywood's major companies since the start of the year have put only 40 pictures before the cameras, 22 of them still in procuction, whereas a year ago they had 58 pictures started, and two years ago 94."

"This figure," said TOA, "dramatically illustrates both the effect of the actors' strike and the reduction in production now virtually a policy of all major companies."

"The only numerical relief, but of questionable quality relief, will be the continuance by the majors of buying foreign-made film to pad out their releasing schedules," TOA said, adding that "the squeeze indicates more and more that if help is to come, exhibitors must create their own help."

MGM Declares Dividend

NEW YORK—A quarterly dividend of 30 cents per share payable on July 15 to stockholders of record on June 17 was declared by the board of Metro-Goldwyn-Mayer, Inc.

Paramount Theatre's managing director Robert K. Shapiro and Mrs. Shapiro recently greeted Elana Eden, star, 20th-Fox's "The Story Of Ruth," at a preview of the film in New York City.

McCarthy Warns Exhibs Of Censorship Peril

PITTSBURGH—Threats of increased state censorship and the inclusion of theatre employees in the Federal Wage-Hour laws call for redoubled exhibitor opposition, it was declared by Charles E. McCarthy, executive secretary of COMPO.

McCarthy was one of the speakers at the annual meeting of the Allied MPTO of Western Pennsylvania at the Penn Sheraton Hotel. The session preceded a meeting of all western Pennsylvania exhibitors to be held at the invitation of COMPO for the purpose of considering a presentation by Ben Marcus of Milwaukee of an area merchandising plan for pictures.

Citing as an example the passage last year by the Pennsylvania Legislature of a drastic censorship law, McCarthy told the assembled exhibitors that the industry could expect other censorship legislation to be introduced next winter when Legislatures of nearly all of the country's 50 States will convene. He emphasized that bills introduced into various State Legislatures in the last year or two had provided severe penalties for exhibitors as well as condemnation of pictures or picture scenes.

"Make no mistake about this," McCarthy said, "censorship today is no longer exclusively a problem of the producer or distributor; it is being aimed with full force at the theatre owner. You here in Pennsylvania have seen what an organized pressure group can do to your theatres. You should make it plain to your exhibitor friends throughout the country that what happened in Pennsylvania can also happen to them and that they must organize and fight."

With the help of the MPAA, McCarthy added, COMPO has been active in fighting censorship in several states. It also is conducting an educational campaign among exhibitors to acquaint them with the perils of censorship and procedures to be followed in fighting it. An elaborate censorship kit, with material that can be used in future local and state censorship campaigns, has been mailed by COMPO to thousands of exhibitors.

McCarthy also discussed the industry-wide campaign that COMPO has organized in opposition to bills now before Congress that would extend the coverage of the minimum wage law to theatre employees, now exempt from the law's provisions.

W. Pa. Unit Supports Marcus Merchandising Plan

Later Marcus gave a detailed presentation of the area plan for merchandising pictures which has been used so successfully in Wisconsin. At the conclusion of the meeting he received a rising vote of thanks by the exhibitors who voted unanimous approval of the plan. Details of its operation will be worked out later.

Marcus explained that the plan required the cooperation of all exhibitors in the area and that the results in Wisconsin showed that both first and subsequent run houses benefited from the campaign. He produced figures which showed that pictures which had shown low grosses in areas where they were given normal publicity and promotion had piled up big grosses under the saturation publicity

(Continued on page 18)

World's Barkers Convene In Toronto For 33rd Annual Variety Convention

TORONTO — From London, Mexico City, California, and Miami, and, in fact, from every one of the 46 cities where a Variety Tent exists, barkers are convening in this city, where five full days await the more than 800 attending the 33rd annual convention of Variety Clubs International starting today.

Plans and enthusiasm evidenced by general chairman Jack Fitzgibbons and his convention crew point to a new high in activity, interest and enjoyment. Jack and virtually every member of the host tent, numbering 28, have blueprinted a packed program.

Many Barkers have brought their wives. And while Barkers are planning the future of Variety, the gals will have no trouble enjoying themselves with a program that lists many interests.

The opening day will start with a breakfast for all chief barkers, an event that proved very popular when instituted at last year's meeting in Las Vegas, and will be followed by a requiem mass for Bob O'Donnel in St. Michael's Church.

One major discussion, which will occur at one of the four business sessions, will revolve about the plan to change Variety's by-laws so that all future candidates for International office will be named by a nominating committee and not by nomination from the floor. This has been discussed at regional meetings conducted through the year by George Eby, Edward Emanuel, and George Hoover, and it would appear that tents are in favor of this method of election.

The first day's schedule will be topped with Coca-Cola night in the Canadian room to which all registrants are invited. Noted baritone Earl Wrightson will head a program of talent.

On Thursday morning, June 2, five breakfast meetings will bring together all barkers interested in shirt-sleeve discussions on important phases of tent operations. Membership, charities, entertainment, public relations, and fund raising will be the subjects of panel discussions each led by a Variety Club member particularly expert in his designated subject.

Rotus Harvey, second assistant international barker, is chairman of the forum discussions.

Fun will constitute the balance of the second day with everyone scheduled for a trip to Woodbine Race Track where a buffet lunch will set the pace for an interesting afternoon. Pepsi-Cola has planned a full evening for all conventioneers including dinner and an entertainment program headed by comic Allan King. Joan Crawford, who plans to stay throughout the convention, will be among the evening's hosts.

Friday morning's business session is slated for the early hour of nine o'clock so that luncheon and the remainder of the afternoon can be devoted to one of Variety's most important activities, Heart Reports. Trade paper publishers Martin Quigley, Jr., chairman, Charles Alicoate, Hye Bossin, Ben Shylen, and Jay Emanuel will form the judging panel to select the winning tent. The evening will again be devoted to gayety, this time with a rip-roaring Western Barbecue at the Toronto International Studio.

Max Youngstein, right, United Artists vice-president, and founder and honorary chairman, Children's Asthma Research Institute and Hospital, Denver, recently presided at a "Salute To Cole Porter" in New York's Metropolitan Opera House, which raised over $65,000 for the asthma organization. Above, Youngstein is seen with Harry Belafonte and Faye Emerson, who participated in the Sixth Annual Parade of Stars to raise funds for the institute and hospital.

International Chief Barker George Eby, now concluding his second year in that office, will conduct his final business session Saturday morning. This will conclude with election of a full slate of International officers as well as International Representatives. With Miami custodian of the 1961 convention, this meeting will again entertain bids for the 1962 conclave. Dublin, Ireland, it is expected, will vigorously pursue the invitation for this meeting.

In the Canadian Room that evening, the Barkers and their ladies will put aside their informal attire to attend the formal Heart Award Banquet at which Gina Lollobrigida will be but one of the many scheduled attractions. Nate Golden, international heart chairman, will announce the winner of the Heart Award, and international fixer Edward Shafton will reveal for the first time the identity of the outstanding individual who has been picked as Variety's Humanitarian of the year.

VCI Spent $2,700,000 For 1959 "Heart" Projects

TORONTO—Variety Clubs International spent about $2,700,000 during 1959 in their varied efforts to aid underprivileged and handicapped children, the convention Heart Report shows.

Approximately 8,500 showmen, members of Variety Clubs International, gave generously of their time, talents, and money during 1959 in the operation of these child welfare activities which benefitted over 400,000 individuals.

Among the activities are clinics for treatment and research of such diseases as cancer, cerebral palsy, polio, epilepsy, heart diseases, rheumatic fever, and diabetes. Several of these "heart projects" sponsored and financed by Variety Clubs International have received world-wide recognition for the splendid work being accomplished and for their contribution to the health and well-being of children.

Other "heart" activities include sponsoring and financing children's hospitals, eye clinics, orphanages, day care nurseries, schools and workshops for handicapped, retarded, and emotionally disturbed children; care and training of blind children and children with hearing and speech defects; and boys' clubs, camps, and other activities.

Since its inception in 1928, Variety Clubs International has spent about $78,000,000 in charitable endeavors throughout the world where Variety Tents are located.

In addition to a main "heart" project, all Tents carry on welfare and charitable activities such as showing motion pictures to shut-ins, providing equipment to hospitals and boys' groups, free tickets to sporting events and other entertainments, as well as contributions to a large number of local charities.

Loew's Stockholders Okay Board Increase

NEW YORK—At a special meeting of stockholders of Loew's Theatres, Inc., shareholders overwhelmingly approved an increase in the minimum number of directors from six to nine, and the maximum, from 10 to 15.

Following approval of this amendment, five new directors were elected to the board. They include Charles B. Beneson, officer and director, Benenson Realty Corporation; James Bruce, director of various corporations, among which are American Airlines, Inc., Republic Steel Corporation, Commercial Credit Corporation, Revlon, Inc., Congoleum Nairn Corporation, Technicolor, Inc., and Fruehauf Trailer Company; Lewis Gruber, director and principal executive officer of P. Lorillard Company; Preston R. Tisch, hotel operator of the Tisch Hotels, Inc.; and Jay Wells, president, Wells Television, Inc.

Other members of the board include George T. Baker, president of National Airlines; Thomas J. Connellan, retired former vice-president of the First National City Bank of New York; Leopold Friedman, chairman of the board of Loew's Theatres, Inc., Arnold M. Grant, New York attorney and member of the Los Angeles law firm of Bautzer and Grant; Herbert H. Hoffman, executive vice-president of Tisch Hotels, Inc.; John F. Murphy, executive vice-president, Loew's Theatres, Inc.; Thomas L. Norton, dean of the New York University School of Commerce, Accounts and Finance; Eugene Picker, president, Loew's Theatres, Inc.; Simon H. Rifkind, of the law firm of Paul, Weiss, Rifkind, Wharton and Garrison, and Laurence A. Tisch, president of Tisch Hotels, Inc.

In an interview following the meeting, Tisch and Picker stated that the company planned expansion in the theatre field in situations which hold promise for adequate financial return, and that, meanwhile, the board is continuing to study diversification into other fields with the idea of investing in one major effort rather than several smaller ones.

AA From Red To Black

HOLLYWOOD — Steve Broidy, president, Allied Artists, reported last fortnight that the company had a net profit of $1,005,995 in the 39 weeks ended March 26, compared with a net loss of $190,424 in the same period last year. This is on the basis of unaudited figures.

The net, after provision for preferred stock dividends, was equal to $1.08 per common share on 895,346 shares outstanding on March 26.

Gross for the 39 weeks was $12,915,723, compared with $10,247,689 last year.

Goldman Leaves NTA

NEW YORK—Harold Goldman, executive vice-president of National Telefilm Associates, Inc., announced his resignation from the company, effective June 2. He will announce his new activity shortly.

Goldman, as executive vice-president, has directed NTA sales activities virtually since the organization of the company in 1954.

Glen Alden Searching For New Acquisitions

NEW YORK—Albert A. List, chairman and president, Glen Alden Corporation, told stockholders last fortnight that it is "looking for" acquisitions.

List told the annual meeting that Glen Alden had some $42,000,000 in cash, mortgages, and notes to invest and was "in a very strong position to acquire . . . but would not be stampeded into it."

Sol A. Schwarts, president, RKO Theatres, Glen Alden's "largest division," who acted as meeting chairman, added that no negotiations were underway on possible mergers or acquisitions.

The stockholders voted to fix the number of directors at 11 and elected management's slate of Harry W. Bradbury, Frank Burnside, Ralph E. Case, T. R. Colburn, Milton Hubschman, Wentworth P. Johnson, D. G. Layman, List, Mrs. Vera List, A. H. Parker, Jr., and Schwartz.

Some of the stockholders criticized management actions and salaries.

Schwartz, following the meeting, reported that first-quarter theatre business was a "little better" than in the same period last year.

At Dec. 31, 1959, RKO Theatres and its subsidiaries had an interest in 77 theatres, of which 72 were operated by RKO, three were leased, and two were closed.

The board, meeting later, declared the regular quarterly dividend of 10 cents per common share payable July 15 to holders of record on July 5.

UA's Silver Retires

NEW YORK—Milton L. Silver, of United Artists advertising-publicity department, has announced his retirement after 41 years in the motion picture industry. He leaves UA at the end of this month and will devote himself to painting and to the completion of two plays and a novel, now in work.

Silver entered the industry in 1919 as treasurer and editor of "Who's Who On the Screen," related to the motion picture personalities, after U.S. Army service in World War I. He then became managing editor of Movie Magazine for McFadden. In 1925, he joined Universal as a copywriter, and became director of advertising and exploitation for that company three and one-half years later. He later was special representative for Frank Buck during the making of "Bring 'Em Back Alive," and in 1933 joined National Screen Service as advertising manager and trailer editor.

Silver is widely known in the industry as an innovator. At National Screen Service, he created the widely known National Screen Baby, which is still a feature of the company's ads.

Dems Name Youngstein

NEW YORK — Max E. Youngstein, vice-president, United Artists Corporation, was named chairman of the talent committee for the Democratic Party telethon, it was announced last fortnight by Roger L. Stevens, Democratic National Committee finance chairman.

Youngstein is organizing a committee of Hollywood and Broadway personalities to recruit talent for a telethon which will be beamed from WNEW-TV starting at 10 p.m. Sept. 10 and continuing until 4:30 the next afternoon.

O'Donnell Memorial Research Labs Feature Industry Hospital Plans

Byrne, Velde Head Distribs For Hospital Collection

NEW YORK—Jack Byrne, MGM general sales manager, will serve as national co-chairman of the Distributors Committee in the upcoming Will Rogers Memorial Hospital Audience Collection and Christmas Seal Drive for 1960-61.

He will serve in co-chairmanship with James Velde, United Artists general sales manager, who is continuing in his second consecutive year in the capacity.

10 Chairmen Named For TOA Convention

NEW YORK—The appointment of 10 west coast theatre executives as honorary chairmen for the 13th annual convention and trade show of the Theatre Owners of America, at the Ambassador Hotel in Los Angeles, Sept. 13 to 16, was announced recently by Albert M. Pickus, TOA president.

Naming of the 10 men marks a departure from TOA's normal procedure of appointing a single honorary chairman. Pickus said more men were selected this year because this will be the first time in five years that TOA has held an annual meeting on the west coast, and it was TOA's desire to honor as many of the exhibitor leaders as possible.

The honorary chairmen are, in alphabetical order:

Art Adamson, Portland; Abe Blumenfeld, president, Blumenfeld Theatres of San Francisco; Will J. Conner, president, Hamrick Theatres of Seattle; Roy Cooper, president, West-Side Valley Theatres of San Francisco; Sherrill Corwin, president, Metropolitan Theatres of Los Angeles; Albert Forman, president, Forman Theatres of Portland; Burton I. Jones, Capri, San Diego, Cal.; M. Spencer Leve, president, NT&T Theatres, Inc., of Los Angeles; J. J. Rosenfield, president, Favorite Theatres of Spokane, Wash.; and Dwight L. Spracher, Seattle.

NEW YORK—The Will Rogers Memorial Hospital and Research Laboratories has proclaimed 1960 as the Robert J. O'Donnell Memorial Year, honoring the late chairman of the board of directors of that industry-financed and operated institution at Saranac Lake, N. Y.

That announcement, made by A. Montague, president of the hospital, at a press conference, was coupled with another, which set $1,000,000 as the goal for the Audience Collections and the 1960-61 Christmas Salute Drives to be conducted throughout the nation late this summer.

Montague stated that $500,000 of the $1,000,000 is required to finance the new O'Donnell Memorial Research Laboratories, and an equal amount for the regular fiscal operation of the hospital for this year.

Past Audience Collections Drives and Christmas Salutes have been progressively approaching the million-dollar objective fixed for this year, making this year's goal reasonably attainable.

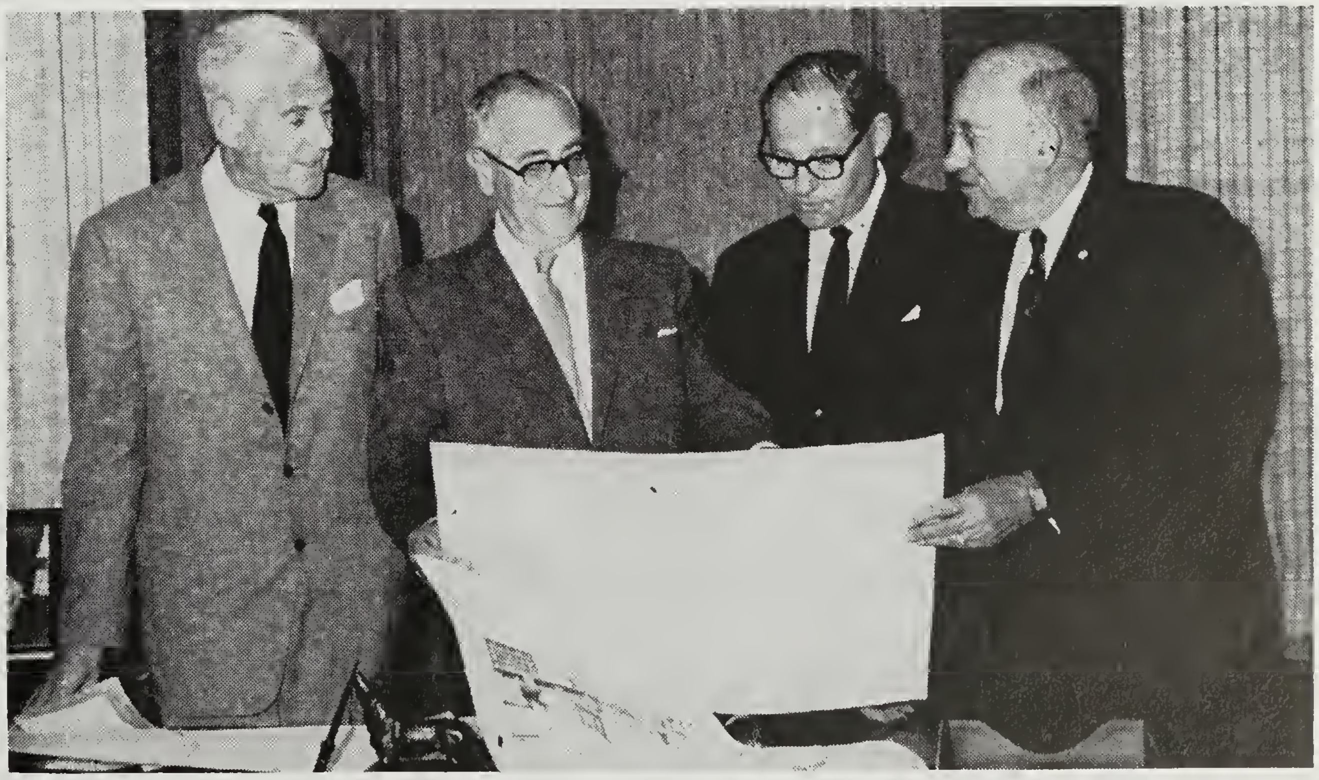
Details of the hospital's expansion will be revealed at the board's annual meeting at Saranac Lake, N. Y., on June 24. That also has been designated as the date for the dedication by nationally prominent figures of the O'Donnell Memorial Research Laboratories.

The meeting at Saranac Lake is part of the inspection tour of the hospital and its facilities made annually by the board of directors and their invited guests who are leaders in the entertainment industry.

At the press conference, Eugene Picker, president of Loew's Theatres and finance chairman of the hospital, made the following appeal:

"It is within the realm of possibility that in the coming Audience Collection Drive, and the Christmas Salute, we can achieve our objective. I have absolutely no doubt this will happen if everybody in the industry can be brought to a fuller realization of how important it is that our research endeavors be enlarged and broadened. Our goal is one million dollars.

(Continued on page 22)



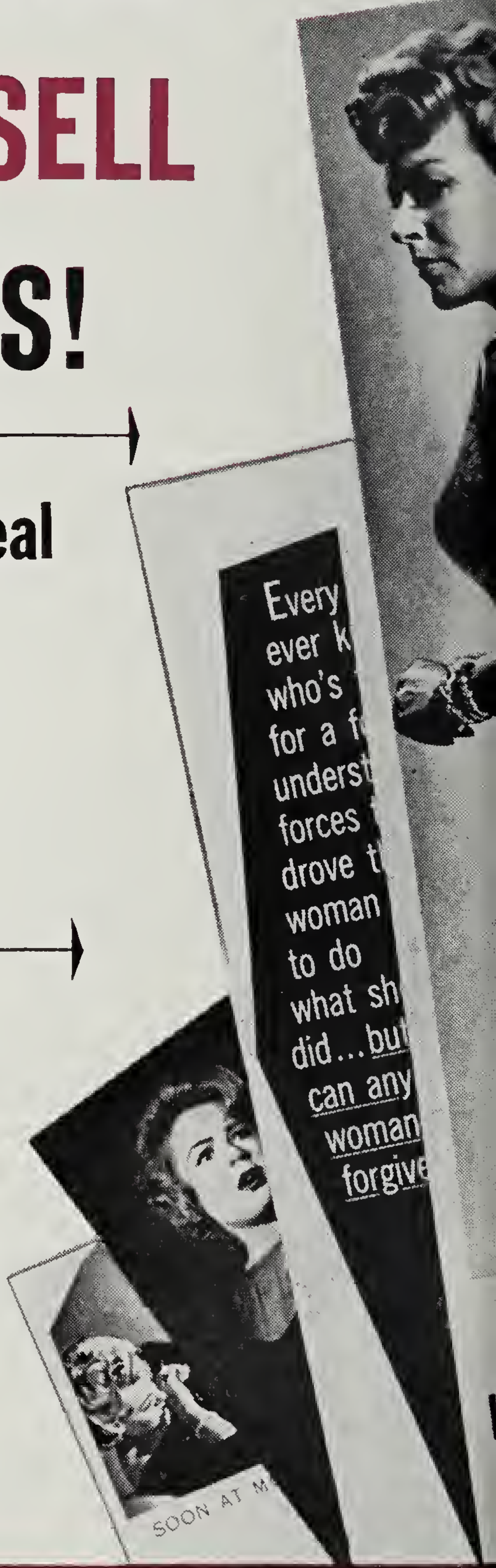
Looking over plans for new research laboratories to be dedicated at Will Rogers Hospital as a memorial to the late R. J. (Bob) O'Donnell are, left to right, Dr. Edgar Mayer, medical adviser to the Board; A. Montague, president, Eugene Picker, finance chairman; and Richard F. Walsh, vice president.

GUARANTEED PRE-SOLD BY UNIVERSAL

"PORTRAIT IN BLACK"

YOUR HOT ONE FOR THE SUMMER GETS UNIVERSAL'S BIG PRE-SELL IN 20 NATIONAL MAGAZINES!

With ads Tailored to Target on Woman Appeal ...Youth Appeal...Young Adult Appeal ...Teen Appeal...Family Appeal... and above All BOXOFFICE APPEAL!!!


Every
ever k
who's
for a f
underst
forces
drove t
woman
to do
what sh
did...bu
can any
woman
forgive
SOON AT M

These Selling-Messages Will Reach A Magazine Audience Of Over 120,000,000 And They Will Be Buttressed With Tie-ups and Promotions Which Will Include Full-Color Magazine Ads, TV and Radio Spots and Point-Of-Sale Displays.

LIFE · LOOK · REDBOOK · McCALL'S
GOOD HOUSEKEEPING · SEVENTEEN · TRUE STOR
TRUE CONFESSIONS · TEEN · PHOTOPLA
MODERN SCREEN · SCREEN STORIES · MOVIE LI
MOVIELAND & TV TIME SCREEN STARS · MOVIE MIRRO

They touched and an evil spark was struck

...clouding a young love with murder, twisting the lives of innocent and guilty alike, driving them all to the brink of terror!

LANA TURNER · ANTHONY QUINN
SANDRA DEE · JOHN SAXON
OYD NOLAN AS "MATTHEW CABOT" / CO-STARRING RAY WALSTON
GINIA GREY
A MAY WONG AND ALSO CO-STARRING RICHARD BASEHART

d by MICHAEL GORDON · Screenplay by IVAN GOFF and BEN ROBERTS · Produced by ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE

A ROSS HUNTER PRODUCTION
Portrait in Black
IN EASTMAN COLOR!

SOON AT MOTION PICTURE THEATRES THROUGHOUT THE NATION!

OTION PICTURE
OVIE STARS PARADE
V & MOVIE SCREEN · SILVER SCREEN

Exhibs Push "Sword" Vs. "Ben-Hur," EDC Says; Valiant Execs Disagree

WASHINGTON, D.C.—The Allied Emergency Defense Committee issued a bulletin last fortnight claiming that "Metro's restrictive policies in regard to "Ben-Hur" are driving exhibitors in some cities to gang up" in pushing a picture of similar type, Valiant's "The Sword and the Cross," in competition to the Lew Wallace epic.

The EDC reported it had received tearsheets from two Washington newspapers featuring "large advertisements" of the Italian-made film with English subtitles, in which 30 theatres—indoors and drive-ins—joined in the ads.

The committee observed that, despite the fact that "Ben-Hur" is playing a Stanley Warner house in the capital, "seven of the theatres joining in the display are SW houses," and that "in both papers, this display ad appears immediately under or alongside the modest 'Ben-Hur' ad and quite over-shadows it."

"Ordinarily, the playing of 'The Sword and The Cross' while 'Ben-Hur' is playing on first run, using imitative advertising, would not be cricket," said the EDC. "But subsequent-run, small-town and drive-in theatres are being told they will have to wait months, perhaps years, before they can hope to receive 'Ben-Hur.'"

Asserting that in many places the exhibitors' condition "has become so desperate they feel they cannot afford to lose any opportunity to keep their theatres open and make a few dollars," the committee held that "it is not remarkable that some of them are playing and exploiting the Italian film. It may be their only way to keep their theatres open while their patrons are being lured from them through the aggressive 'Ben-Hur' tactics."

Fred Schwartz, president, and Arthur Sachson, general sales manager, Valiant, protested the Allied charge and said that "the implication that 'The Sword and The Cross' is not being booked on its merits is both unfair and damaging to a film that has enjoyed terrfic grosses and an enviable public acceptance throughout the country."

It was asserted that neither the sales nor the advertising department of Valiant "has made any effort to be imitative or competitive." Both Schwartz and Sachson added that they had never characterized the Italiam film as "a junior Ben-Hur."

"Furthermore," said the Valiant officials, "in no instance have we been interested in, or cognizant of, the placement of our ads adjacent to a modest 'Ben-Hur' ad for the purpose of 'overshadowing it.'" The advertising campaign on the Italian production was said to represent "a faithful visulization of the events that occur in the film. As in "Ben-Hur," one of the highlights of "The Sword and the Cross" is a chariot race. "We would certainly render a disservice to both producer and exhibitor were we to eliminate this from the ads," the Valiant spokesmen said.

Col.-Fisher Sign Pact

NEW YORK—Columbia announced that it has signed a contract with Eddie Fisher to produce at least two major motion pictures during the next two years. The singer's wife, Elizabeth Taylor, will star in one of the productions.

Classic Film Collection Shown By Iowa Exhib

DES MOINES—An innovation in movie theatre programming has been inaugurated by Earl Manbeck, Jr., as a result of a hobby he has enjoyed for 20 years.

He has a valuable collection of movie classics of the last half century and is now showing them at his Cinema theatre in downtown West Des Moines.

Atmosphere is created with player piano music, old time slides, photo displays of the movie greats of yesteryear and early-day cameras, projectors, and gramaphones.

Scheduled pictures are Rudolph Valentino in "Son Of The Shiek" (1926); Douglas Fairbanks in "The Three Musketeers" (1921); and Lon Chaney in "The Phantom Of The Opera" (1925); as well as early Charles Chaplin, Laurel and Hardy comedies, Will Rogers in "Legend Of Sleepy Hollow" (1922); William S. Hart in "Return Of Draw Eagan" (1916); etc.

Manbeck is expanding his film library by trading prints of classic movies with other collectors throughout the country.

Legion Lauds Industry, Urges Communist Ban

HOLLYWOOD — Martin B. McKneally, of The American Legion, told the Los Angeles press last fortnight that the Waldorf Resolution barring former Communists from employment and the policy based on it have "done a world of good" for the motion picture industry, and is still doing it, but the increase in the number of independent producers functioning beyond the direct control of its signatories has made its application more difficult than in the days when it "came to the rescue of the industry."

Nevertheless, McKneally said, the need is the same, and the answer to the problem of applying the policy is "more self government."

Generally, the American Legion leader had little but good to say of the motion picture and its people on this occasion.

He claimed that the Legion never censored a movie. "We try only to keep the motion picture from becoming a propaganda instrument," he said, denying that the recently publicized hirings of former Communists to write scripts had occasioned his present visit.

He repeated the premise that hiring a former "disciplined Communist" to write a picture is assurance that he will give expression to Communist doctrine in any way and to any degree he can in the script. He spoke at length on the necessity of making certain, not merely by a letter of disavowal, but also by active demonstration, that a recanter has genuinely altered his views and beliefs.

Para. Returns To Memphis

MEMPHIS—Paramount is re-establishing a booking office here which will be operated in addition to the company's sales force. The office will be under supervision of branch manager Howard Nicholson.

Other office business, will continue to be handled by the New Orleans branch.

Police Halt Showing Of "Mr. Teas" In Phila.

PHILADELPHIA—Detectives last fortnight arrested Ed Seretsky, lessee-operator, Aart Abbe, and projectionist Martin Rendelman and seized the print of "The Immoral Mr. Teas."

At a hearing before Magistrate Elias Myers in Central Police Court, County Detective Albert Smith testified he and other detectives went to the theatre after numerous complaints against the picture had been received. Assistant District Attorney Marvin R. Halbert went with them.

"There is no doubt that this film is flagrantly obscene," Halbert said. He added that District Attorney Victor H. Blanc had given him the okay to make the arrests and seizure.

Halpert added that it was "clearly to be seen that these persons are trying to capture the dwindling movie market by showing dirty, filthy pictures."

Charged with holding an "obscene exhibition," the maximum penalty on conviction is a $1500 fine or two years in jail or both.

Police had visited the theatre 10 days previously upon complaints of citizens and warned Seretsky that if he did not stop showing the film they would lift the theatre license and seize the print. At that time, the showing of the film was abruptly terminated; but after the interval, Seretsky again began showing the picture.

A pending court test has delayed the operation of a new state movie censorship board indefinitely. This was authorized by the 1959 Legislature. Until its constitutionality is ascertained, any prohibition of showings remains in the hands of local authorities.

Podhorzer To Europe

NEW YORK—Munio Podhorzer, president, United German Film Enterprises, Inc., and Casino Film Exchange, left for Europe last fortnight.

In his capacity as president, United German Film Enterprises, he expects to finalize a number of pending sales of German films to United States, Canadian and South American distribution companies. He also intends to buy between 30 and 40 German language films for his distribution company, which has been distributing such films for over 25 years.

During his European visit, Podhorzer expects to be in Munich, Frankfort, Paris, and Vienna and will also represent the newly formed Independent Film Importers and Distributors of America at the Berlin International Film Festival.

Since the beginning of this year, Podhorzer has also been the U.S. representative of Franco London Film, and he expects to confer with them in Paris on a number of important projects.

Fox Wins Pa. Suit

WASHINGTON, PA.—A jury in Washington County Court of Common Pleas returned a verdict in favor of 20th-Fox in a suit brought by that company against Basle Theatres, Inc., for its refusal to honor its competitive bid on the picture "The Barbarian and the Geisha."

George Basle, operator, Basle, had submitted the winning bid on this picture with a $2,000 guarantee and had then refused to date the picture or pay the guarantee. Basle contended he did not have to go through with his bid when 20th-Fox declined to book the picture day and date with its first Pittsburgh run so Basle could enjoy his "territorial release" availability.

#32 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

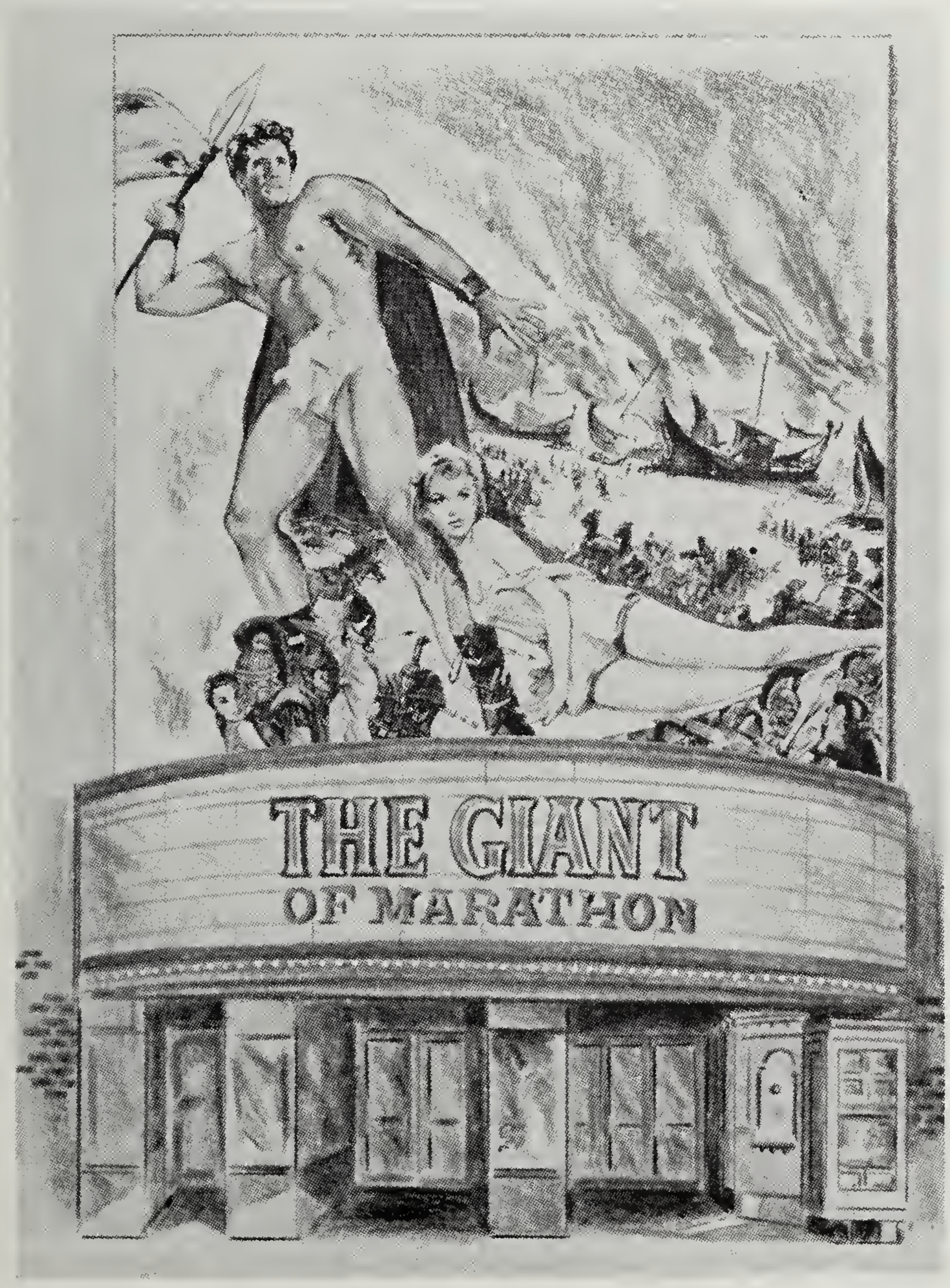
"How I Would Sell . . .

THE GIANT OF MARATHON

MGM's Action-Packed Colorful Spectacle With Steve Reeves

MGM's "THE GIANT OF MARATHON" is a natural subject for exploitation. It will have appeal for film fans of all ages, and the drawing power of muscular Steve Reeves is a proven plus. Fresh from his triumphs as Hercules, Reeves has become a powerful boxoffice figure abroad and is rapidly gaining the same stature in this country.

In all your selling and promotional efforts, including newspaper, radio, TV, and other ballyhoo, sell the word "GIANT." Here is a subject that is "GIANT" in scope, with a "GIANT" cast, "GIANT" thrills, "GIANT" action, "GIANT" excitement, and "GIANT" scenes. Once you've got them through the turnstiles, they won't be disappointed. "GIANT OF MARATHON" provides all the action and sweep that it promises.



LEFT, an impressive theatre front can be created via blowup of the dramatic poster paper available. Mounted above the marquee, it is a traffic-stopper, and prior to playdate can be wheeled around town.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

DICK CONLEY, City Manager
Fox-Babcock Theatres, Billings, Mont.

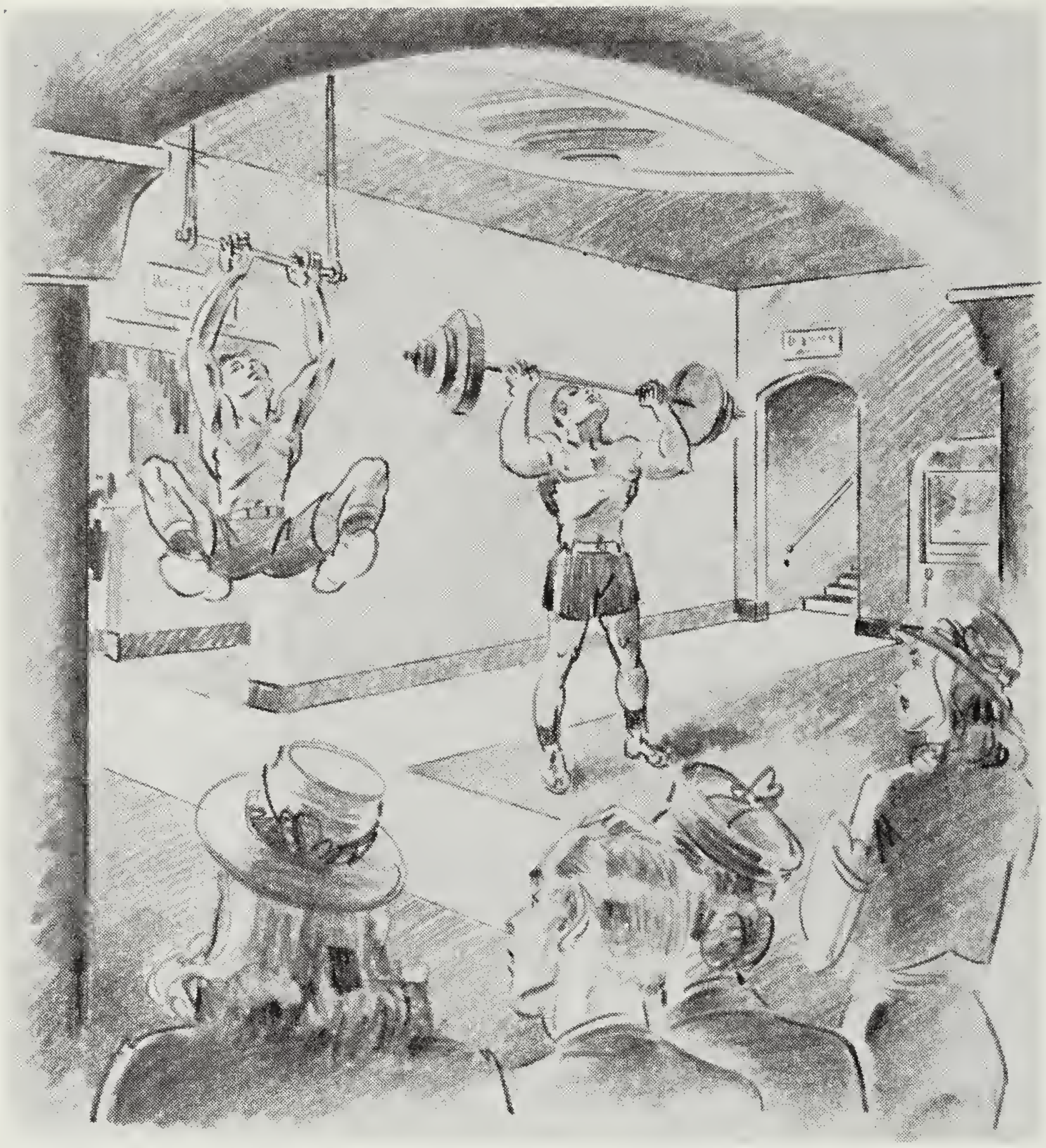
CONLEY

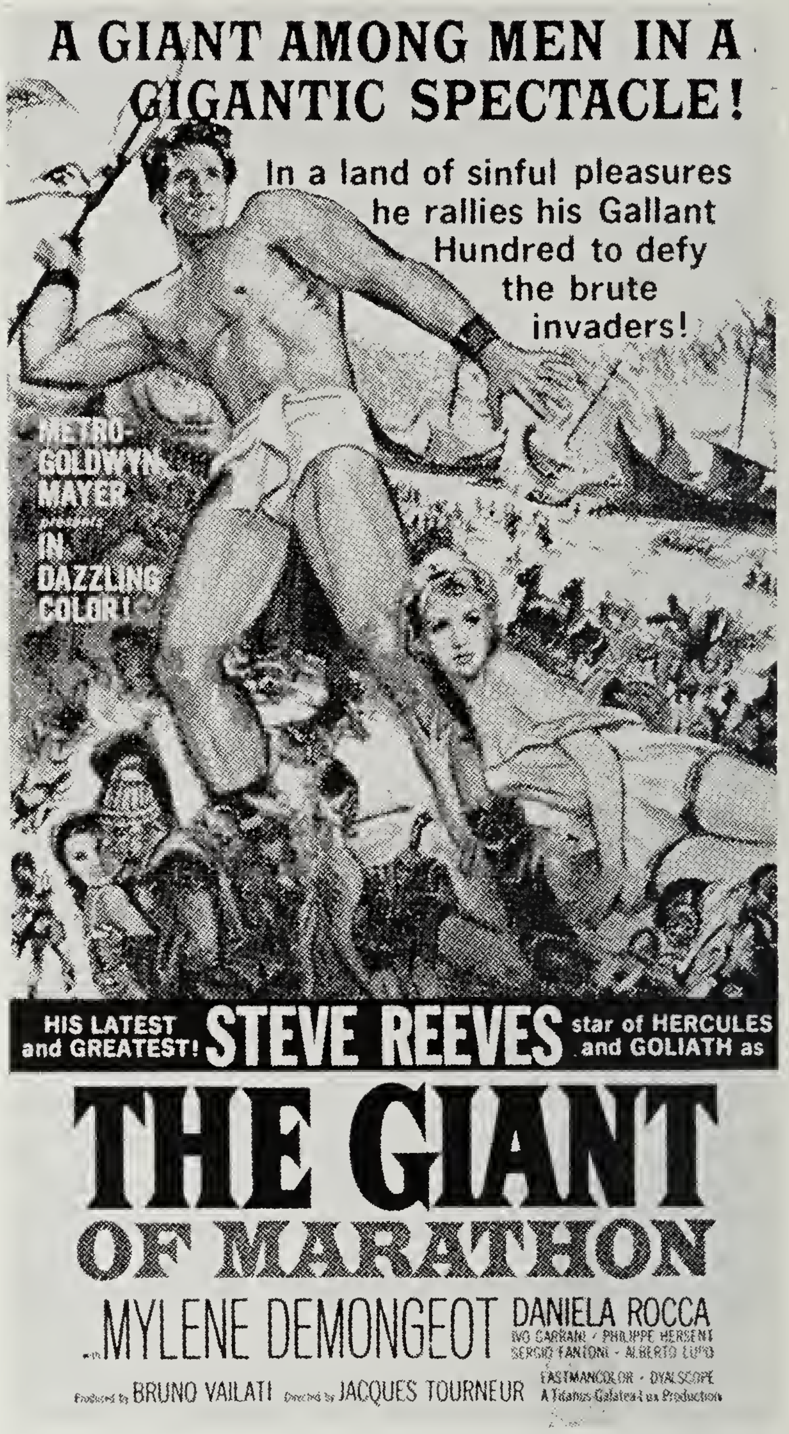
ABOUT THE AUTHOR • Dick Conley took his first job with the motion picture industry by joining the Atlas Theatre Corporation in January of 1938. Conley worked for the Atlas Corporation for six years in three separate areas. He first worked in Lamar, then in Salida, and finally in Golden, Colorado. In 1944, Conley left Atlas to join with Fox Inter-Mountain Theatre Corp., traveling for them in four separate states. He first worked in LaJunta and Canon City, Colorado. Then to Las Cruces, New Mexico, Nampa, Idaho, and Butte, Montana. From Butte, Conley transferred to Billings, Montana, where he is presently the city manager for Fox-Billings Theatres. A westerner all of his life, Conley was born in 1920 in Kansas. When he was old enough to travel, his parents moved to southeastern Colorado, there homesteading on a ranch. In the early 1930's Conley's parents moved to Lamar, Colorado.

In judging the pressbook ads, and most are quite good and loaded with appealing art and copy, I would recommend staying away from all arty-type mats. There are, however, some very good action mats. This film is going to appeal to the action fan, and that provides the most potent selling point. Let the younger set and the action seekers know what is coming. All four and six column mats in the pressbook are fine and can be used in smaller sizes as well. Like most pressbooks, this one does not pay enough attention to the smaller ads, but that has always been a situation where exhibitor ingenuity and showmanship sense could come to the fore. I would particularly recommend mats 307 and 206.

"GIANT OF MARATHON" will have its greatest appeal with the individuals who are most frequent attendees at movie theatres. Surveys prove that this young audience is the industry's bread and butter, so let them know "GIANT" is their kind of film.

If you have a regular kiddie show with stage games and presentations, arrange a color contest on the stage in advance of your opening on "GIANT OF MARATHON." Do this by using a large portable blackboard in front of your screen. If




A GIANT AMONG MEN IN A GIGANTIC SPECTACLE!
In a land of sinful pleasures he rallies his Gallant Hundred to defy the brute invaders!
METRO-GOLDWYN-MAYER presents
IN DAZZLING COLOR!
HIS LATEST and GREATEST!
STEVE REEVES
star of HERCULES and GOLIATH as
THE GIANT OF MARATHON
with MYLENE DEMONGEOT
DANIELA ROCCA
IVO GARRANI · PHILIPPE HERSENT
SERGIO FANTONI · ALBERTO LUPO
Produced by BRUNO VAILATI
Directed by JACQUES TOURNEUR
EASTMANCOLOR · DYALSCOPE
A Titanus-Galatea-Lux Production

ABOVE, an Olympic Games on a small style on theatre stage or in the lobby area is a different kind of exploitation stunt quite applicable to the picture. New showmanship ideas are valuable. RIGHT, ad 206 from the pressbook, loaded with the right action appeal.

a blackboard is not available, you could use a composition board mounted on a light wooden frame and painted with a special blackboard paint available for this purpose.

Have a local artist make several large sketches of the color contest mat described in the pressbook on this blackboard. Use this for your stage game by calling children to the stage and telling them to use their imaginations in coloring the sketches. Give each of them several different kinds of colored chalk and set a time limit of five, 10, or 15 minutes for completion. Judging can be done by the artist who provided the sketches, with prizes going to the winners. Local art shops will be happy to cooperate and provide the awards. The stunt should command excellent newspaper and/or radio coverage in advance of your opening, particularly in small town situations. And it can even be handled as an outside sidewalk effort, a-la-Halloween windows, if facilities permit.

To capture the interest of the teens and young adults, capitalize on Steve Reeves' publicity as MR. PACIFIC, MR. AMERICA, MR. WORLD, MR. UNIVERSE, and WORLD'S MOST HANDSOME ATHLETE. You could do this by running a MR. (NAME OF YOUR TOWN) BEST-BUILT MAN contest. No doubt, the contest would be best received if held within the bounds of local high-school and college age athletes. Judging could be held on your theatre stage opening night of "THE GIANT OF MARATHON," and natural tie ins could be arranged with sporting good stores, clothing stores, and other merchants catering to youth trade for prizes and cross-plug advertising. This should command a great deal of good newspaper and/or local radio station publicity.

Naturally, Montana theatres should publicize the fact that Steve Reeves is a Montana ranch boy and comes by his excellent horsemanship, which is prominent in the film, quite naturally. This should provide a good publicity gimmick for Montana theatres and situations in other ranching areas where publicity stories on this topic will be welcomed by newspaper feature departments.

In addition to the natural tie ins with body-building contests and promotions, "GIANT" also provides an opportunity to tie in with the fact that this is an Olympic Games year. Prominent in the film is the first Olympic Games. Invite to a preview screening or opening night the most prominent high school and college athletes in the area. It is also quite possible that you can contact athletes who have participated in Olympic Games in the past. Introduce them from the stage, and publicize them via radio, TV, and newspaper interviews. There is considerable interest in the Olympics right now, and that interest can result in considerable incidental publicity for "GIANT OF MARATHON" if you handle it right. The Olympics committee is currently seeking funds to enable the United States to send as powerful a team as possible to the 1960 games. Perhaps you could arrange for your theatre to be local fund raising headquarters during the run of "GIANT OF MARATHON." Displays of gymnastic and other athletic equipment could be set up in the lobby, and perhaps area gymnasts and track stars could demonstrate their specialties in regular lobby shows. This certainly would be a powerful attraction for the kids.

The Olympic tie in could even extend to a small Olympic Games on stage or in the lobby on opening night, with local athletes competing in weight-lifting events, push-ups, horizontal and parallel bar gymnastics, anything that could be done in the limited stage space available. The newspapers woud be more than happy to publicize an event of such area interest, and the radio stations might be induced to cover the evening's festivities as they would any other major sporting event.

Some situations may be able to go even farther in their promotion for the film based on athletic prowess. Perhaps a Marathon race can be arranged with a course set up in the area surrounding the theatre. This could be a five mile or longer race with high school and college cross-country athletes as participants. It could be timed to finish near the theatre with newspaper, radio, and TV personnel on hand to greet the winners. It should be spotted prior to playdate with the presentation of prizes to be awarded at the theatre on opening night. The racing action could be followed by automobiles suitably bannered to provide watchers with playdate information.

Photographs of the action and the winners could be spotted in high school and college newspapers as well as in the daily or weekly press. An interesting and attractive lobby display could also be set up featuring action photos and shots of the winners.

There is no end to the ballyhoo for a film of this scope and appeal that will spring from the fertile brain of the real showman. Remember, the more noise you make, the more potential patrons will get the message.

If a small ship, similar to the Persian or Greek vessels portrayed in the picture, is available near you, try to get it for a display in front of the theatre. If not, you could make up a display of small replicas of ships from this era, hanging them from the ceiling or mounting them on the walls of your lobby. You could even hang them over your marquee during the engagement. There are aways a few boat fans who have replicas of medieval vessels. Such persons with special interests are natural targets for promotional tieins through their clubs, organizations, etc.

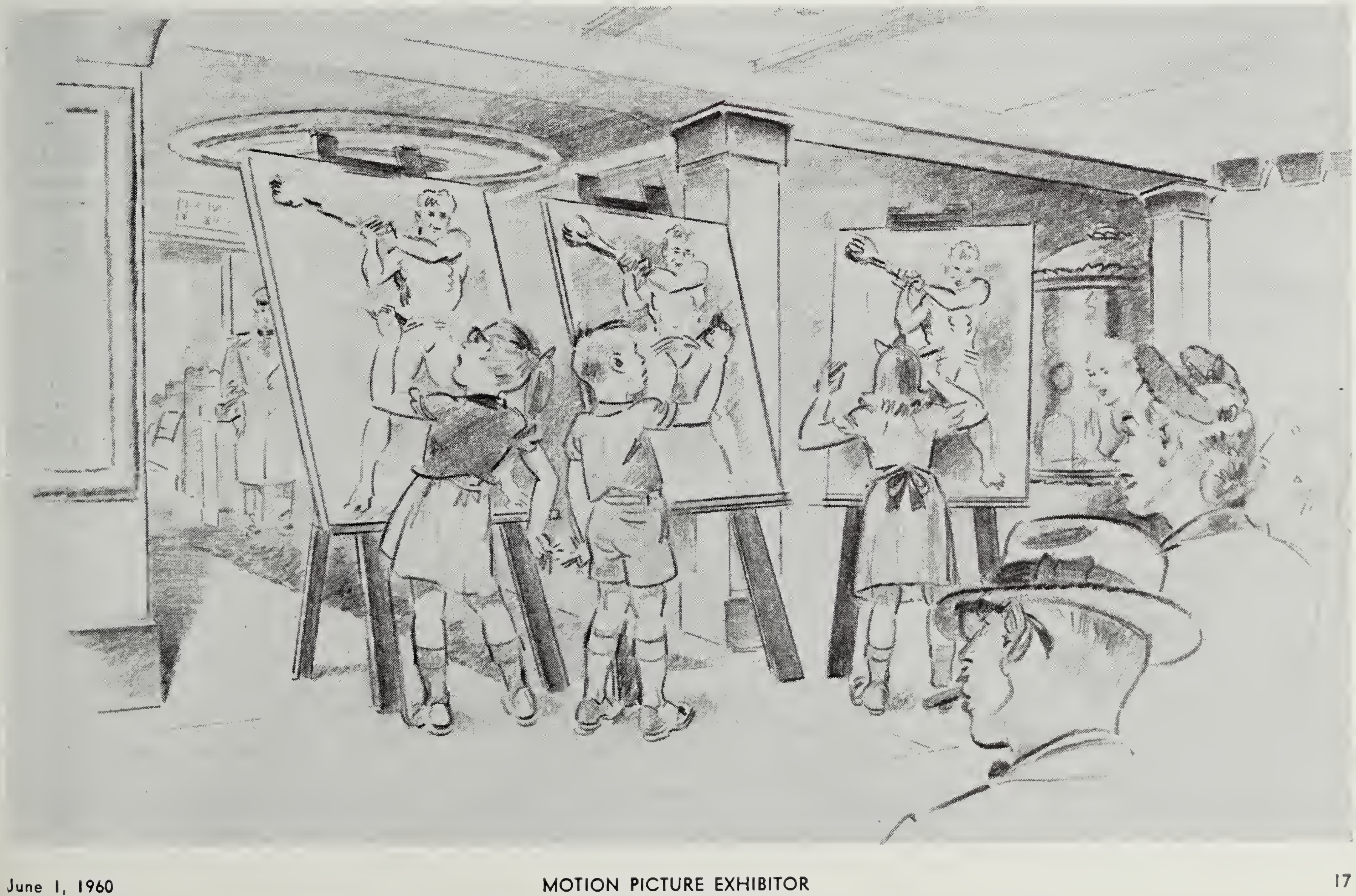
COMING . . . in the issue of June 8
PAUL BAISE, Director of Advertising
Walter Reade Theatres, Oakhurst, N.J.
tells how he would sell . . .
MGM's
"THE BELLS ARE RINGING"

To further dress up the theatre for the engagement, make a cutout from the 24-sheet of Steve Reeves with Mylene Demongeot clinging to his leg. Mount this on top of the marquee directly above the change panel or on the face of the theatre front. You could also make two of these cutouts and use them on a sound truck in advance of mounting them over the marquee.

I have tried to start you thinking along showmanship lines for what promises to be a real showman's picture. This in effect is all the pressbook can do—start you thinking. Take advantage of all the pressbook offers. Make use of the excellent TV spots which are loaded with action and can generate a lot of interest in your playdate. Distribute the colorful heralds on the film to schools and through market tieins, etc. Do all these things. But never forget that at that point your selling job is just beginning. The real difference between a successful engagement and just another mid-week gross is in the work you are willing to do after the pressbook aids have been exhausted.

"THE GIANT OF MARATHON" is an exploiteer's dream. Start thinking along those lines, and you'll be amazed at the number and variety of ideas that will occur to you. Exploitation is not a rich man's game, either. A relatively small outlay and some hard work may well be all that is needed to launch your engagement with an impact that will be felt all the way from the boxoffice to the bank.

BELOW, an appealing contest for the kids is the coloring stunt sketched here. Note the use of sidewalk in front of theatre for scene of action. It also can be used as a newspaper tie-in, particularly in small towns.



The NEW YORK Scene

By Mel Konecoff

ONCE AGAIN, top industryites, stars, celebrities, and prominent American Red Cross officials gathered at the Metropolitan Club to hear Spyros P. Skouras, president of 20th Century-Fox, kick off the industry's participation in the annual drive of the organization. The gathering heard Red Cross head General Alfred Gruenther go into general conditions in the world today and also thank the industry for their help in the past and future. He also thought that the industry could be of much help in the presentation of needed information throughout the world today.

Skouras pledged continued support of the Red Cross, promising to go over the motion picture industry's quota of $48,000. Others who pledged continued support and who also praised Skouras' leadership were Sol Schwartz, Russell Downing, Bob Mochrie, Sam Rosen, Adolph Schimel, Bill Heineman, and Ned Depinet.

Among the talent present was Mary Ure, Jo Van Fleet, Ina Balin, David Hedison, John Gabriel, Carol Lawrence, and David Susskind.

PROMOTION NOTE: If you're wondering who that cool cookie with the crazy cape is, she's Heidi Erich from Hamburg by way of London. Because she claims to be a bonafide descendant of history's only certified vampire, Universal hired her to come over and plug their forthcoming "Brides of Dracula."

The energetic and capable publicity department at U-I insisted we drop into her hotel room for a Bloody Mary breakfast, or a transfusion, or even an interview. Now this is not as bad or as good as it sounds, depending on your viewpoint, because when we got there a crew of photographers were having a field day. Some we suspect don't know what a roll of film looks like, but they were having a good time so what the heck. Radio men had microphones all over the place to catch every word of wisdom.

When the photogs ran out of angles in the room, everybody adjourned to the roof of the Hotel Drake, where a number of press agents turned green either because of the height or because the gal tottered dangerously on the roof's ledge. Office workers in neighboring skyscrapers crowded their windows like crazy to see what was happening.

She told us she was "technical adviser" on the film as she looked hungrily at the razor nick on our neck. It's her first trip to the U.S. and she'll spend four to eight weeks meeting with press, radio and TV people in 15 to 30 cities, or her escort is not named Amiko Vogel, master attention-getter.

Disengaging ourself from her clutches, we managed to stagger back to the office only to find a note from Columbia informing us that "Kim Novak was leaving Doctor's Hospital and her doctor had given her permission to talk to the press for a maximum of 10 minutes. Photos will be permitted."

By this time it was too late to make the Novak rendevous, and we seriously thought of cutting our wrists. Oh well, there's always a next time, it sez here.

PRODUCER SPEAKS: Samuel Engel, producer of "The Story of Ruth," has some views on the strike of Hollywood writers which may be found elsewhere in this issue. About the film, he showed us some sneak preview reactions which were phenomenal, and what's more, no dirty words, which he assured us was unusual. He noted that all religious leaders who have seen the film have endorsed same. He will travel on behalf of the film to 15 cities, which is a new experience for him, something he is looking forward to.

His next will be "The King Must Die," which will roll in September abroad, possibly in Greece and Rome or London, with a possible budget of $7,500,000. He may go with unknowns since the story will be the prime thing. It could take four or five months to complete. 1961 will see him making "'Joshua."

THE METROPOLITAN SCENE: Sandy Abrahams, advertising and publicity director at Allied Artists, hosted an open house period at the Hotel Edison wherein he called attention to the cracker-jack campaign that has been in the works on "Pay or Die," the fast moving crime meller about the Mafia. . . . Good old Al Stern, one-time publicity manager for RKO Radio and now a wheel with Cinemiracle Pictures Corp., is so excited about the campaign gotten together on "Windjammer" he can hardly write straight. In his words, "It is tangible proof that imagination is not dead in the film world . . . you can actually sense excitement and success". . . . UA distributing over 10,000 copies of an illustrated eight-page brochure for "Elmer Gantry" to exhibitors, newspapers, magazines, radio and TV stations, etc., as part of the advance campaign timed with key regional engagements in July.

Para. Ups Donnenfeld

NEW YORK—Russell Holman, head of Paramount Pictures' eastern production department, today announced the appointment of Bernard Donnenfeld as his executive assistant and the home office production manager.

Donnenfeld, who assumes his new duties immediately, will assist Holman in eastern and foreign production activities and in acting as liaison between the Hollywood studio and various home office departments. He will also perform other special services for the studio.

Hercules Budget Upped

GLASGOW, SCOTLAND — Embassy Pictures president Joseph E. Levine stunned a gathering of conservative Scottish theatre managers here with the announcement that he will increase by 10,000 pounds ($28,000) his already record merchandising budget for "Hercules Unchained." Warner-Pathe Ltd. will release the filmed spectacle in a mass saturation throughout the British Isles.

Levine, who originally earmarked an unprecedented 50,000 pounds for the "Hercules Unchained" campaign, upped by 3,000 pounds the budget for outdoor poster advertising.

Dracula's bride has got him and she can have him. Mel Konecoff, MOTION PICTURE EXHIBITOR's New York City editor, is seen with Heidi Erich, British actress who acted as technical advisor on U-I's "Brides Of Dracula."

Special Oscars Urged For Road Show Pix

SAN FRANCISCO — The Northern California Theatre Association, an affiliate of the Theatre Owners of America, has called upon the Academy of Motion Picture Arts and Sciences to create a special category of awards for the "road show" type of motion picture.

Irving M. Levin, president, declared the resolution, although it mentioned no special picture, was largely prompted by the sweep of Oscars received by "Ben Hur," and the fact that the picture would not be available for general theatrical exhibition for many, many months after the Academy made its awards.

His association felt, he declared, that such special films should be placed in a special category, so that competition would be fairer. He also pointed out that award winning pictures not of this special calibre would be more readily available to theatres and for the public to see.

The resolution "suggested" to the Academy of Arts and Sciences that "motion pictures created and released for 'road show' exhibition be placed in a special category and be subject to award as such, thereby providing for greater flexibility in granting awards and eliminating what could become unfair competition between such pictures and those of less tremendous impact."

W. PA. UNIT

(Continued from page 9)

treatment given in Wisconsin, and had actually outgrossed outstanding pictures previously played in the same theatres. A booklet, prepared by COMPO, describing the results of these individual operations, was distributed at the meeting.

Marcus explained that the costs of the promotion, shared by exhibitors and the distributor of the picture selected for the campaign, were relatively small for the individual theatre. Each campaign, he explained, must be tailored to fit the needs of the particular picture selected. In some areas television, radio, and newspapers were used, in others only one or two of these media.

To obtain the maximum benefits of this plan, Marcus said, it should be a continuing campaign with institutional publicity to encourage theatre-going interspersed with individual picture promotion. He also stressed the importance of the theatres providing comfortable seating, good projection, attractive rest rooms and courteous employees.

Carreras Visits N.Y. For Columbia Talks

LONDON, ENGLAND—Following the Variety Clubs Convention, James Carreras will be arriving at the Hampshire House, New York, on June 5, for eight days, to discuss with Columbia executives the current and future product which Hammer Films will deliver to them. Before leaving London, he said, "We are setting up new records all the time. This year we are actually doubling our output for Columbia by delivering no fewer than nine international pictures. Next year we shall deliver a further nine."

CARRERAS

The quite extraordinary and cooperative relationship which exists between Hammer and Columbia he attributed largely to the great part played by Abe Schneider and Mike Frankovich who brought it about. "Don't underestimate Hammer's achievements," Carreras continued. "Nine pictures a year from an independent company like ours is a remarkable feat."

Of Hammer's future, Carreras promised "highly exploitable off-beat stories and subjects with new and exciting entertainment gimmicks—that in a nutshell is our policy. We aim to please mass-audiences in America as elsewhere and to hell with the egg heads."

Already delivered are "Hell Is a City," "Never Take Sweets from a Stranger," and "The Two Faces of Doctor Jekyll" in 'scope and color. Currently shooting are "The Full Treatment," "The Terror of the Tongs," and "Sword of Sherwood Forest." Set for early production are "Visa to Canton," "Mutiny Over India," "The Inquisitor," "See No Evil," "The Brutal Land," "The Man With Two Shadows," "Blood River," and "The Outsider."

In addition, Hammer is delivering one feature annually to Universal International, and while in New York, Carreras will also confer with the U-I heads. Ready for release in June under this deal is "The Brides of Dracula," while a new look version of "The Werewolf" is being prepared.

Writers Reject New Pact

HOLLYWOOD—Members of the Television Branch of Writers Guild of America, West, last week rejected the latest contract offer of theatrical and television producers.

The strike which began Jan. 16 remains unsettled with some TV studios running short of scripts and switching to reruns to bridge the gap. Television writers have been demanding a share of foreign sales in their new contract.

The rejected offer was submitted jointly by the Association of Motion Picture Producers and the Alliance of Television Producers. It called for establishment of a study committee to set up a royalty system to give writers a percentage of world-wide gross receipts.

Directors Okay Pact

HOLLYWOOD — The Directors Guild of America membership last fortnight negotiated a contract with the Association of Motion Picture Producers and the Alliance of Television Film Producers at the first meeting held since the merger of the DGA with the Radio and Television Directors Guild in January.

LONDON Observations

by Jock MacGregor

FILM HISTORY has been made in London. Two features, one in color and running more than two hours, have been previewed within eight weeks of the start of shooting, and in neither case is there a suggestion of a rush job. Much overtime and week-end work was involved but this achievement proves that production could be considerably speeded up. Great economies could be effected, particularly in such matters as loan charges and insurance, which are not reflected on the screen, without loss of quality.

Both films deal with the same subject—one which until only recently would not have been tackled by any producer, but has been handled in each case with the utmost delicacy. 20th-Fox previewed Gregory Ratoff's "Oscar Wilde," in which Robert Morley plays the title role. The critics were suitably impressed and most thought it would be hard to better it.

Frankly, I suspect many approached the later screening of Warwick's "The Trials of Oscar Wilde" with Peter Finch in the lead with certain misgivings and fears that it could be an anti-climax. How wrong we were! It is supreme on almost all counts. While preference for Morley or Finch is a personal matter—both give magnificent performances — Sir Ralph Richardson as the barrister in the former far outstrips James Mason in the same part in the latter. Indeed, it is only in this one part that there is so great a difference in a portrayal.

Comparisons may be odious, but on this occasion they must be permitted. It has indeed been a stimulating experience seeing both pictures and comparing the handling and characterizations. They are outstanding achievements and will be talking points for long to come. From another angle, they may prove a pointer as to whether color really enhances a picture's potential and justifies the enormous print cost.

HATS OFF to film star Kenneth More who has so completely justified his election to the Variety Club Crew. For the Festival Gardens fun fair annual opening, he signed more than 300 letters to muster a record turn up of stage, screen, television, and recording stars, and on the day stood outside the reception room for 5½ hours welcoming and saying farewell to all who helped. His action gave an enormous fillip to the occasion. It was interesting to see how many artistes brought their home movie cameras to film each other. A personal memory of the day was the wonderful reception given to Anne Neagle, and to return home to find "Nell Gwyn" which she made in 1934 on TV. Not many screen actresses have remained so firmly at the top for more than a quarter of a century. On Sunday, the Variety Club golf team headed by Jimmy Carreras beat the Water Rats in the annual match, staged this year at Brighton, for the Billy Butlin challenge cup and cheque for $1,400.

ONE OF THE PLEASANTEST and most successful premieres in a long while was that staged by MGM's Ron Lee for Jules Buck's "The Day They Robbed the Bank of England." He secured wonderful support from the Scots Guards who are featured in the film. Not only did they provide the regimental band, pipers, soldiers in full dress uniform, and relics and treasures from the museum, but orderlys to serve drinks at an exceptionally distinguished after the show party in the circle foyer. The Evening News produced a "cod" edition which proved a popular souvenir. An excellent press coverage resulted—something quite rare these days unless royalty attend. . . . Sophia Loren, one of my favorite continental stars, swept into the London press reception to launch the filming of "The Millionairess" for 20th Fox looking her most magnificent, and delightfully flayed a reporter who asked too personal questions by asking him equally pertinent ones. . . . Richard Attenborough has inspired some valuable press and TV coverages on a provincial PA tour by challenging trades union critics of "The Angry Silence" to see it with him, producing equally good publicity results whether they accept or not.

Max A. Cohen, board chairman of Independent Theatre Owners Association, New York City, presented a plaque to Jack Hattem, ITOA board member, recently in the presence of Sol Strausberg, president, Interboro Circuit. Hattem was honored for his dedication to motion picture exhibition over the past four decades. In addition to owning independent theatres, Hattem is film buyer and booker for Interboro Circuit.

Engel Raps Writers' Strike

NEW YORK—Samuel Engel, producer of 20th Fox's forthcoming release, "The Story of Ruth," told the press that in his opinion the strike by the Writers Guild of America was "an unfortunate decision." He also considered it "unethical, immoral and illegal." He felt that the Guild could have negotiated fair and equitable terms without subjecting the industry to an injurious strike.

Said he, "This business of double payment irks me no end."

"When a contract is entered into, it should be adhered to. You can't make salaries retroactive. It could lead to anarchy and chaos," stated he.

The former three time head of the Screen Producers Guild and a member of the Writers Guild as well opined that the injury caused by the strike left lots of scar tissue that cannot be erased. The longer the duration, the greater the injury. The outlook doesn't look promising, and he doubted whether many of the jobs will be restored when it's all over. He didn't believe anyone would get anything.

Three Westfall Houses Shift

MARTINSVILLE, VA. — Theatres, Inc., headed by Rives S. Brown, Jr., will operate the Rives, Rex, and Family Drive-In, operated by the late Franz M. Westfall. The Westfall estate, through MacPhil Theatres, will continue to operate the Stone and Friendly drive-in.

MGM Ups Carroll

NEW YORK — Ronald Carroll was named head of the department of research and statistics for MGM, it was announced last fortnight by Joseph R. Vogel, president. He had been assistant to Maurice Silverstein, vice-president of MGM International, and has been with MGM since 1945.

Film Exchange and Dealer Listing for the

CHICAGO FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1250 S. Wabash Ave.—WAbash 2-7937
Br. Mgr.: Vic Bernstein. Office Mgr. and Booker: Jack Botaro. Sales: John Clarke, Carroll Morten. Cashier: Minnie Scher. Emerg. Phone: CA 6-0716. *(Mid-Western Div. Mgr. in residence: Nat Nathanson)*

APEX, 1325 S. Wabash Ave.—WEbster 9-0737

AZTECA, 1301 S. Wabash Ave.—WEbster 9-2000

BUENA VISTA (Disney), 1307 S. Wabash Ave.—HArrison 7-0077
District Mgr.: Harris Dudelson. Office Mgr.: Charles E. Good. Sales: Paul J. Back. Booker: Jerry Kuehnl. Cashier: Phyllis Goldman. Emerg. Phone: None.

CAPITOL, 1301 S. Wabash Ave.—WEbster 9-2000
Br. Mgr.: Max Roth. Sales Mgr.: Sam Kaplan. Office Mgr.: Alice Dubin. Emerg. Phone: None.

CLASA-MOHME, 1233 S. Wabash Ave.—WAbash 2-6186
Br. Mgr.: Louis B. Hess. Office Mgr. and Booker: George Valdelamar. Emerg. Phone: PArk 4-9264.

COLUMBIA, 1301 S. Wabash Ave.—HArrison 7-6137
Br. Mgr.: Ben J. Lourie. Sls. Mgr.: Lester Zucker. Office Mgr.: Herman Couston. Sales: Thomas Greenwood, Simon Lax. Bookers: Edward Skehan, Phil Lamasky. Cashier: Mildred Behof. Field Exp.: John Thompson. Emerg. Phone: None.

CONTINENTAL, 1301 S. Wabash Ave.—WEbster 9-6090
Br. Mgr.: M. J. Kassel. Emerg. Phone: None.

ALBERT DEZEL, 1118 S. Michigan Ave.—HArrison 7-3626

ELMAN, 1301 S. Wabash Ave.—WEbster 9-2000
Br. Mgr.: Max Roth. Sales Mgr.: Sam Kaplan. Booker: Alice Dubin. Emerg. Phone: None.

ESSANJAY, 1325 S. Wabash Ave.—WEbster 9-0737
Pres.: Irwin S. Joseph. Vice-Pres.: Dave F. Friedman. Secty.-Treas. & Office Mgr.: Milda Mareck. Chicago Br. Mgr.: Sam Gorelick. Special Rep.: Bob Bachman, Phil Hall. Booker: Bea Castle. Emerg. Phone: None.

GLOBE, 57 W. Monroe—STate 2-7416

LOPERT, 1301 S. Wabash Ave.—HA 7-6310
Br. Mgr.: Louis J. Aurelio. Office Mgr.: Mary E. Atkinson. Bookers: Art Rosenthal, Irene Graham. Cashier: Ila Elwood. Emerg. Phone: None.

MATON, 77 W. Washington St.—DE 2-0781
Br. Mgrs.: M. Gottlieb, Milt Simon. Emerg. Phone: FA 4-6100.

METRO-GOLDWYN-MAYER, 1307 S. Wabash Ave.—Wabash 2-6500
Br. Mgr.: Clarence Keim. Office Mgr.: Sidney Kaplan. Sales: Mike Ford, W. W. Sherill. Bookers: Larry Maloney, Robert Rosterman, James Anastas. Cashier: Marie Kruppa. Field Exp.: Irving Tombach. Emerg. Phone: None. *(Div. Mgr. in residence: William J. Devaney. Dist. Mgr. in residence: Walter E. Banford)*

PARAMOUNT, 1306 S. Michigan Ave.—HArrison 7-2760
Br. Mgr.: Robert M. Allen. Office Mgr.: Herbert R. Lane. Sales: Joseph E. Armgardt, Louis Goldberg, Carl Lind. Bookers: James Ondracek, Max Bonior, Eugene Smith, Jack Gilbreth. Cashier: Helen Sherer. Field Exp.: Henry Ehrlich. Emerg. Phone: None. *(Div. Mgr. in residence: Alfred R. Taylor)*

A. TEITEL, 1410 S. Michigan Ave.—HArrison 7-3024

20th CENTURY-FOX, 1260 S. Wabash Ave.—WAbash 2-9625
Br. Mgr.: Robert L. Conn. Sls. Mgr.: Henry Harrell. Office Mgr.: Art Patzlaff. Sales: Arnold Monnette, Jack Eckhardt, Leo Schauer. Bookers: Albert Klineberg, Annamae Suffern. Field Exp.: Sol Gordon. Phone: None.

UNITED ARTISTS, 1301 S. Wabash Ave.—HArrison 7-6310
Br. Mgr.: Harry Goldman. Office Mgr.: Oscar Bernstein. Sales: Morris Hellman, Bill Rosenow. Booker: Irene Graham. Field Exp.: Wally Heim. Emerg. Phone: None.

UNIVERSAL, 1234 S. Michigan Ave.—WAbash 2-5781
Br. Mgr.: Louis R. Berman. Sls. Mgr.: Herbert Martinez. Office Mgr.: Herbert Lane. Sales: Fred Bunkelman. Bookers: Paul Sadzeck, George Rose, Wm. Michuda. Cashier: Gertrude Tucker. Field Exp.: Ben R. Katz. Emerg. Phone: None.

VALIANT, 60 E. 13th St.—HArrison 7-5653
Br. Mgr.: Kermit Russell. Booker and Cashier: Loretta Wiorski. Emerg. Phones: DA 8-1084, BR 8-9197.

WARNER BROS., 1307 S. Wabash Ave.—HArrison 7-6052
Br. Mgr.: Robert H. Dunbar. Sls. Mgr.: Al H. Duren. Office Mgr.: George D. Hutcheon. Sales: John Sokley. Bookers: George Benson, Florence Cohen, Grace Blaney. Cashier: Helen Queenan. Field Exp.: Frank Casey. Emerg. Phone: None.

• *Supply Dealers*

ABBOTT THEATRE EQUIP. CO., 1311 S. Wabash Ave.—HArrison 7-7573 Emerg. Phone: KI 5-9572.
G. C. ANDERS CO., 2831 N. Clark—BUckingham 1-0591
MOVIE SUPPLY CO., 3507 N. Pulaski Rd.—COrnelia 7-3130
NATIONAL THEATRE SUPPLY, 1325 S. Wabash Ave.—WAbash 2-8266 Emerg. Phone: ES 5-1306.

• *Screen Trailers*

FILMACK TRAILER CO., 1327 S. Wabash Ave.—HArrison 7-3395
NATIONAL SCREEN SERVICE, 1307 S. Wabash Ave.—HArrison 7-8211

• *Signs, Advertising and Printing*

FILMACK TRAILER CO., 1327 S. Wabash Ave.—HArrison 7-3395
NATIONAL SCREEN SERVICE, 1307 S. Wabash Ave.—HArrison 7-8211
NATIONAL THEATRE ADVERTISING CO., 1325 S. Wabash Ave.—WAbash 2-9533

• *Film Delivery Services*

ALLIN EXPRESS SERVICE, 1325 S. Wabash Ave.—HArrison 7-2522
CHICAGO-UNITED FILM CARRIERS, 1232 S. Michigan Ave.
CONSOLIDATED FILM DELIVERY, 1306 S. Wabash Ave.—HArrison 7-0106
FILM DELIVERY SERVICE, 829 W. 21st St.—CAnal 6-8590
KOERNER MOTOR EXPRESS, 55 E. 28th St.—CAlumet 5-0668
LAVIN BROS. FILM SERVICE, 6328 N. Richmond—BRiargate 4-6450

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Manfred Wolkiser, left, representing Trans-ocean Film Company, Berlin, is seen with Steve Broidy, Allied Artists president, at the signing of contracts for "Serengeti" and "The Bridge," which will be distributed by AA. This marks the first time since the early 30's that a major studio has released a German film.

Sales-Promotion Link Stressed By Jackter

CHICAGO—Rube Jackter, Columbia vice-president and general sales manager, told his field force personnel that today, more than ever, the successful film salesman has to know how to sell his product to the public as well as to the nation's exhibitors.

Addressing the company's mid-western and far western division and branch managers at the Hotel Drake here at the opening of the final series of regional sales meetings, Jackter said, "All sales personnel must be fully conversant with the promotion and advertising campaigns for each picture. It is the job of the salesman to keep exhibitors informed on how individual films are being sold to the public. This is as important a task as selling the picture itself."

Jackter declared that there was a continued trend toward the integration of sales and promotion efforts. He said that Columbia's taking over of the handling of the trailers and advertising accessories for all its releases beginning Sept. 1, was another example of this growing link between sales and promotion. "It is only logical," he stated, "that the salesman should furnish his accounts with the tools with which to sell his product to the general public."

The Columbia general sales manager also noted that the job of the salesman, on every level, is more complex than ever before. "Our salesmen are merchandising a wide variety of product, ranging from multi-million dollar blockbusters to modest budget films, all requiring special handling. In fact, the term 'special handling' has become virtually obsolete, because every picture requires special handling of one kind or another."

Vaughn New E-K Prexy

ROCHESTER, N.Y.—The board of directors of Eastman Kodak Company last fortnight elected William S. Vaughn president succeeding Albert K. Chapman, who was named vice-chairman of the board.

Vaughn is a director of E-K and has been vice-president and general manager. Advanced to general manager and succeeding Vaughn was vice-president M. W. Gabel.

Three officers were added to the executive board including Vaughn. The others, both directors, are James E. McGhee, vice-president for U.S. sales and advertising, and Edward P. Curtis, vice-president in charge of professional motion picture film sales and of foreign sales and advertising.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*****INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.***

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1 "	75%
Orpheum, Omaha ($5,800)	1 "	104%
Fifth Avenue, Seattle ($5,700)	1 "	105%
Paramount, San Francisco ($13,100)	1 "	77%
Palms, Detroit ($15,400)	1 "	78%
Orpheum, Boston ($15,400)	2 "	56%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	25 "	185%
Loew's State, New York (**$43,175)	26 "	139%
Boyd, Philadelphia (**$12,300)	25 "	238%
Todd, Chicago (No Ave.)	21 "	Ave. $29,700
Coronet, San Francisco ($13,200)	21 "	195%
Blue Mouse, Seattle ($6,100)	14 "	214%
United Artists, Detroit ($9,500)	13 "	316%
Cooper, Omaha ($4,500)	13 "	226%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	7 "	119%
Chicago, Chicago ($25,800)	4 "	87%
Omaha, Omaha ($6,500)	1 "	123%
Mary Anderson, Louisville ($6,000)	4 "	89%
Ambassador, St. Louis ($8,500)	2 "	177%
St. Louis, St. Louis ($12,000)	1 "	75%
St. Francis, San Francisco ($11,200)	2 "	97%
Music Box, Seattle ($4,900)	2 "	99%
Michigan, Detroit ($18,300)	2 "	74%
Goldman, Philadelphia ($11,700)	3 "	98%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	10 "	387%
Gary, Boston ($9,000)	8 "	275%
Palace, Chicago ($21.000)	4 "	168%
Midtown, Philadelphia ($10,600)	2 "	226%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6 "	68%
Trans-Lux, Philadelphia ($6,300)	3 "	75%
Pageant, St. Louis ($3,700)	2 "	81%

CONSPIRACY OF HEARTS (PAR.)

Arcadia, Philadelphia ($10,660)	5 "	60%
Normandie, New York ($7,300)	6 "	60%
Victoria, New York ($12,000)	6 "	94%
Orpheum, Omaha ($5,800)	1 "	139%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	1 "	92%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	1 "	130%
Coliseum, Seattle ($7,000)	1 "	100%
Kentucky, Louisville ($6,500)	1 "	50%

FLAME OVER INDIA (20TH FOX)

Viking, Philadelphia ($8,000)	4 "	75%
Paramount, New York ($33,200)	3 "	71%
Fox, St. Louis ($13,600)	1 "	90%
Paramount, Seattle ($7,300)	1 "	59%
Fox, San Francisco ($12,000)	1 "	75%
Oriental, Chicago ($23,400)	1 "	73%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	5 "	86%
Loew's, St. Louis ($8,600)	2 "	128%
Omaha, Omaha ($6,500)	1 "	77%
United States, San Francisco ($8.300)	3 "	119%
Beacon Hill, Boston ($6,000)	3 "	229%
United Artists, Chicago ($25,200)	4 "	70%
Randolph, Philadelphia ($9,900)	4 "	120%
Michigan, Detroit ($18,300)	2 "	96%
Music Hall, Seattle ($7,000)	2 "	72%

HELLER IN PINK TIGHTS (PAR.)

Capitol, New York ($35,300)	3 "	69%
Golden Gate, San Francisco ($13,700)	1 "	51%
Coliseum, Seattle ($7,000)	1 "	86%
Garrick, Chicago ($8,300)	2 "	97%
Palms, Detroit ($15,400)	1 "	104%
Paramount, Boston ($12,300)	1 "	122%
Viking, Philadelphia ($8,000)	1 "	75%
Fox, St. Louis ($13,600)	1 "	110%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	4 "	79%
Loew's, St. Louis ($8,600)	2 "	145%
Warfield, San Francisco ($10,200)	4 "	103%
Music Hall, Seattle ($7,000)	3 "	80%
Adams, Detroit ($8,700)	4 "	120%
Woods, Chicago ($19.700)	6 "	86%
United Artists, Louisville ($6,500)	1 "	123%
Fox, Philadelphia ($15,300)	6 "	85%
Orpheum, Boston ($15,400)	6 "	95%
State, Omaha ($5,900)	3 "	75%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	2 "	138%
Fox, Philadelphia ($15,300)	2 "	81%
Broadway-Capitol, Detroit ($14,700)	1 "	102%
Palms, Detroit ($15,400)	1 "	110%
Golden Gate, San Francisco ($13,700)	1 "	119%

KIDNAPPED (BV)

Garrick, Chicago ($8,300)	3 "	93%
Beacon Hill, Boston ($6,000)	2 "	113%
Capri, Boston ($7,000)	2 "	86%
Randolph, Philadelphia ($9,900)	2 "	74%
Orpheum, St. Louis ($4,900)	3 "	92%
State, Omaha ($5,900)	2 "	60%
Brown, Louisville ($5,700)	2 "	67%
Orpheum, Seattle ($4.500)	2 "	100%
Fox, San Francisco ($12,000)	1 "	63%

LAST VOYAGE (MGM)

Capitol, New York ($35,300)	3 "	70%
Warfield, San Francisco ($10,200)	2 "	118%
Orpheum, Seattle ($4,500)	2 "	122%
Fox, Philadelphia ($15,300)	3 "	62%
Adams, Detroit ($8,700)	2 "	92%
Metropolitan, Boston (16,800)	3 "	78%
Loew's, St. Louis ($8,600)	1 "	100%
State, Omaha ($5,900)	1 "	70%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	1 "	198%

ON THE BEACH (UA)

Astor, New York (**$18,880)	17 "	132%
State-Lake, Chicago (**$25,800)	9 "	131%
United Artists, San Fran. ($6,500)	10 "	184%
Goldman, Philadelphia ($11,700)	8 "	127%
United Artists, Louisville ($6,500)	3 "	149%
Admiral, Omaha (No Ave.)	6 "	Ave. $5,000
Palms, Detroit ($15,400)	5 "	158%
Memorial, Boston ($15,400)	8 "	101%
Esquire, St. Louis (no ave.)	5 "	Ave. $10,400
Music Hall, Seattle ($7,000)	5 "	151%
Music Box, Seattle ($4,900)	4 "	78%

ONCE MORE WITH FEELING (COL.)

Oriental, Chicago ($23,400)	4 "	100%
Radio City, New York ($148,700)	3 "	90%
Metropolitan, Boston ($16,800)	2 "	79%
Fifth Avenue, Seattle ($5,700)	2 "	126%
Midtown, Philadelphia ($10,600)	4 "	96%
St. Francis, San Francisco ($11,200)	3 "	90%
United Artists, Louisville ($6,500)	1 "	93%
Orpheum, Omaha ($5,800)	1 "	112%
Madison, Detroit ($12,900)	2 "	112%
Fox, St. Louis ($13,600)	1 "	132%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7 "	133%
Ambassador, St. Louis (No Ave.)	4 "	Ave. $14,300
Midtown, Philadelphia (**$9,000)	12 "	158%
Memorial, Boston (**$17,080)	8 "	127%
Chicago, Chicago (**$22,480)	8 "	165%
Golden Gate, San Francisco ($13,700)	6 "	141%
Orpheum, Omaha ($5,800)	3 "	251%
Michigan, Detroit ($18,300)	6 "	116%
Omaha, Omaha ($6,500)	1 "	91%
Kentucky, Louisville ($6,500)	10 "	117%
St. Louis, St. Louis ($12,000)	3 "	68%
Radio City, New York ($148,700)	7 "	122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	16 "	96%
Kenmore, Boston ($10,600)	14 "	102%
Arcadia, Philadelphia ($10,600)	6 "	94%
Stage Door, San Francisco ($5,600)	10 "	158%
Orpheum, Omaha ($5,800)	1 "	104%
United Artists, Chicago ($25,000)	4 "	80%
T-L Krim, Detroit ($7,200)	5 "	125%
Rialto, Louisville ($6,600)	1 "	76%
Loew's, St. Louis ($8,600)	1 "	105%
Fifth Avenue, Seattle ($5,700)	2 "	123%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7 "	110%
Memorial, Boston ($15,400)	5 "	151%
Warfield, San Francisco ($10,200)	5 "	127%
Chicago, Chicago ($25,800)	5 "	145%
Adams, Detroit ($8,700)	5 "	145%
Esquire, St. Louis (No Ave.)	6 "	Ave. $11,500
Music Hall, Seattle ($7,000)	4 "	117%
United Artists, Louisville ($6,500)	3 "	129%
Stanley, Philadelphia ($17,000)	3 "	123%

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2 "	107%
Paramount, Boston ($12,300)	1 "	98%
Coliseum, Seattle ($7,000)	1 "	100%
Fox, Detroit ($14,900)	2 "	81%
Fox, Philadelphia ($15,300)	2 "	105%
Loop, Chicago ($8,500)	4 "	130%
Paramount, New York ($33,200)	4 "	95%
Omaha, Omaha ($6,500)	1 "	108%
Brown, Louisville ($5,700)	1 "	62%

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	4 "	117%
Fox, Detroit ($14,900)	4 "	94%
Rialto, Louisville ($6,600)	1 "	121%
Orpheum, Omaha ($5,800)	1 "	138%
Paramount, Boston ($12,300)	2 "	163%
Fox, San Francisco ($12,000)	2 "	117%
Omaha, Omaha ($6,500)	1 "	77%
St. Louis, St. Louis ($12,000)	1 "	75%
Fifth Avenue, Seattle ($5,700)	2 "	160%
Stanley, Philadelphia ($17,000)	3 "	75%
Oriental, Chicago ($23,400)	4 "	115%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	8 "	219%
Capri, Boston (**$6,380)	7 "	197%
Woods, Chicago (**$19,400)	11 "	144%
Fox, Philadelphia (**$14,580)	8 "	187%
Paramount, Seattle (**$8,040)	10 "	125%
United Artists, Detroit (**$8,810)	7 "	250%
Omaha, Omaha ($6,500)	3 "	145%
Mercury, Detroit (No Ave.)	7 "	Ave. $11,100
Brown, Louisville ($5,700)	6 "	114%
St. Louis, St. Louis ($12,000)	2 "	74%
Ambassador, St. Louis ($8,500)	1 "	106%
United Artists, San Francisco ($8,300)	5 "	134%
Pilgrim, Boston ($8,100)	2 "	113%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	16 "	156%
Sutton, New York ($11,700)	16 "	99%
St. Francis, San Francisco ($11,200)	7 "	135%
Stanley, Philadelphia ($17,000)	9 "	88%
United Artists, Chicago ($25,200)	9 "	98%
Gary, Boston ($9,000)	8 "	156%
Orpheum, Omaha ($5,800)	2 "	158%
Madison, Detroit ($12,900)	10 "	136%
Fifth Avenue, Seattle ($5,700)	5 "	163%
Loew's, St. Louis ($8,600)	5 "	170%
United Artists, Louisville ($6,500)	4 "	144%
Orpheum, St. Louis ($4,900)	1 "	143%

TALL STORY (W.B.)

Stanley, Philadelphia ($17,000)	2 "	82%
Ambassador, St. Louis ($8,500)	2 "	159%
St. Francis, San Francisco ($11,200)	2 "	89%
Omaha, Omaha ($6,500)	1 "	77%
Mary Anderson, Louisville ($6,000)	3 "	133%
Music Box, Seattle ($4,900)	2 "	102%
Palace, New York ($23,300)	4 "	100%
Michigan, Detroit ($18,300)	2 "	96%
Roosevelt, Chicago ($17,800)	2 "	79%
Metropolitan, Boston ($16,800)	3 "	60%

TOBY TYLER (BV)

Roosevelt, Chicago ($17,800)	4 "	104%
Orpheum, St. Louis ($4,900)	4 "	188%
Fox, San Francisco ($12,000)	2 "	107%
Viking, Philadelphia ($8,000)	4 "	123%
Metropolitan, Boston ($16,800)	2 "	131%
Coliseum, Seattle ($7,000)	3 "	120%
Rialto, Louisville ($6,600)	3 "	162%
State, Omaha ($5,900)	4 "	119%
Madison, Detroit ($12,900)	2 "	124%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5 "	78%
Astor, Boston ($9,200)	6 "	106%
Goldman Philadelphia ($11,700)	4 "	112%
Loew's, St. Louis ($,8600)	2 "	134%
Palms, Detroit ($15,4003	2 "	114%
United Artists, San Francisco ($8,300)	3 "	129%
Coliseum, Seattle ($7,000)	2 "	121%
Capitol, New York ($35,300)	6 "	92%
United Artists, Louisville ($6,500)	1 "	93%

VISIT TO A SMALL PLANET (PAR.)

Roosevelt, Chicago ($17,800)	3 "	120%
Coliseum, Seattle ($7,000)	2 "	114%
Michigan, Detroit ($18,300)	2 "	104%
Kentucky, Louisville ($6,500)	3 "	65%
Ambassador, St. Louis ($8,500)	2 "	200%
Paramount, Boston ($12,300)	2 "	125%
Midtown, Philadelphia ($10,600)	3 "	85%
Golden Gate, San Francisco ($13,700)	3 "	89%
Orpheum, Omaha ($5,800)	2 "	112%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4 "	84%
Fox, St. Louis ($13,600)	1 "	132%
Fox, Detroit ($14,900)	2 "	97%
Orpheum, Omaha ($5,800)	1 "	139%
Paramount, Seattle ($7,300)	2 "	83%
Paramount, New York ($33,200)	3 "	94%
Fox, San Francisco ($12,000)	2 "	100%
Oriental, Chicago (23,400)	3 "	89%
Metropolitan Boston ($16,800)	1 "	95%
Rialto, Louisville ($6,600)	1 "	91%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7 "	90%
Orpheum, Boston ($15,400)	5 "	111%
Randolph, Philadelphia ($9,900)	6 "	138%
Ambassador, St. Louis ($8,500)	2 "	206%
Michigan, Detroit ($18,300)	4 "	126%
Paramount, San Francisco ($13,100)	5 "	104%
Orpheum, Omaha ($5,800)	2 "	138%
Rialto, Louisville ($6,600)	3 "	150%
St. Louis, St. Louis ($12,000)	2 "	100%
Fifth Avenue, Seattle ($5,700)	3 "	152%
Criterion, New York ($22,700)	5 "	148%

Exhibs Must Enter Production Field To Combat Shortage—TOA's Pickus

ATLANTA—In his speech to the combined conventions of the Alabama Theatres Association, the Motion Picture Theatre Owners and Operators of Georgia, and the Tennessee Theatre Owners Association, all TOA affiliates, Albert M. Pickus, president, Theatre Owners of America, said, "Product is the one item most critical and vital to our survival."

"Just two decades ago, back in 1940," he said, "Hollywood gave us 473 feature films. One decade ago, in 1950, they gave us 425 releases to work with. Last year, in 1959, we had an all-time modern low of 224 new Hollywood pictures. This year, we will be lucky if we get the same 224 total . . . and many of those we will get will do little for us due to their alien origin and unknown names . . ."

"As of May 15 of this year, the major companies in Hollywood had put only 40 pictures before their cameras since the first of the year, and 23 of these films are still in production . . . "

"We need at least 300 pictures a year for the average theatre to have a fighting chance to operate aggressively, sensibly, and profitably. A total of 350, made with the same quality of current Hollywood, would enable us to turn the corner and literally put some flesh on the theatre bones. And where are we going to get the additional pictures? . . . It would appear that with good current profits, and with free-TV and pay-TV picture sales possibility, none of the film companies are taking the current long-range look at our industry, to appreciate the fact that theatres, fed a healthy, nourishing diet of enough pictures, could return profits at least equal, if not far exceeding, the pie-in-the-sky million-dollar promises of television, be it free or pay. . . . No one is going to help exhibition but the exhibitor. Only when the exhibitor digs down in his pocket and comes up with cash to finance more pictures, will he get more pictures.

"I firmly believe the time has arrived when exhibitors must act in unity to form some sort of a company capable of financing additional product. . . . And what would happen? I think two immediate results would be realization by the film companies that they no longer hold a monopoly on the source of fare for our screens; and the film companies would find they still will earn good theatre profits despite the introduction of this new competition. And if I know Hollywood, as soon as the film companies see the exhibitor's organization turning out film, they will step up their own release schedules appreciably. . . .

"It has been reported that the major theatre companies are planning to put up money to organize such a company to make more movies. If the money is forthcoming there would be a war chest of approximately $2,000,000 initially. The major theatre companies then hope independent exhibitors would invest in this company. I hope this will come to pass, and come quickly and if it does, we will support it. If, for any number of reasons, this plan does not get going quickly I am convinced the impetus must come from the smaller theatre operators, and the smaller circuits. We must embark on a program of getting more pictures for ourselves, and I know of no way exhibition can do it other than to do it itself.

"There have been some current efforts in exhibition circles to buy up the "blockbusters" in the post-48 libraries of the majors as a means of keeping these films in theatrical re-release circles. It is felt that these are the only films that would mean anything if presented on television. I can not argue with this thinking, but I do not think buying post-48's is the answer. We need more product; more new product. . . .

"Without a doubt, a strong pay-TV operation anywhere in the country would quickly put many of us out of business; and if it ever spread nationally pay-TV could wipe out the entire motion picture theatre business. While building our own future by creating our own supply of film product, we must also fight the impending threat of pay-TV as raised by Paramount Pictures in Canada, and the Zenith and RKO General people in Hartford, Conn. . . .

"We must protect ourselves by fighting pay-TV tests wherever they are announced and before they can do any harm. I feel we have a potent weapon with which to fight—that of telling the public what it will have to pay; and that the public will then reject pay-TV in all its forms."

Pickers lauded the efforts of the Joint Committee on Toll-TV.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations
and Maintenance

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

O'DONNELL

(Continued from page 11)

"Every employee, every theatre, every circuit and every company must get behind the 1960 O'Donnell Memorial Year campaign with a full determination to make this our banner year, for it is in honor of a Showman among Showmen, a personal friend of yours and ours, a friend of everybody's in show business. It will be in tribute to the magnificent humanism Bob O'Donnell personified in dedicating himself unselfishly to movements promoting the welfare of every person in the business he loved so dearly."

Under policies established by the board, extraordinary progress has been made in rehabilitating the hospital since 1948 when the present operational group accepted the responsibilities of running the hospital.

It may be recalled that at that time the hospital was about to close, but was taken over by the motion picture industry which initiated an intensive program for its reclamation and rebuilding.

It is hoped that the new laboratories and housing accommodations will be completed and ready for use by next spring.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files. by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

JUNE 1, 1960
SECTION TWO
VOL. 64 NO. 2

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5915 **CRIME AND PUNISHMENT, U.S.A.**—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd Julie Adams
June **SEXPOT GOES TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens

COMING

BRIDGE, THE—German-Made
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI—(EC)—African Documentary

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English

TO BE REVIEWED

HOUSE OF USHER, THE—(CS; C)—Vincent Price, Mark Damen, Myrna Fahey
JAILBREAKERS. THE—Robert Hutton, Mary Castle
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton
ROUGH AND THE SMOOTH, THE—Nadja Tiller, Robert Britton—England
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
•Alamo		UA
•All In A Night's Work...........		Par.
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men..............		Col.
Alligator People, The............	A2	Fox
Anatomy of Love, The............		For.
Anatomy of a Murder...........	SC	Col.
Angry Island..................		For.
Angry Red Planet...............	A2	A-I
•Anna of Brooklyn..............		Col.
Aparajito......................	A1	For.
Apartment, The................		UA
Aren't We Wonderful...........		For.
•As The Sea Rages..............		Col.
Atomic Submarine..............	A2	AA
Attack of the Jungle Women......		Misc

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle In Outer Space		Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth— See The Third Sex		For.
B ig Chief, The		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
•Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

•Cage Of Evil		UA
Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
•Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
Cossacks, The	A1	U-I
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer		For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE		Fox
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
•Electronic Monster, The	B	Col.
Elephant Gun		For.
•Elmer Gantry		UA
Enchanted Mirror, The		For.
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

Face of Fire	A1	AA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 ANATOMY OF A MURDER—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
404 HAVE ROCKET, WILL TRAVEL—C-76m.—Three Stooges, Anna Lisa—4633 (9-2-59)—Good bet for kiddies
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—England
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 LEGEND OF TOM DOOLEY—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 30-FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 WOMAN EATER, THE—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

May ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
May STRANGLERS OF BOMBAY—Guy Rolfe
June TWELVE TO THE MOON—Ken Clark
July SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
July STOP, LOOK, AND LAUGH—Three Stooges
July THIRTEEN GHOSTS—Jo Morrow, Donald Woods

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ANNA OF BROOKLYN—(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
AS THE SEA RAGES—Maria Schell, Cliff Robertson
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens. Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

---

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.
923 BEAT GENERATION, THE—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 BIG OPERATOR, THE—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 FOR THE FIRST TIME—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 GAZEBO, THE—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 HOME FROM THE HILL—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 HOUSE OF THE SEVEN HAWKS, THE—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 IT STARTED WITH A KISS—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 LIBEL—D-100 m.—Olivia de Havilland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 NORTH BY NORTHWEST—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
14 PLATINUM HIGH SCHOOL—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 SCAPEGOAT, THE—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 WRECK OF THE MARY DEARE, THE—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

July BELLS ARE RINGING—(CS: MC)—Judy Holliday, Dean Martin
July SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
PRISONER OF THE VOLGA—MD-102m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately Interesting entry
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

June **WALK LIKE A DRAGON**—Jack Lord, Nobu McCarthy, James Shigeta
July **BELLBOY, THE**—Jerry Lewis, Joan Tabor
July **TARZAN THE MAGNIFICENT**—(C)—Gordon Scott, Betta St. John

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
G. I. BLUES—Elvis Presley, Juliet Prowse
IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flames Over Pompeii		UA
•Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•From The Terrace		Fox
Fugitive Kind, The	B	UA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Go North		Fox
Goliath and the Barbarians	A3	A-I
•Grass Is Greener The		U-I
•Great Imposter, The		U-I
Great Is My Country		For.
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
•Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

•Hannibal		WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
•Hercules Unchained	B	WB
Hidden Fortress, The		For.
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horse Soldiers, The	A1	UA
•Hot Eye of Heaven, The		U-I
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The		A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
•Ice Palace		WB
Il Generale Della Rovere		For.
I'm All Right, Jack		Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA
•Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col
Last Voyage, The	A1	MGM
•Leech Woman, The		U-I
•Legions Of The Nile		Fox
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let No Man Write My Epitaph		Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For

M

Macumba Love	B	UA
Magician, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Model For Murder		For.
Most Wonderful Moment, The		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Music Box Kid, The		UA
My Dog, Buddy	A1	Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North by Northwest	A3	MGM
Nude In A White Car		For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team

018 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense

005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program

001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly Interesting murder entry

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France

006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry

013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler

VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry

010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner

008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry

014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

June **SEPTEMBER STORM**—(Stero-Scope; DC)—Mark Stevens, Joanne Dru
July **FROM THE TERRACE**—(CS; DC)—Paul Newman, Joanne Woodward
July **LOST WORLD, THE**—(CS; DC)—Michael Rennie, Jill St. John
July **ONE FOOT IN HELL**—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
July **STORY OF RUTH, THE**—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
July **TRAPPED IN ALGIERS**—Edmund Purdom, Genevieve Page

COMING

CAPTAIN'S TABLE—(EC)—John Gregson—England
DESERT ATTACK—John Mills, Sylvia Syms—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
GO NORTH—(CS; DC)—John Wayne, Capucine, Fabian
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
OSCAR WILDE—Sir Ralph Richardson, Phyllis Calvert—England
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
39 STEPS—(EC)—Kenneth More, Taina Elg—England
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster

DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium

FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker

GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery

GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue

HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, Marla Landi—4598 (6-17-59)—Fine filming of horror classic—Hammer

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley

MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium

NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium

ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers

TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster

THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster

VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial

WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

July **CAGE OF EVIL**—Ron Foster, Pat Blair—Zenith
July **FLAMES OVER POMPEII**—(WS; C)—Steve Reeves—Filmar

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineworld
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

June **HEAD OF A TYRANT**—(CS; C)—Massima Girotti, Isabelle Corey—Italian-French
June **BRIDES OF DRACULA, THE**—(TC)—Peter Cushing, Freda Jackson
June **LEECH WOMAN, THE**—Coleen Gray, Grant Williams

COMING

CHARTROOSE CABOOSE—(PanVision; EC)—Molly Bee, Ben Cooper
COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
DINOSAURUS—(CS; C)—Ward Ramsey, Kristina Hanson
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
GREAT IMPOSTER, THE—Tony Curtis, Joan Blackman
HOT EYE OF HEAVEN, THE—(C)—Rock Hudson, Kirk Douglas
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—(EC)—Lana Turner, Anthony Quinn, Sandra Dee
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

June **HANNIBAL**—(C)—Victor Mature, Rita Gam
July **HERCULES UNCHAINED**—(C)—Steve Reeves, Sylva Koscina
July **ICE PALACE**—(TC)—Richard Burton, Carolyn Jones

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
SUNRISE AT CAMPOBELLO—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Oscar Wilde		Fox
Othello	A2	U-I
Our Man in Havana	A3	Col

P

Paris Hotel		For.
Pay or Die	A2	AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
•Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Porgy and Bess	A2	Col.
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par
Private Property	C	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
Rat Race, The		Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary	B	For.
•Rough and the Smooth, The		A-I

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•September Storm		Fox
•Serengeti		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sexpot Goes To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
Strangers When We Meet		Col.
•Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Snmmer Wind Blows, The		For
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The	For.	

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenage Zombies		Mis
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men in a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
•Thirteen Ghosts		Col.
—30—	A1	WB
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Algiers		Fox
Tread Softly Stranger	A3	For.
Twelve Hours To Kill	A1	Fox
•Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The.		Col.
Wake Me When It's Over	A2	Fox
•Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
Wicked Go To Hell, The		For.
Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles-Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import or specialty houses—Dubbed in English—President

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison]

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part color)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-
Tested and Approved
THEATRE FORMS AND SYSTEMS
write to
EXHIBITOR BOOK SHOP!

Actual sample sheets
of all "Plus Services"
will be sent on written
request.

The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.) Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.) Wonderful Gibraltar	G	18m. 4663
4442	(Mar.) Wonders of Ontario	G	17½m. 4699

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.) Sweet and Hot	F	17m. 4539
3402	(Oct.) Flying Saucer Daffy	G	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.) Triple Crossed	F	17m. 4567
3405	(June) Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

	The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751	(Sept.) Magoo's Cruise	E	6m. 4539
3752	(Oct.) Love Comes To Magoo	G	6m. 4539
3753	(Nov.) Gumshoe Magoo	E	6m. 4564
3754	(Jan.) Bwana Magoo	G	6m. 4568
3755	(Mar.) Magoo's Homecoming	G	6m. 4599
3756	(Apr) Merry Minstrel Magoo	G	6m. 4599
3757	(May) Magoo's Lodge Brother	G	6m. 4607
3758	(July) Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.) Wolf Hounded	E	7m. 4664
4702	(Dec.) Little Ba Bopped	G	6m. 4676
4703	(Mar.) Tale Of A Wolf	G	7m. 4704
4704	( ) Life With Loopy	G	7m. 4699

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m. 4540
3512	(Jan.) Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS

3801	(Sept.) Aqua-Rama	G	9m. 4540
3802	(Oct.) Rasslin' Ref'	F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	G	9m. 4564
3804	(Feb.) Aquatic Carnival	F	9m. 4568
3805	(Apr.) Racquet Magic	G	9m. 4615
3806	(June) Jungle Adventure	G	10m. 4615
4801	(Sept.) Wheeling Wizards	G	9m. 4664
4802	(Nov.) Tee Marvels	G	10m. 4680
4803	(Feb.) Greatest Show On Water		
4804	(Mar.) Swinging Down The Lane	F	8m. 4704

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet		

THE THREE STOOGES REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip. Sew And Stitch		

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15ep. 2964
4160	The Lost Planet		

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Bong's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead		
4610	Lo The Poor Buffal		
4611	Unicorn In The Garden		

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot		

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra		

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-161	Just Ducky	F	7m. 3615
W-162	Two Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomino	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

VistaVision Visits Spain	E	1Bm. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-5	(May 2)	Which Is Witch	F	6m. 4512
B17-6	(Sept.)	Good Scream Fun	G	7m. 4532
B-1B-1	(Jan.)	Doing What's Fright	F	6m. 4580
B18-2	(Mar.)	Down To Mirth	G	7m. 4599
B18-3	(June)	Not Ghoulty	G	9m. 4631
B18-4	(July)	Casper's Birthday Party	G	6m. 4652

HERMAN AND KATNIP

H18-4	(Oct.)	Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.)	The Boss Is Always Right	G	6m. 4684
J19-2	(Mar.)	Trouble Date		

NOVELTOONS
(Technicolor)

P18-5	(May)	Huey's Father's Day	F	6m. 4663
P18-6	(Nov.)	Out of this Whirl	G	7m. 4664
P19-1	(Feb.)	Be Mice To Cats	G	6m. 4684

MODERN MADCAPS

M18-4	(June)	Spooking Of Ghosts	F	6m. 4615
M1B-5	(Sept.)	Talking Horse Sense	G	7m. 464B
M18-6	(Oct.)	T.V. Fuddlehead	G	7m. 4664
M19-1	(Jan.)	Mike The Masquerader	G	6m. 4684
M19-2	(Feb.)	Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.)	From Dime To Dime		

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.)	Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.)	Punch and Judo	G	7m. 3194
E19-3	(Sept.)	Popeye's Pappy	G	7m. 3243
E19-4	(Sept.)	Lunch With A Punch	G	7m. 3259
E19-5	(Sept.)	Swimmer Take All	F	7m. 3294
E19-6	(Sept.)	Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.)	Better Bait Than Never	F	7m. 3552
S19-2	(Sept.)	Surf Bored	G	7m. 3578
S19-3	(Sept.)	Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.)	The Seapreme Court	G	7m. 3707
S19-5	(Sept.)	Crazy Town	E	6m. 3739
S19-6	(Sept.)	Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.)	Cage Fright	G	7m. 3357
S19-8	(Sept.)	Pig-A-Boo	G	7m. 3392
S19-9	(Sept.)	Frightday The 13th	F	7m. 3483
S19-10	(Sept.)	True Boo	G	7m. 3410
S19-11	(Sept.)	Northwest Mousie	F	7m. 3666
S19-12	(Sept.)	Surf and Sound	F	7m. 3715
S19-13	(Sept.)	Of Mice and Menace	G	7m. 3766
S19-14	(Sept.)	Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE MOVIETONE ADVENTURES
(Color)

7807	(June)	Inside Poland Today	G	10m. 4512
7808	(July)	Snow Fun In College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552
7811	(Oct.)	Blue Water Sports	G	9m. 456B
7812	(Nov.)	Undersea Adventure	G	10m. 4568
7813	(Dec.)	Fireworks For Freedom	G	10m. 4568
7901	(Jan.)	Stairway To The Andes	G	9m. 4631
	(Feb.)	Football Roundup	F	10m. 4568
7902	(Feb.)	Basketball's Aces in Action	F	10m. 4591
7903	(Mar.)	Swedish Air Jets Zoom	G	9m. 4591
7904	(Apr.)	Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May)	Assignment Argentina	G	9m. 4648
7906	(June)	Road Burners	G	10m. 4648
7907	(July)	Recondo With 101st Air Borne	G	10m. 4664
7908	(Sept.)	Secret of Sao Paulo	G	9m. 4664
7909	(Oct.)	Romance of American Shipping	G	7m. 4664
7910	(Nov.)	Dew Distant Early Warning	G	9m. 4683
7911	(Dec.)	Frontier State	G	9m. 4683
7912	(Aug.)	Impressions Of Moscow	G	9m. 4664
7001	(Jan.)	State 50	G	10m.
7002	(Feb.)	Navy Angels	F	8m.
7003	(Mar.)	Sam Snead Shows You How		

TWO REEL
CINEMASCOPE SPECIALS

7060	(Aug.)	Royal Voyage	G	9m. 4631
7971	(Oct.)	Assignment South Pacific	G	17m. 4680
7972	(Nov.)	Assignment New Zealand	G	15m. 4680

SPECIAL

7350	(May)	Colorful Courtship (DC)	G	15m. 4532
7351	(June)	Fisherman Of Skeleton Coast	G	11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5805	(May)	Gaston, Go Home!	F	6m. 4491
5806	(June)	Dustcap Doormat	F	6m. 4491
5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
3811	(Nov.)	Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.)	Sidney's Family Tree	E	6m. 4567
5901	(Jan.)	Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.)	Tale Of A Dog	F	6m. 4567
5903	(Mar.)	Another Day For Doormat	F	6m. 4615
5904	(Apr.)	The Flamboyant Arms	F	6m. 4615
5905	(May)	Fooffle's Train Ride	F	6m. 4615
5906	(June)	Gaston's Mama Lisa	F	6m. 4615
5907	(July)	The Minute and ½ Man	G	7m. 4631
5908	(Aug.)	Fabulous Fireworks Family	G	6m. 4648
5909	(Sept.)	Wild Life	F	6m. 464B
5910	(Oct.)	Hashimoto-San	G	6m. 464B
5911	(Nov.)	Outer Space Visitors	F	6m. 464B
5912	(Dec.)	The Leaky Faucet	F	6m. 4663
5001	(Jan.)	Hide And Go Sidney	F	6m. 4684
5002	(Feb.)	Misunderstood Giant	F	6m. 4684
5003	(Mar.)	Foofle's Picnic	F	6m. 4684
5004	(April	The Famous Ride		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.)	Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.)	Tiger King	G	6m.

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goosie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool	F	7m. 3578
5938	Better Late Than Never	G	7m. 2785

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( )	Island Empire	G	1Bm. 4591
3902	( )	Venice Of The East	G	18m. 4631
4001	( )	The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.)	Majestic Island (CS)	G	18m. 4680
4003	(Mar.)	Pacific Paradise		

ONE REEL
SPECIAL

Football Highlights of '59	G	12m. 4676

COLOR PARADES (8)

3976	(June)	Land Of The Maya	F	9m. 4575
3977	(July)	Below The Keys	G	9m. 4615
3978	(Aug.)	Road To The Clouds	F	9m. 4631
4071	(Nov.)	The Irish In Me	E	9m. 4664
4072	(Dec.)	Honorable Myrtle	E	9m. 4676
4073	(Jan.)	Fragrant Harbor	G	9m. 4676
4074	(Mar.)	Hi Colorado (CS)	G	10m. 4683
4075	(Apr.)	Let's Talk Turkey		

WALTER LANTZ COLOR CARTUNES (13)

3918	(May)	Panhandle Scandal	F	6m. 4631
3919	(June)	Bee Bopped	G	6m. 4615
3920	(July)	Woodpecker In The Moon	G	6m. 4652
3921	(Aug.)	The Tee Bird	G	6m. 464B
3922	(Oct.)	Romp In A Swamp	G	6m. 4652
3923	(Sept.)	Space Mouse	G	6m. 4652
4011	(Nov.)	Kiddie League	G	6m. 4664
4012	(Dec.)	Mouse Trapped	F	6m. 4676
4013	(Jan.)	Billion-Dollar Boner		
4014	(Feb.)	Witty Kitty		
4015	(Mar.)	Pistol Packin' Woodpecker		
4016	(Mar.)	Heap Big Hepcat		
4017	(April)	Ballyhooey		

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031	Socco In Morocco	G	6m. 3691
4032	Alley To Bali	F	6m. 3730
4033	Under The Counterspy	G	6m. 3767
4034	Hot Rod Huckster	F	6m. 379B
4035	Real Gone Woody	F	6m. 3B49
4036	Convict Concerto	F	6m. 3B49

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6725	(June)	Backwoods Bunny	G	7m. 4591
6726	(Aug.)	Wild and Wooly Hare	G	7m. 4607
7721	(Sept.)	Bonanza Bunny	G	7m. 4648
7722	(Oct.)	A Witch's Tangled Hare	G	7m. 4664
7723	(Dec.)	People Are Bunny	G	6m. 4676
7724	(Feb.)	Horse Hare		
7725	(April)	Person To Bunny		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5709	(May 10)	Feather Bluster	G	7m. 4475
5710	(June 28)	To Itch His Own	F	7m. 4512
5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker	F	7m. 4532
6701	(Nov.)	Gospher Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.)	Cat Feud	F	6m. 4564
6704	(Jan.)	Mouse Placed Kitten	G	7m. 4584
6705	(Feb.)	China Jones	G	7m. 4583
6706	(Mar.)	Trick Or Tweet	F	7m. 4584
6707	(Apr.)	The Mouse That Jack Built	G	7m. 4591
6708	(May)	Hot Rod and Reel	F	7m. 4591
6709	(May)	Mut In A Rut	G	7m. 4591
6710	(June)	Really Scent	F	7m. 4591
6711	(July)	Mexicali Shmoes	F	7m. 4607
6712	(July)	Tweet and Lovely	G	7m. 4607
6713	(Aug.)	Cat's Paw	F	6m. 4607
6714	(Aug.	Here Today, Gone Tamale	F	7m. 4680
7701	(Sept.)	A Broken Leg Horn	G	7m. 4648
7702	(Oct.)	Wild About Harry	F	7m. 4652
7703	(Nov.)	Unnatural History	G	7m. 4648
7704	(Dec.)	Tweet Dreams	G	7m. 4676
7705	(Jan.)	Fastest With The Mostest	F	7m. 4684
7706	(Jan.)	West Of The Pecos	F	7m. 4684
7707	(Feb.)	Wild, Wild World	F	7m. 4684
7708	(Mar.)	Goldimouse and The Three Cats		
7709	(Apr.)	Who Scent You		

SPECIAL
(CinemaScope; Technicolor)

Israel	E	32m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2896
6310	Scent-Imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy	E	7m. 3188
7302	Often An Orphan	G	7m. 2678
7303	Putty Tat Trouble	F	7m. 3021
7304	Hot Cross Bunny	F	7m. 2474
7305	A Bear For Punishment	E	7m. 3172
7306	A Bone For A Bone	F	7m. 3056
7307	The Prize Pest	F	7m. 3219
7308	Tweety's S.O.S.	G	7m. 3165
7309	Lovelord Leghorn	G	7m. 3155
7310	Sleepytime Possum	F	7m. 3177
7311	Cheese Chasers	E	7m. 3120

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays		
7504	Jungle Man Killers		

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
Awakening, The (C) (Schoenfeld)	G	30m. 4683
Berlin, Germany's Capital (Casino)	G	16m.
Black Cat, The (EC) (Continental)	E	22m. 4699
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	1Bm. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Gala Day at Disneyland (TC) (BV)	G	27m. 4688
Grand Canyon (CS;TC) (BV-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	1Bm. 4539
Geisha (C) (Brenner)	E	30m. 4563
Goliath 11 (TC) (BV)	E	15m. 4676
How Difficult To Be An Adult (Casino)	G	14m.
I Went to Britain (C) (Schoenfeld)	E	22m. 4599
Islands Of The Sea (TC) (BV)	G	28m. 4688
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Latin Quarter, The (TC) (Films Around The World)	E	30m. 4692
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
Moonbird (C) (Harrison)	G	9m. 4699
Mysteries Of The Deep (TC) (BV)	E	24m. 4688
N.Y., N.Y (TC) (UA)	G	15m. 4552
Noah's Ark (TC) (Disney-BV)	G	20m. 464B
Patterson vs Johansson Fight (UA)	E	17m. 4607
Petra, The Red Rose City (C) (Casino)	G	11m.
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Song Of The Canaries (C) (Schoenfeld)	G	17m. 4683
Stoccato For Toy Trains (C) (Arthur)	G	Bm. 464B
Tickets Please (C) (Schoenfeld)	G	20m. 4683
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
When My Ship Came In (C) (Schoenfeld)	G	17m. 4683
Wales (BV-Disney) (CS;TC)	G	25m. 4532

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count) Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

OVER ¼ MILLION, STOOGE, POP-EYE and other flicker rings now in use will boost your attendance too. 2½¢ each—check with order. OTTO'S THEATRE PROMOTIONS, Pulaski, Wisconsin.

COMIC BOOKS. Write for free samples showing how you can give away 3,000 comics at no cost to the movie house. BOOK NOVELTY COMPANY, 2031 N. 29th St., Philadelphia, Pa.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRS

WALDO—Simplex Specialist since 1939. 1635 Central Parkway, Cincinnati, Ohio.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SEAT COVERS for all makes and models of theatre chairs, most of all colors and fabrics. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRE CHAIRS recovered and rebuilt right at your theatre, also complete theatre remodeling. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

LATE MODEL used theatre chairs, bought and sold. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRES FOR SALE

EMPIRE THEATRE. Movie theatre for sale or rent. For information, write Box 347, Block Island, R. I. or phone HOward 6-5509.

DRIVE-IN THEATRE, 700 Car Capacity, over 13 acres of land, large screen. Excellent location in fast growing city in central Florida. RAY DOCKUM, INC., 520 Ingraham Bldg., Miami, Fla. FR 7-3685, MO 7-0553.

DRIVE-IN THEATRE, excellent location, fast growing town. Price right. WESTWOOD DRIVE-IN, Aberdeen, Mississippi.

USED EQUIPMENT

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High Intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

FOR SALE: 40 ton Worthington Air-Conditioner, complete with evap condenser, etc. Seats, upholstered, excellent condition. Must see to appreciate. HARRY HIXON, Box 216, Atchison, Kansas.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A (WO)MAN is alsa welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: DRIVE-IN MANAGER, experience in exploitation and promotion. Reliable and sober. Openings for two good men. Complete details original letter. **BOX 8518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for Philadelphia exchange area neighborhood theatre. Permanent position. Must be experienced. **BOX C518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER WANTED—First run, downtown Philadelphia theatre. Good starting salary, excellent opportunity, slight experience preferred. **BOX D518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for deluxe first run theatre, 150 miles from New York. Experienced in all phases of advertising, exploitation and house management. Top salary for top man. **BOX E518, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER needs a drive-in. Knows all phases including booking, buying and plenty exploitation. Reliable, honest, sober. Wants South Central or Southwest. Last 10 years outdoor. **BOX A61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

TOP THEATRE MANAGER available. All phases, first run, art, neighborhood. Former N. Y. Roxy. Highest references. Prefer metropolitan New York. **BOX 861, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER wants steody job. Experienced in booking and buying. Prefer Philodelphia area. Reply to **BOX A525, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST-MANAGER AND WIFE FOR CASHIER—wanted smalltown nice deluxe theatre on river near Wash. D. C. and Richmond, Va. Write, don't call **GEORGE CLANTON, TAPPAHANNOCK, VA.** (518)

GOOD OPPORTUNITY for fully experienced drive-in manager. Immediate opening. Full information and references first letter. Must be exploitation and promotion minded. Sober. **Reply BOX A518, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

YOUNG MAN WANTED for manoger of Long Island theatre. Some experience desired. **Call SUnset 5-7607** ar write **ASSOCIATED INDEPENDENT THEATRES, 519 Bedford Ave., Bellmore, L.I., N. Y., for application.** (518)

MANAGER WANTED for first run situation Philadelphia exchange area. Permanent position. Must be experienced all phases theatre management, advertising, exploitation. Apartment in theatre building available for right man. Send complete details first letter. **BOX C61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED—Permanent Position. Top salary. Many benefits. **Call KEllogg 1-1600** or write **WALTER READE, INC.,** Mayfair House, Deal Road, Oakhurst, N. Y. (61)

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ **$2.00 FOR ONE YEAR**

☐ **$5.00 FOR THREE YEARS**

Name ....

Title ....

Address ....

....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

REACH FOR PROFITS!

REACH FOR TRAILERS!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 8, 1960
Volume 64 Number 3
IN THREE SECTIONS • THIS IS SECTION ONE

Church Unit Backs Self-Regulation

(See Page 7)

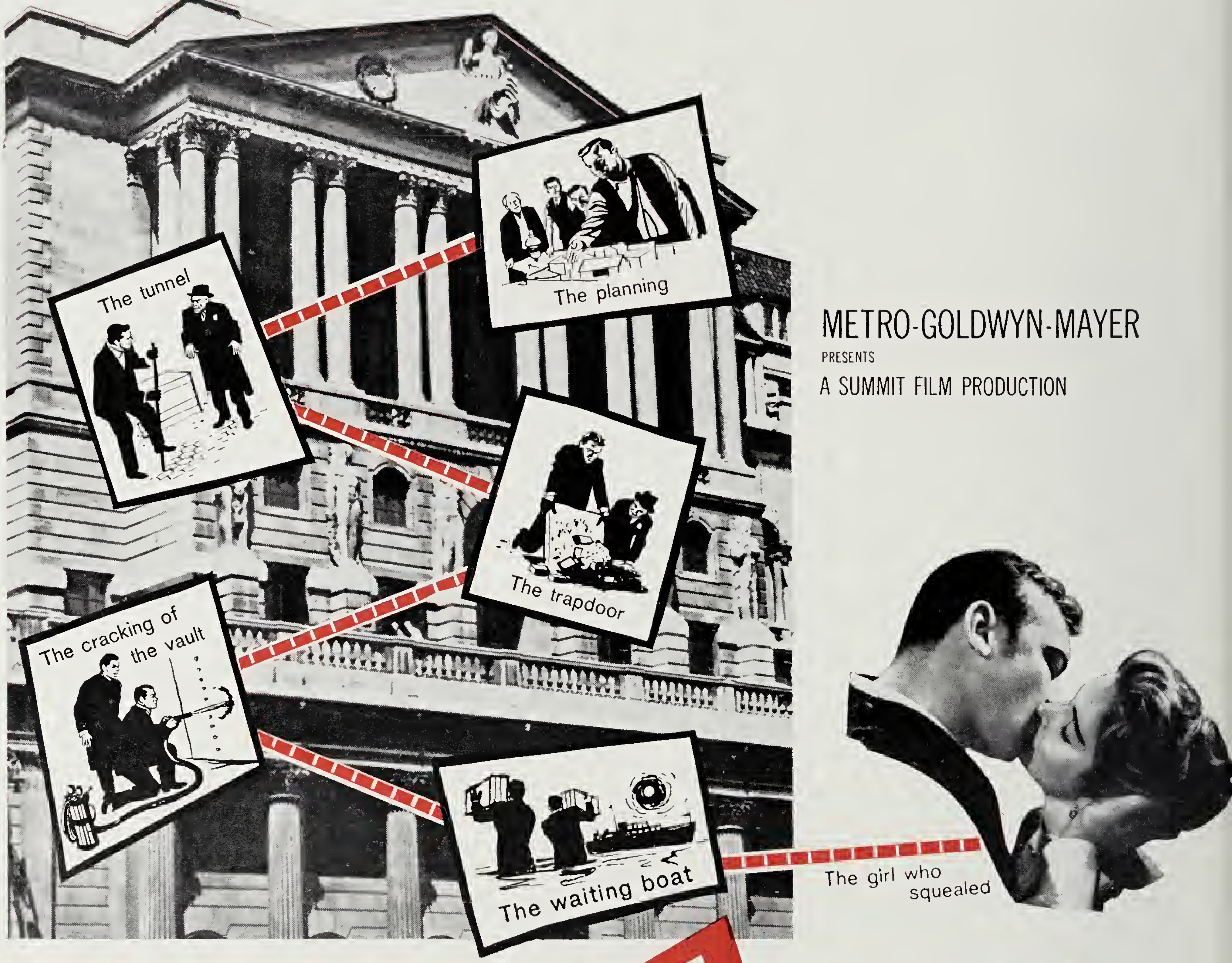
Circuits Support Production Plan

(See Page 7)

Edward Emanuel, Philadelphia, moved up to the post of Variety Clubs International chief barker, succeeding George Eby, at the organization's annual convention in Toronto, Canada.

editorial: As One Catholic Writer Sees Movie Ads . . . see page 3

STEP BY STEP THE TENSION MOUNTS!


The tunnel
The planning
The trapdoor
The cracking of the vault
The waiting boat
The girl who squealed

METRO-GOLDWYN-MAYER
PRESENTS
A SUMMIT FILM PRODUCTION

MILLION DOLLAR TITLE!

It's based on actual fact, never before revealed. Sell that title! Daring robberies, ingeniously planned, make box-office history. Here's edge-of-the-seat excitement!

THE DAY THEY ROBBED THE BANK OF ENGLAND

NOW
BOOKING
FOR
JULY—
AUGUST

Starring
ALDO RAY

Also Starring
ELIZABETH SELLARS · PETER O'TOOLE
HUGH GRIFFITH · KIERON MOORE · ALBERT SHARPE

Screen Play by HOWARD CLEWES · Based On JOHN BROPHY'S Novel · Film Adaptation by HOWARD CLEWES and RICHARD MAIBAUM · Directed by JOHN GUILLERMIN · Produced by JULES BUCK

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 3

JUNE 8, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S REVIEW

AS ONE CATHOLIC WRITER SEES MOVIE ADS

This isn't the first time that we quoted liberally from the weekly by-lined column by John Fitzgerald, in the largest circulationed of all Catholic papers, OUR SUNDAY VISITOR. And we don't expect it to be the last, for we find that he faces most problems with a great deal of basic honesty, realism, and common sense. We do want to share with our readers the following pertinent portions of his column as published in the issue of that paper that was sold in church vestibules across the nation under date of May 29.

His headline read: *"LET'S CLEAN UP WHAT ADS?"* . . . .

And followed: *"Every so often voices are raised in healthy howls. 'Let's clean up the movie ads!' Every so often we need some voices raised in the cause. Yet, without turning in my card as a decent-red-blooded-all-American-anti-Communist-pro-Deo-et-pro-patria partisan who seeks to do good and avoid evil and who loves little children and animals, I venture to ask timidly . . . Why is it only the movies that get it in the neck whenever the citizens feel civic minded?*

"It isn't that I'm crusading for distasteful and degrading movie ads, but that I'm merely asking: 'Are we cleaning the stall and neglecting the stable?'"

And again: *"The movies aren't the only ones who offend. Why not criticize some of the other phenomena on our American scene? For example, the newspapers. Journalism is gradually turning from a profession into a mere job. Fewer seem concerned with truth and honest reporting and criticism and more seem concerned merely with what will sell papers. There seems to be no such thing as a 'family' newspaper in the secular field any more.*

"Let your youngster pick up the paper and what will he find? The child is exposed to rape, adultery and all sorts of crime and perversions.

"Certainly this is part of life and certainly we can't have a sinless literature about sinful people. But notice the proportion. Things are expanded and elaborated on not according to their worth but according to their entertainment value. Morning newspapers traditionally 'inform' while evening newspapers traditionally 'entertain.' Yet the silly shenanigans of insignificant 'celebrities' (as distinguished from truly important people) are played up, and world events are tossed into the background at the first divorce, nightclub brawl, etc. At times like these newspapers can do us all a great service by putting their news into proportion and helping us develop balanced values.

And here is still other of Mr. Fitzgerald's pithy paragraphs: *"So much of advertising is phony, English and Logic teachers could have a field day analyzing different ads grammatically (Better than What?) The half-truth, the non-sequitur and the total lack of facts, sense and honesty in the advertisements we see in our newspapers and magazines make TV, newspapers and magazines responsible for a lot more than foul film ads.*

"Let's protest film ads, sure . . . whenever they mislead, insult or offend. But also protest some of the other advertisements that do likewise. Let's train our children not to fall for tricks of grammar and logic, false and vague claims of unscrupulous manufacturers, etc. Compared to some of the other ads around today, the movies are far from the greatest offenders in truth, in quality and in quantity.

"If we're going to clean up the stable as well as the stall, let's not kid ourselves that the only offensive ads are those for films. There's much around us in the world of advertising that could use some hard scrutiny."

As usual, Mr. Fitzgerald has worthwhile views and expresses them well. Would that some of the less thoughtful and less able mayors, chiefs of police, heads of veterans groups, etc.—who grab for political gain or phony headlines by whipping the movies—might become regular readers of his column. It might be well to let your newspaper publisher see this one.

THAT "DAISIES"

From informal reports gathered around the Film Curbs, the Memorial Day weekend grosses did not measure up to expectations. Of course, there were exceptions, and MGM's "PLEASE DON'T EAT THE DAISIES," with Doris Day and David Niven, was an outstanding one.

For the probable reason of light comedy in these days of U-2's and collapsing Summits, that "DAISIES" in the third, fourth, and fifth weeks was still doing first-week business. And it didn't seem to matter whether metropolitan first-run or smaller town. Here's to more "DAISIES!"

WHY IS A CENSOR A CENSOR?

On the letters page of this issue will be found a shocking disclosure from Baltimore. If all of the recorded facts are correct, the governor of the State of Maryland wouldn't seem to have much respect for that state's Censorship laws, or for the type of people who administer them.

We note this state's laws specify *"the members of this Board should be well qualified to act as Censors."* Now can someone list the *"qualifications"* that make such members *"well qualified"*?

As the immortal Bard said: "There's the rub!"

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From COLUSA, CAL.

I wonder if other theatremen have the same trouble that I do in obtaining delivery on advertising accessories advertised in pressbooks. I refer to special promotional items, made up for specific pictures, and usually ordered from someone other than National Screen.

Enclosed is a full page pressbook plug for the JERRY LEWIS CRAZY CURRENCY which was supposed to be available for "VISIT TO A SMALL PLANET." This isn't an old picture, yet my order (Morris Rothenberg & Son, Brooklyn, N.Y.) was unfilled because they were "sold out."

In my small situation I find that such "different" promotions are very helpful, when you can get them. There are usually some good useable items in pressbooks, but they are hardly of value if I can't get them. Out of four orders placed in the last 10 days, I have received "not available" or "sold out" notices on three — and I have my fingers crossed on the other one. Included in the "not available" was some stuff on "CASH MCCALL" and radio spot records on "ON THE BEACH" and "SOLOMON AND SHEBA." I wonder if the pressbook editors realize that material they plug so highly is "not available" so shortly after the picture is in general release?

GARLAND B. SIVLEY
Colusa Theatre

EDITOR'S NOTE: This is a new complaint that never crossed our desk before. What about it, Press Book Editors? Maybe National Screen could guide these outside sources on the industry's needs.

From WHITEHALL, N. Y.

Would it be possible for MOTION PICTURE EXHIBITOR to give more data on coming releases, so that a small exhibitor in an early bidding situation, who doesn't have the opportunity to attend trade screenings, can have some reliable data to go on?

JOHN DI RIESTA, Partner
Whitehall Drive-In Theatre

EDITOR'S NOTE: Watch the first news page (NEWS CAPSULES) for "Capsule Criticisms" on all feature pictures screened too late for use in the preceding Pink REVIEWS Section. Such "Criticisms" will not be complete, but they will try to bracket pictures into their bidding slots.

From BALTIMORE, MD.

A certain Mary Avara was appointed to the MARYLAND STATE CENSOR BOARD several weeks ago. I think you will agree that, in view of the attached clippings from Baltimore newspapers of March 24, 1955, this would seem to be a bad appointment, and one that makes everyone concerned seem a little ridiculous.

I have accordingly directed the following letter to Governor Millard E. Tawes:

"Your recent appointment of Mary Avara to the Maryland State Censor Board is a bad one. Chapter 390, Section 3, of the Censorship laws states that 'the members of this Board should be well qualified to act as Censors'. I would like to bring to your attention that in March 1955 Mary Avara was involved in a 'brawl,' as termed by Magistrate Louis J. Dealba at Ferndale Police Court, being charged with Assault and Battery. She was convicted and fined $50.

"This would hardly indicate the type of person to censor motion pictures, or one having the qualifications that the law requires. Mary Avara should be removed as being unqualified."

I thought you would be interested.

ROBERT T. MARHENKE, Owner
Pennington Theatre

EDITOR'S NOTE: Enclosed were two clippings from Baltimore papers of March 24, 1955, describing a "donnybrook" that took place at an "Oyster Roast" on Feb. 27 of that same year. It seems that a Mary Avara was charged with "assaulting" another lady and that lady's 14 year old daughter. "Twisting the thumb of the child" was another specific charge that drew the $50 fine. Quite a piece of womanpower to select the type of entertainment to be shown to the good people of Maryland.

From LANSING, IOWA

Enclosed is my check for $5.00 to cover a three-year extension of my current subscription, which I note from the wrapper expires in August. Let's hope I'll be open that long; but, while I am, I couldn't possibly do without MOTION PICTURE EXHIBITOR.

While I was closed recently, most of the film distributors bent over backwards to help me get open again. But, now that I am open, they are inching up their film rental demands until they threaten to approach the very condition that caused my financial distress. To be frank with you, business is not that good.

M. W. LONG, Manager
Lans Theatre

EDITOR'S NOTE: Hold the line! A second closing would set such an example that none would dare open it again.

From SEYMOUR, WISC.

Please continue your active and knowledgeful editorials. They more often than not hit the nail right on the head.

OTTO SETTELE, Owner-Operator
Seemore-Pulaski Theatres

EDITOR'S NOTE: Maybe such a good aim results from a better day-to-day contact with practical industry problems than any other trade paper.

From FLORENCE, N. J.

I would like to say "Thank you" for the "SHOWMANSHIP" award my husband has just received and for the two before this. We are very proud of them.

MRS. JERRY ERNAY
Florence Theatre

EDITOR'S NOTE: No prouder than we are to make the awards. This industry needs more showmen.

From WASHINGTON, D. C.

MOTION PICTURE EXHIBITOR is a great and useful trade magazine. Will there be any more listings of the pictures that are now on TV?

RALPH B. HAGENBUCH, Manager
Anacostia Theatre

EDITOR'S NOTE: Pre-1948, such listings should prove useless because virtually everything is either on, or available to TV. Post-1948 is being watched, and listings will be published when any sizeable quantities of first-class product are turned over.

From CAPE GIRADEAU, MO.

Your current editorial feature, the "How I Would Sell . . . " SHOWMANALYSIS, is the best service yet. I do hope you continue it.

JAMES FOSTER, Manager
Esquire Theatre

EDITOR'S NOTE: As the only *trade paper service that offers practical showselling ideas* well *in advance of the majority of playdates, we have found the theatreman reaction to this department to be excellent. We have every intention to continue it!*

From HAWESVILLE, KY.

Keep up the good work! I would like to see more articles about small town theatres and their operational experiences.

LEROY ROBERTSON, Owner
Select Theatre

EDITOR'S NOTE: Thanks! We'll try to develop more of them.

From ST. LOUIS, MO.

MOTION PICTURE EXHIBITOR is doing a fine job, but DO try to discourage sexy and provocative pictures. A couple more such as "SUDDENLY LAST SUMMER" and "BRAMBLE BUSH" and we will have censorship in every town and hamlet.

TOMMY JAMES
Comet Theatre

EDITOR'S NOTE: We think the rumblings of censorship have been noted at the studios. But the public's ticket purchases will always be noted also.

From DALLAS, TEX.

1. Your editorials are excellent. 2. News coverage good but not enough Dallas and Texas news. 3. Your EXPLOITATION department is very fine. If you want to sell 'em —you got to tell 'em! Business goes where it is invited and stays where it is well treated.

WALLACE WALTHALL,
Home Office Representative
National Screen Service

EDITOR'S NOTE: 1. Thank you. 2. Texas is a big state, but we'll see what we can do within reasonable space limitations. 3. We agree wholeheartedly and EXPLOITATION is our way to "tell 'em how to sell 'em."

From CHICAGO, ILL.

MOTION PICTURE EXHIBITOR is a fine, orderly, easy-to-read and well informed publication. Your editorials are especially interesting—congratulations.

HERB ELISBERG
Sheridan Drive-In Theatre

EDITOR'S NOTE: Support like this makes the whole effort worthwhile. We will continue to say editorially those things our exhibitor subscribers feel need saying.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mrs. Arthur Loew, Jr., gave birth to a son last fortnight at Doctor's Hospital, New York City. Named **Gerald Zukor Loew**, the baby weighed five pounds, six ounces. Mrs. Loew was the former **Debbie Power**, widow of Tyrone Power.

Gold Bands

Beatrice Schreiber, secretary to **Jay Eisenberg**, MGM sales executive, and sister of **Sol Schreiber**, business manager, MGM-TV, was married on June 5 to **Simond Corn** at the Concourse Plaza Hotel, Bronx.

Obituaries

Wilfred R. (Bill) Frank, 68, pioneer Minneapolis area theatre operator and film producer, died last fortnight of a heart ailment. He operated the Boulevard, Avalon, and Franklin, Minneapolis and the West Twins, Saint Paul. In association with **O. C. Woempner** he also operated conventional theatres at Owatonna, Wilimar, and Hutchinson, and drive-ins at Owatonna and Wilimar. As a film producer he was associated with **William Dieterle** making films for RKO release.

Nate Gross, whose "Town Tattler" in the Chicago American was highy prized by theatremen, was found dead in his suite at the Sheraton-Blackstone Hotel apparently from a heart attack. Unmarried, he is survived by two sisters.

Robert B. Kelley, 54, in the Interstate advertising and publicity department in Dallas for the last seven years, died after a long illness.

Irving Lipnick, retired Warners salesman, died in Chicago.

Louis Rose, 53, United Artists sales manager in Chicago, died.

Elizabeth Wetter, **Carl Laemmle's** first employee at his Chicago exchange, died at Wesley Memorial Hospital, Chicago. Miss Wetter was with Laemmle and Universal for 53 years.

Guild Loss Rises

NEW YORK—According to the annual report, Guild Films Company, Inc., had a consolidated net loss of $7,724,844.43 for the year ended Nov. 30, 1959. This compares with a consolidated net loss of $4,061,143 in fiscal 1958.

President John J. Cole attributed the fiscal 1959 loss to primarily "product amortization" ($2,260,505.87), being the result of writing off foreign film rights.

Gross film rental income in fiscal 1959 was $2,041,094.55. Costs of film rentals totaled $7,094,874.20.

During the year, Guild Films increased its stock ownership of Inter World TV Films, Inc., from 67.8 per cent at Nov. 30, 1958, to 69.8 per cent at Nov. 30, 1959. During fiscal 1959, Guild issued 247,376 shares of its common stock in cancellation of indebtedness totaling $630,775. An additional 600,000 shares were issued for cash at $1 per share.

The proposed merger between Guild Films and Vic Tanny Gym System is expected to be submitted soon to stockholders.

FORMS FOR THIS PAGE CLOSED AT 2 P.M., MON., JUNE 6

Exhibitor Trio Leads Conn. Pay-TV Fight

WOODBRIDGE, CONN. — A triumvirate will lead the campaign of Connecticut motion picture exhibitors against the proposed test by Zenith-RKO General of pay television on station WHCT in Hartford.

Establishment of a committee to undertake an immediate campaign was unanimously voted at a meeting of Connecticut exhibitors called by the Motion Picture Theatre Owners of Connecticut at the Woodbridge Country Club here. Selected as the triumvirate were: B. E. Hoffman, Connecticut Theatres, Inc., New Haven, to represent the Connecticut TOA; Maurice Bailey, Bailey Theatres, Inc., New Haven, for Allied States Association members; and Bernard Menschell, Menschell Theatres, Manchester, to represent unaffiliated theatres.

Immediate goal of the triumvirate is to raise funds to retain a Washington, D.C., attorney to oppose before the Federal Communications Commission, Zenith-RKO General's anticipated application for a pay-TV test authorization and to retain public relations experts to conduct a local campaign to advise the public of the cost of toll-TV to the individual TV set owner.

The exhibitors heard Philip F. Harling, chairman of TOA's anti-toll-TV committee, and chairman of the industry's joint committee, speak on the urgency of the campaign in Connecticut. Harling told the group that they must initiate a public relations campaign as quickly as possible.

In pledging cooperation of the national exhibitor committee to the Connecticut effort, Harling also explained that exhibitors are attempting on a national scale to outlaw pay-TV by securing the passage of House Resolutions 130 and 6245 introduced by Congressman Oren Harris, which would ban all forms of pay-TV, cable as well as broadcast.

BROADWAY GROSSES

White Way Goes Dark

NEW YORK—Blacked out due to the closing of the legitimate theatres, Broadway traffic dipped and adversely affected the first-run motion picture houses, all of whom had holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR the break-down was as follows:

"**CRACK IN THE MIRROR**" (20th-Fox). Paramount reported $25,000 for the third session.

"**POLLYANNA**" (Buena Vista). Radio City Music Hall claimed $87,000 for Thursday through Sunday, with the third week sure to tally $140,000. Stage show.

"**THE RAT RACE**" (Paramount). Capitol reported $33,000 for the second week.

"**BEN-HUR**" (MGM). Loew's State announced the 28th week was $48,895. Reserved seat policy.

"**WILD RIVER**" (20th-Fox). Victoria reported $14,000 for the second week.

"**PAY OR DIE**" (Allied Artists). Warner announced the second week was $34,000.

"**THE FUGITIVE KIND**" (UA). Astor claimed the eighth week would hit $12,000.

"**MAN ON A STRING**" (Col.). Forum had $9,000 for the third week.

"**WHO WAS THAT LADY**" (Col.). Criterion claimed the eighth week at $19,500.

"**CAN-CAN**" (20th-Fox). Rivoli did $32,000 on the 13th week of hard ticket policy.

Ariz. Unit Names Aurelius

PHOENIX, ARIZ.—At a directors' meeting held last fortnight the following officers were elected for the Arizona Theatre Association: George M. Aurelius, president; Vincent Murphy, first vice-president; Gene Hollis, second vice-president; Hugh Downs, third vice-president; Dick Smith, secretary; and Wade Allen, treasurer.

At the annual luncheon of motion picture and amusement industry in behalf of United Jewish Appeal recently at the Essex House, New York City, close to $500,000 was contributed to 1960 UJA campaign by a record crowd of executives and stars. Seen, left to right, are Irving H. Greenfield, chairman, UJA's motion picture and amusement division; Sol Schwartz; Harry Belefonte; and Surrogate S. Samuel Di Falco. Schwartz, president, RKO Theatres, was guest of honor at the affair and was presented with a hand-crafted silver Bible from Israel, engraved with a citation for his outstanding record of philanthropic service.

Emanuel, Salk In Variety Spotlight

800 Barkers At Toronto Meet; Memphis Tent Cops Heart Award; $2,700,000 Spent For '59 Efforts

TORONTO—The 800 or more delegates attending the 33rd annual convention of Variety Clubs International saw the real meaning of Variety's work. They attended the graduation of Variety Village, operated by the Toronto tent.

No amount of preparation could have demonstrated more dramatically the feeling of all the delegates than when the boy gave his valedictory on the third day of the four-day convention at the barbecue held at Toronto International Studios, Ltd.

The convention wound up with the Heart Award dinner. Memphis Tent 20, headed by Howard Nicholson picked up the top award. It was presented by Nathan Golden, chairman, Heart Award committees.

A panel of trade paper editors, Jay Emanuel, Charles Alicoate, Hye Bossin, and Martin Quigley, Jr., also named Miami as runner-up.

Dr. Jonas Salk was named Variety's Humanitarian of the Year for his discovery of the anti-polio vaccine. Edward Shafton, Omaha attorney and chairman of the Awards committee, announced that the young University of Pittsburgh scientist was the choice of the committee of 125 world notables including publishers, editors, doctors, educators, and religious leaders.

Judges also included Variety's former Humanitarian Award winners, among them Bernard Baruch, Sir Arthur Fleming, Henry Ford, J. Edgar Hoover, Sir Winston Churchill, and Dr. Konrad Adenauer.

The dinner was marred only by the absence of Jack Fitzgibbons, Jr., chief barker of the host Tent 28, Toronto. Because of overwork he was in the hospital. His wife Barbara received the felicitations and congratulations of the assembled throng at the Royal York Hotel.

As was expected, Edward Emanuel of Philadelphia was elected international chief barker, succeeding the two-term George W. Eby. Emanuel moved up from first assistant chief barker. Ralph Pries, also of Philadelphia, was named dough guy of the International, while E. E. Whitaker, Atlanta, was also added to the executive group. Rotus Harvey, San Francisco, is new first assistant, and James Carreras, London, is second assistant. Ezra Stone is property master.

Delegates chose Dublin, Ireland, as convention site in 1962. The tent, headed by Jack Cruise, spent the week "dublin" on the efforts of Houston, the other contender. At the meeting when Dublin was chosen, C. J. Latta, London tent, added his support to the work of Dublin to swing the vote overseas.

Philadelphia Tent 13 won another prize in the form of a plaque for having the largest attendance at the convention. Some 79 delegates turned up.

The convention headquartered at the Royal York Hotel. However, with the social activities, it moved off to the Woodbine Race Track for an afternoon; to the Canadian National Exhibition Queen Elizabeth Building where Pepsi Cola and its chairman, Mrs. John Crawford Steele, hosted dinner and a show headed by Alan King; on another evening, the conventioneers were guests of the Toronto Tent for a real western evening at the studios.

Coca Cola hosted the first evening when Earl Wrightson was star of the show.

A luncheon, co-hosted by the City of Toronto and Sam Wacker, a Toronto barker, saw the honoring of Harold Sharpe, vice-president, Coca Cola, and Herbert J. Barnett, president, Pepsi Cola. They were awarded Honorary International Memberships in Variety for their non-commercial interest in the work of Variety.

The convention was opened when Host Tent Chief Barker Fitzgibbons handed George Eby, International Chief Barker, the Golden Key. It was decided that the International should share 30 per cent of the cost of convention, with the host tent taking 70 per cent of the cost.

Eby said additional funds in one way or another must be secured for the International. While not suggesting how these funds will be obtained, he said the International had a loss of $11,000 last year.

It was decided that Variety Week in 1961 will be the same week as Valentine's Day, running from Feb. 12 to 18.

A nominating committee to suggest names for the international executive will be used effective with the 1961 convention. Formerly, all nominations came from the convention floor; this procedure will be continued, but with the new addition. The committee will consist of the past international chief barkers, plus six past barkers representing the six regions of the United States and Canada, and one chief barker each from the tents of Mexico, Great Britain, and Ireland.

It was announced that Walt Disney would donate all proceeds of a Wishing Well at Disneyland to the work of Variety.

Nathan D. Golden, international heart chairman, said that more than $2,700,000 was spent during 1959 for a varied number of projects in behalf of needy and handicapped youngsters, to bring the total spent by Variety Clubs International to well over $80,000,000 for humanitarian activities, since its formation in 1929.

CONVENTION SIDELIGHTS: Missing from the Heart and Humanitarian Award dinner was Gina Lollobrigida, who wired her regrets. . . . Johnny Wayne and Frank Schuster presented the Award for the top attendance, with Frank speaking in French and Johnny translating, to the amusement of all. French is Canada's second official language. . . . Toronto was seen as a boom town by all the delegates, many of whom took the opportunity of visiting the Telemeter setup. . . . Stars at the final dinner included Fox's Elana Eden, Warners' Connie Stevens and Dorcas Brower. . . . Mrs. Joan Crawford Steele attended the ladies' pink luncheon. . . . The Irish delegation made presentations to everyone of importance during the convention, including a candle in the form of a bottle of Irish whiskey to the ladies. They also held an Irish Coffee Party before the western barbecue.

Hyman Launches Drive To Promote New Faces

NEW YORK—As he left for a trip to the mid-west, American Broadcasting-Paramount Theatres vice president Edward L. Hyman and his assistant, Bernard Levy, divulged that the 1960 September to year-end drive of the company will place special stress on "new faces." Participating exhibitors will launch an all-out effort to focus attention of the public in every local area on new and young personalities in motion pictures.

Hyman said that he will seek cooperation and help from the studios and in the release schedule which will be distributed to cover the period of the drive.

In his midwestern trip, Hyman is visiting AB-PT affiliates in Des Moines and Minnesota Amusement Company in Minneapolis to finalize proposals for the "new faces" project in their respective areas. He plans to cover every AB-PT area in the northern territory for the same purpose.

FCC Approves Lease Of Station For Pay-TV

WASHINGTON—The FCC last week approved lease of radio station WHTC, Hartford, Conn., by RKO General for 10 years for $395,200; an initial $150,000 installment to be paid at the transfer time and the balance in annual installments over the 10 years.

RKO General gets an option to buy the station for $570,000 from the present owners, Edward D. Taddei and associates, after four years.

The action came without public hearing, no opposition or protest having been recorded.

When the TV equipment has been re-furbished, the station will apply to FCC for a permit to start a three-year test of pay-TV using the Zenith Phonevision system.

Connecticut theatre owners have been called to local rallies against the pay TV threat to exhibition; but no legal protest to the sale was mustered in the month the purchase application had been pending, so FCC approval became a pro forma affair.

Whether, upon application for the experimental permit, Theatre Owners of America, or its Connecticut affiliate, will file a protest was unknown. Such action could throw the issue of the legality of pay TV into the courts.

Anglo's Cohen Visits U.S.

LONDON—Following the Variety Clubs Toronto convention, Nat Cohen, Anglo Amalgamated's managing director, was to visit the New York Hampshire House before flying to the Beverly Hills Hotel, Los Angeles. He will be discussing distribution plans for Michael Powell's "Peeping Tom" and Anglo's own production, "The Criminal," in which Stanley Baker stars. He will also have with him the Eastman Color thriller spectacle, "Konga." This co-production between Anglo and their colleagues, American International Corp., was produced by Herman Cohen. He will be in America for four weeks and will also have discussions on future productions, which include Peter Rogers' "Dawn of D-Day" and James Barlow's best seller, "The Patriots," to be made by producer John Brabourne and director Lewis Gilbert, the team responsible for "Sink the Bismarck."

Cinerama To Rotterdam

NEW YORK—Rotterdam joins the cities to install Cinerama, it was announced by B. G. Kranze, vice-president of Cinerama, Inc.

The Scala Theatre in Rotterdam has just completed negotiations with Cinerama for the exhibition of Cinerama through Robin International Cinerama.

Redstone To Keynote Maryland TOA Meet

WASHINGTON—Sumner M. Redstone, executive vice-president of Northeast Drive-In Theatres of Boston, will be the keynote speaker at the first annual meeting of the Maryland Theatre Owners Association, an affiliate of the Theatre Owners of America, at the George Washington Hotel in Ocean City, Md., June 28-30, it was announced by John G. Broumas, MTOA president.

Redstone, a leader in exhibitor activities, is an assistant to the president of TOA. His address will open the business sessions of the convention on June 29.

Other speakers already scheduled to address the three-day session are Albert M. Pickus, president of TOA; S. H. Fabian, chairman of ACE and treasurer of TOA; Mrs. Margaret Twyman, director of community relations for the Motion Picture Association of America; Roger H. Lewis, national director of advertising-publicity-exploitation for United Artists; and Maurice Berman, industry public relations expert of the General Projects Company.

More than 100 exhibitors from Maryland, Washington, D.C., and Virginia are expected to attend the session at the Maryland shore resort city.

Brahms Heads Fox Casting

NEW YORK — Joseph Pincus, for many years head of the local casting department of 20th-Fox, has started services with the company in an advisory capacity, and will continue to make his headquarters at the home office.

Fred Brahms, formerly assistant in the casting department, has been named to head the department. He will be assisted by Jack Saunders, also a veteran in the department.

U-I Sets Dividend

NEW YORK—The board of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable June 28 to stockholders of record on June 15.

Council Of Churches Defines Role As Watchdog, Backs Self-Regulation

NEW YORK — Dr. Wilbur E. Saunders, chairman, National Council of Churches, presented a report prepared by a 34-member Study Commission formed in December, 1957, to the NCC's 250-member General Board convening at the Riverside Church.

Criticizing current media practices as "pathological preoccupation with sex and violence" the NCC defined its role as watchdog over the morals of radio, TV and motion pictures; and urged American churches and their leaders to concern themselves actively with the effects of those media on the public.

Over-all censorship was specifically rejected as a policy for improving the media, while the motion picture industry's self-regulation was approved, although it was charged that the Production Code "has become increasingly ineffective."

Seven resolutions, four of which dealt with films only, submitted by various church groups, were also received.

The Study Commission asserted that the churches should let the studios and Code authorities know, in no uncertain terms, when films are not acceptable, and why not.

Support of industry efforts to improve its Code and its operations was propounded; and support of worthy film fare was urged.

The NCC "deplores the attempts of irresponsible individuals to circumvent both the spirit and letter of the Code and of other industry efforts at self-regulation.

"Since the justification usually given for such attempts at circumvention is either that the Code is unreasonably 'restrictive of dramatic and artistic integrity', or that the public is ready for a more 'realistic' depiction of life than the Code allows, encouragement should be given to concerned Christians both directly and through the national representatives of the churches: to make clear to the industry that in the churches' view the avoidance of offense is a minimum goal, and to suggest more positive objectives, such as the treatment of human life with integrity, respect for the person, the avoidance of stereotyping and the recognition and honest treatment of controversial issues; to let the studios and the Production Code Administration know when the film fare being offered is not acceptable, and to do so in terms of specific criticism of specific films; to back the PCA in any effort it may make to improve its Code or to make self-regulation operate more effectively; to support and encourage others to support those films which exemplify the art of the motion picture at its best and to withhold support of films inimical to the public welfare, while at the same time deploring the tendency, often observed, of making superficial, intolerant and dogmatic group judgments of films, TV and radio programs, and of enforcing these judgments by authoritarian methods.

"The National Council of Churches should formally identify the structures, organizations and persons who can officially represent the churches in maintaining liaison with the industry and see that they are vigorously supported in the performance of this function."

Dr. S. Franklin Mack, executive director, NCC's Broadcasting and Film Commission, has invited executives of the Association of Motion Picture Producers and 15 to 20 producers to meet informally with his group to "get acquainted and exchange views." This meeting is scheduled for June 24 at the Beverly Hills Club in California. Eric Johnston, Kenneth Clark, and Code Administrator Geoffrey M. Shurlock will represent the MPAA, AMPP and the industry.

The churches were called on "to urge the FCC to fulfill its legal mandate to supervise and regulate" radio and TV. The Council would encourage the FCC to set up local boards of review and to hold public hearings at the local level to evaluate the performance of stations where it had been questioned. Industry self-regulation was urged here, too.

NT&T Directors Approve Formation Of Production Firm By Four Circuits

BEVERLY HILLS, CAL.—The board of directors of National Theatres & Television, Inc., has voted approval in principle a plan whereby NT&T will join four other theatre circuits in providing the original financing for a new motion picture production-distribution company, it was announced here last week by B. Gerald Cantor, president of NT&T.

NT&T will deposit $400,000 in escrow with Chase National Bank, New York City, subject to deposit of like amounts by the other four circuits and approval of the NT&T directors of the specific commitments involved as soon as a definite plan has been worked out.

The other four companies are Loew's Theatres, RKO Theatres, Stanley Warner Theatres, and American Broadcasting-Paramount Theatres.

The present concept calls for initial support by the five exhibitor chains and additional support on the part of leading independent exhibitors.

"NT&T's action," Cantor said, "emphasizes the company's total faith in the future of theatrical film exhibition. This action by the directors demonstrates the belief which we share with other leading exhibitors, that the motion picture theatre will always remain a basic and integral part of the American entertainment scene."

NT&T is one of the largest theatre circuits in the world, operating theatres in 16 western and mid-western states.

Looking forward to the early formation of a production company together with the independent theatres of America, the five circuits later deposited $2,000,000 to start a fund to augment the product supply.

The initial $2,000,000 is the nucleus of a national fund which will be added to by the participation of independent exhibitors and is expected to run into many millions. Commitments of substantial additional sums already have been made by other exhibitor companies.

"Ruth" Premieres Set For Various Charities

NEW YORK—The recently-announced plan for 39 separate benefit premieres for 20th Century-Fox's "The Story of Ruth" has started with the setting of the first 17 charities in as many cities across the country.

The unprecedented series of kick-offs begin in mid-June with the Los Angeles opening for Variety Club's Blind Babies Fund.

Other charity debuts are for: Boy's Clubs in Buffalo; Opti-Mrs. Club in Charlotte; Kidney Diseases Foundation in Chicago; Judge Benjamin J. Schwartz Foundation in Cincinnati; St. Anthony's Hospital in Denver; the Lions Club for the Lighthouse for the Blind in Houston; The Sisterhood Temple Kehilath Israel in Kansas City; the Junior Chamber of Commerce in Memphis; the Variety Club's Epilepsy Clinic in Milwaukee; the Cystic Fibrosis Foundation in Philadelphia; the Junior Chamber of Commerce in Pittsburgh; the Worthy Matron Organization of Eastern Star in Portland, Ore.; the Masonic Temple Organization in St. Louis; the City of Hope in San Francisco; the Women's International Press Club in Washington, D.C.; and the New York dual engagement at the Paramount and an east side theatre still to be announced.

Pepsi-Cola Awards $2,600 In Prizes To Winners In Oscar Promotion Test

NEW YORK—Winners of $2,600 in prizes, awarded in the Pepsi-Cola Academy Awards Exhibitor Promotion Contest, were announced last week by the judging committee of the MPAA Advertising and Publicity Directors' Committee and Norman Wasser, national manager of theatre sales, Pepsi Cola.

This year for the first time there were three separate contests—the $2,000 prize contest with 10 prizes; the special $500 U. S. Savings Bond award for the best Academy Award promotion campaign in conjunction with the local Pepsi-Cola bottler; and an additional $100 Canadian Savings Bond award for the outstanding campaign awarded by the Pepsi-Cola Company of Canada.

The judging committee felt that the quality of the entries this year even surpassed last year's contest.

Entries were received from circuits representing as many as 168 theatres and from individual exhibitors in small situations. Many of the entries exemplified the finest in theatre promotion, wherein every type of contact with the public—by press, radio, and television; complete theatre promotions and many imaginative away-from-the-theatre activities—were utilized. One of the most ingenious stunts was a printed sticker used on one side of pennies calling attention to the Academy Awards telecast and the NBC local station. These were used as change at the theatre box-office and soon were in circulation all over town.

The list of prize winners follows: Michael Dorso, Community, Kingston, N. Y. (a one week Hollywood vacation for two, or $1,000 in cash); Thomas J. Mitchell, Paramount, Baton Rouge, La. ($500 U. S. Savings Bond); John G. Corbett, Strand, Scranton, Pa. ($100 U. S. Savings Bond); and Ivan Ackery, Orpheum, Vancouver, B. C., Canada ($100 U. S. Savings Bond and Canadian $10 Savings Bond for the outstanding Canadian entry).

The following six entries will each receive a $50 U. S. Savings Bond:

Jerry Baker, RKO Keith, Washington, D. C.; A. DeRagon, Walter Reade Theatres, Plainfield, N. J.; J. G. Fustey, Gaiety, Winipeg, Canada; Karl F. Hemleben, Capitol, Aberdeen, S. D.; Carl Rogers, Loew's, Dayton, O.; and Bill Sorenson, Fox West Coast, Long Beach, Cal.

The winner of the $500 U. S. Savings Bond prize for the best Academy Awards campaign tied in with a local Pepsi-Cola bottler was also won by Ivan Ackery, Orpheum, Vancouver, B. C., Canada.

Those receiving Certificates of Merit are Chris Gorder, Fort Theatre, Poplar, Mont.; Robert L. Howell, Palace Norwich, Con.; E. E. Haines, Fox, Sidney, Neb.; Dwight F. Perrey, Crest, Superior, Neb.; Fred McBee, Star, Upper Sandusky, O.; Mrs. Helen Steinline, Maumee, Maumee, O.; Merle J. Burns, Roxy, Menno S. D.; Rose Marie Bell, Taylorville, Theates, Taylorville, Ill.; C. H. Stewart, Waco, Waco, Tex.; W. J. Towey, Fort, Rock Island, Ill.; Fred Souttar, N. T. & T. Amusement Corporation, Kansas City; Joe Ruddick, Fox Joplin Theatres, Joplin, Mo.; Bob Boucher, Gulf, Robstown, Tex.; John di Benedetto, Loew's Poli, Worcester, Mass.; Kurt R. Wilske, State Theatre Company, Redfield, S. D.; Curtis Mees, Skouras Theatres, Nyack, N. Y.; and Robert Kessler, Benn, Philadelphia.

Some of the winning entries in the Pepsi-Cola Academy Awards exhibitor promotion contest are examined by, left to right, Norman Wasser, manager of theatre sales, Pepsi-Cola Company; Si Seadler, eastern advertising manager for MGM; and Taylor Mills, MPAA public relations director. The top prize was awarded to Michael Dorso, Community, Kingston, N. Y.

38 Rank Features Purchased For TV

NEW YORK—Three producers of television programming have announced a million-dollar cash down payment on the purchase of U.S. distribution rights for 38 relatively new J. Arthur Rank features in the biggest television deal made by this motion picture production company.

The move was described as the first action of Programs for Television, Inc. Principals and partners are Leonard Loewinthan, president; Everett Rosenthal, executive vice-president in charge of programs and production; and Michael M. Sillerman, executive vice-president in charge of sales.

Among the Rank pictures are "Doctor in the House," with Kay Kendall and Dirk Bogarde; "To Paris with Love," Alec Guinness; "Doctor at Sea," Brigitte Bardot, Dirk Bogarde; "The Lady Killers," Alec Guinness, Peter Sellers; "The Wicked Lady," James Mason, Margaret Lockwood, Patricia Roc; "Simba," Dirk Bogarde; "The Love Lottery," David Niven; "The Seekers," Jack Hawkins, Glynis Johns; "The Night My Number Came Up," Michael Redgrave; "The Maggie," Paul Douglas; and "Above Us the Waves," John Mills.

Soviet "Idiot" Premieres Set

NEW YORK—"The Idiot," 20th-Fox's Russian film to be distributed in the U.S. under the cultural exchange agreement with the USSR, will have its initial west coast opening on July 28 at the El Rey, Los Angeles.

The event will be a gala affair closely following the State Department bow in New York set for July 20 at the Normandie. The New York premiere will be attended by high-ranking members of both nation's diplomatic corps and delegates from the United Nations.

The 20th-Fox agreement with the cultural exchange was brought to national note with the communication to 20th-Fox president Spyros P. Skouras by Russian Deputy Minister of Culture Danilov that the prize-winning "All About Eve" would open in Moscow approximately the same time that "The Idiot" bowed in N.Y.

No First-Run For TV, Fox's Skouras Urges

DETROIT — 20th Century-Fox president Spyros P. Skouras addressed a conclave of exhibitors here recently and his upbeat industry statements made front page banner headlines and pictures in the Detroit Free Press.

Speaking to the showmen's group at the Standard Club, Skouras said, "Although the movies have been faced with an 'unnatural' competitor, they are surviving, and getting stronger, and are now over the hump."

The upbeat story went on to say that Skouras thinks there are few businesses or arts that could compete against a competitor who gives his product away free. But the movies have made it. The 20th-Fox head was also noted as declaring that there ought to be a law against first-run movies on TV, and that TV would regret it if they did show first-run movies, even on pay-TV.

His reasoning is that the industry cannot exist without theatres, and that with first-run pictures being shown on TV, the theatres would cease to exist.

"Then where would TV get the pictures?" he asks.

Skouras regretfully acknowledges that the neighborhood theatres closed during the post-TV years probably never will be re-opened, but he believes the big movie houses will grow and that eventually most road-show attractions will play engagements of a year and longer in the same theatre.

NT & T Shifts Personnel

BEVERLY HILLS, CAL. — Emmett Shane, former NT&T theatre manager and until recently a home office booker, has been named special assistant to Roy Evans, Los Angeles first-run district manager for NT&T, it was announced by William H. Thedford, Pacific Coast division manager.

Charles Doty, booker for the past 12 years in San Francisco, is being transferred to the Beverly Hills home office to handle bookings for the Long Beach-Orange Belt district.

In a realignment of the booking department headed by Everett Sharp, Frank Ramsey will now book the San Diego-Arizona district; Jimmy Jannopoulos will book the Los Angeles city and Bakersfield districts; Bob Simonton will continue as booker for the suburban Los Angeles and beach area theatres; and Fred Friedman is assistant head film booker.

Exhib Wins Trust Suit

KNOXVILLE, TENN.—Eleven film distributing firms and the Tennessee, Riviera, and Bijou must pay Walter Morris, owner, Pike and Tower, $75,000 damages, a Federal Court has ruled.

The jury found that the distributors and the local theatre operators conspired to keep the two suburban theatres owned by Morris' New Amusement Corporation from obtaining first run product. The jury also ruled that the defendants must pay the fees of Morris' attorneys, estimated at $63,000, but this amount was disputed by the defendants as too high.

Knox-Tenn Theatres operates the Tennessee and Bijou.

Wash. House To TOA

WASHINGTON, D.C.—J. Edgar Lillard has enrolled his Stanton, an art house, in the Theatre Owners of America, it was announced last fortnight by Albert M. Pickus, TOA president.

THIS IS IT!

THE SCREAMLINED RIOT YOU ASKED FOR!!

More howls . . . more hysteria . . . more hilarity than 'HAVE ROCKET, WILL TRAVEL'. The funniest of the funnymen are on the loose again!

THE ORIGINAL THREE STOOGES

MOE, LARRY and CURLY

STOP!
LOOK!
AND LAUGH!

co-starring

PAUL WINCHELL

with JERRY MAHONEY and KNUCKLEHEAD SMIFF

and featuring **THE MARQUIS CHIMPS**

OFFICER JOE BOLTON · CINDERELLA SEQUENCE Directed by LOU BRANDT
Produced and Written by SID KULLER · PAUL WINCHELL SEQUENCES Directed by DON APPELL
Associate Producer, MARTHA VERA ROMM · Produced by HARRY ROMM · Directed by JULES WHITE
A HARRY ROMM PRODUCTION

Mr. Stubbs of Toby Tyler fame!

Get this summer's ~~merry~~ money maker . . . from Columbia!

BOOK IT IN . . . WHILE SCHOOL IS OUT!

The NEW YORK Scene

By Mel Konecoff

THE PRODUCTION TEAM of actor Don Murray and producer Walter Wood has joined the United Artists stable of film makers and hope to turn out three pictures a year. The first, "The Hoodlum Priest," is definitely committed to UA while the others, "Jean Christophe," based on the life of the Haitian hero; "A Most Civil War," about the advertising business; and "A Very Big Star," a show business story, are still in the talking stage.

"Priest" concerns itself with the true-life experiences of Father Dismas Clark, who has made the underworld of St. Louis his parish, with murderers, arsonists, burglars, forgers, etc., making up his flock. He finds it easier living with hoods than with "squares" or law abiding citizens.

Wood and Murray (the latter will play Clark) plan on shooting the entire film in St. Louis starting July 15 after two weeks of cast rehearsal. Actual shooting time will be 18 days, it was hoped. It won't be a documentary but rather a fast-paced action drama. When all is said and done, the priest and the actual criminal lawyer, who has aided him, will tour on behalf of the film, and a part of the proceeds will go to "Dismas House," the home for criminals.

PRODUCER SPEAKS: Hall Bartlett, who produced, directed, and wrote "All The Young Men," a controversial drama of the Korean War starring a "different" Alan Ladd and Sidney Poitier, was in town with a print of the film and for conferences with home office executives at Columbia regarding the picture's promotion.

He thinks, as does advertising and publicity executive Jonas Rosenfield, Jr., that the pictures that make it big today are the ones that are talked about, and this, he thought, was one of these.

He has attempted to depart from the cliche war film characterizations and situations as well. Bartlett has also used heavyweight champion Ingemar Johansson and comedian Mort Sahl in substantial parts, as well as James Darren and Glenn Corbett for the teen-set.

The September release will get special handling by Columbia. The film ended his commitment with the company. The producer, who made such films as "Navajo," "Crazylegs," "Unchained," etc., will shoot a French novel, "Chantal," in color in Paris and Africa. This will be followed by "Captain of the Sands," to be filmed in Brazil and Hollywood. Two more are in the future, one with Johansson and one with John Wayne.

INVITATION: We received the following invite the other day: "Baron and Baroness Wilhelm Schreck von Transylvania; Herr und Frau Heinrich Mueller; Monsieur and Madame Andre de Plume request the honour of your presence at the marriage of their daughters, Maria Louise, Greta, and Yvette, to Count Karl Gustavus Amadeus Meinster von Dracula on Friday, the third of June at one hour past sunset on the stage of the Malco Theatre, Memphis, Tenn. Immediately following the wedding there will be presented upon the screen the world premiere showing of a most frightening new colour cinema, 'Brides of Dracula'."

Y'know we tried RSVPing to the Transylvania Consul but he disclaimed any knowledge of the affair.

Incidentally, we hear from our Memphis spies that Malco's premiere on the picture was a real blockbuster. Richard Lightman, circuit executive vice-president, and Watson Davis, director of advertising, had a campaign that drew capacity crowds throughout the engagement.

Gaylard Heads Ala. Exhibitor Association

ATLANTA, GA.—James W. Gaylard, Jr., Troy, Ala., was elected president, Alabama Theatres Association at the first annual joint meeting of the Alabama group, Motion Picture Theatre Owners and Operators of Georgia, and the Tennessee Theatre Owners Association.

Other Alabama officers elected were Dan Davis, J. A. Jackson, W. W. Hammond and Rufus Davis, vice-presidents; Tom Coleman, Jr., secretary-treasurer; and Harry Curl, who replaces Davis on the board of directors.

All officers of the Tennessee and Georgia groups were reelected.

About 400 attended a cocktail party in honor of Lt. Gov. Garland Byrd of Georgia.

The convention heard the Hon. William D. Byrd of Tennessee speak on the good will that theatres in the state provide.

J. H. Thompson, president of the Georgia exhibitor group, spoke on the improving business outlook.

J. Robert Hoff, MPI, and TOA president Albert M. Pickus, also addressed the meeting.

Ga. Circuit Names Hotard

ATLANTA—John H. Stembler, president, Georgia Theatre Company, has announced the employment of Foster Hotard, formerly branch manager for Paramount, Atlanta, as head of the buying and booking department for the circuit. Roy M. Avey, who formerly headed that department, has been promoted to assume other duties as vice-president of the company.

"POLLYANNA"

Here is a Walt Disney presentation that will be long remembered, and should do a top business for Buena Vista.

It is one of the most enjoyable pictures this reviewer has ever seen. It is a live action story with Hayley Mills as a delightful "Pollyanna," and with Jane Wyman, Richard Egan, Kevin Corcoran, and others contributing sparkling performances.

For your own benefit and to further bring credit to our industry, play this high rating family entry. Your playing time will certainly be extended.

JAY EMANUEL.

Industry Toppers Set Annual Hospital Visit

NEW YORK—The annual trip to Saranac Lake for the board of directors meeting and inspection tour of the entertainment industry's Will Rogers Memorial Hospital and Research Laboratories is scheduled for the weekend of June 23-25.

As is customary on this yearly occasion, some one hundred leaders in the amusement and allied industries have been invited for an on-the-spot inspection of the progress made at the hospital, and to sit in on the directors meeting.

According to A. Montague, president of Will Rogers, "It has proven to be good industry relations, and good for the hospital's over all position, that our executives see for themselves how we do things for our industry's own at Will Rogers. This year's meeting should be of particular interest for we outline and launch the new O'Donnell Memorial Research Laboratories program."

The party will go by deluxe chartered busses, leaving from Hotel Astor on Thursday morning, June 23, and will return Saturday night, June 25. The three days program includes an open luncheon meeting with doctors, patients and Saranac civic leaders as well as private visitation, and the board meeting at Herman Robbins' Edgewater Motel on Schroon Lake.

Keeter Named Hospital Man-of-Year For '59-'60

First national award to be presented to the one man in the industry responsible for the most noteworthy results and original campaign contribution to the Will Rogers Hospital's Fund drive goes to Harold Keeter, United Artists Charlotte branch. Keeter was distributor chairman in Charlotte area for the Will Rogers Audience Collection and Christmas Salute for 1959-60.

Presentation will be made by A. Montague, hospital president, at the board meeting on June 24.

The Will Rogers Man-of-the Year award is in the form of a golden statue of Will Rogers, and is a miniature reproduction of the Jo Davison original work which stands in the rotunda at the hospital at Saranac Lake.

Keeter's contribution to the campaign of 1959-60, which won him the award, was the development of campaign tactics which produced a spectacular rise in returns from the Charlotte area. In dollars it was more than four times greater than the preceding year. An original feature in the Charlotte program was the development of 221 special benefit shows in adition to the normal national campaign plan of taking up audience collections and gathering employees' Christmas salutes.

Maco Sells Last Nabe

MINNEAPOLIS—Charles Winchell, president, Minnesota Amusement Company, announced that the company has sold its neighborhood Rialto to the Rialto Theatre Corporation, headed by George Carisch, Jr., Hudson, Wis., and his brother, Gerald Carisch, of Wayzata, who have already taken over operation of the house and will continue to run it on a subsequent run policy.

This is the last of many neighborhood theatres in the Twin Cities once operated by Maco, and the circuit will now limit its operations in Minneapolis and St. Paul to downtown houses.

#33 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

BELLS ARE RINGING

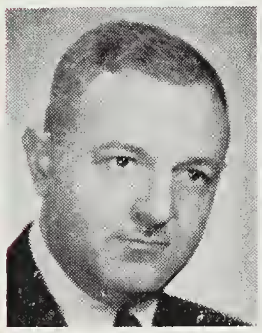
MGM's Musical Comedy From B'way's Big, Joyous Stage Hit

"BELLS ARE RINGING," aside from being a smash Broadway play, and certainly now a thoroughly charming and delightful motion picture, presents a new Judy Holliday to film audiences. In her first musical and color film, Judy is absolutely captivating as Susanswerphone operator Ella Peterson. This should be stressed in selling this film—audiences know Judy is a fine actress and an excellent comedienne; but when she does all the delightful Jule Styne song hits from the Betty Comden-Adolph Green play, she is indeed a show-stopper. The audience reaction to her "I'm Goin' Back" number is like something you witness on the Broadway stage, but rarely in a motion picture!

The ads are all excellent with the delightful dancing figures of both Judy and Dean Martin featured as the main art element. My own personal preferences lean toward the telephone type as illustrated in ads 423, 321, and 320; also ad 421 with the two heads of Judy and Dean, and the illustration of several scenes from the film. I would add the line somewhere in the ad, *"Judy's first musical and color film!"* I would feature very prominently the many song hits in the ads.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

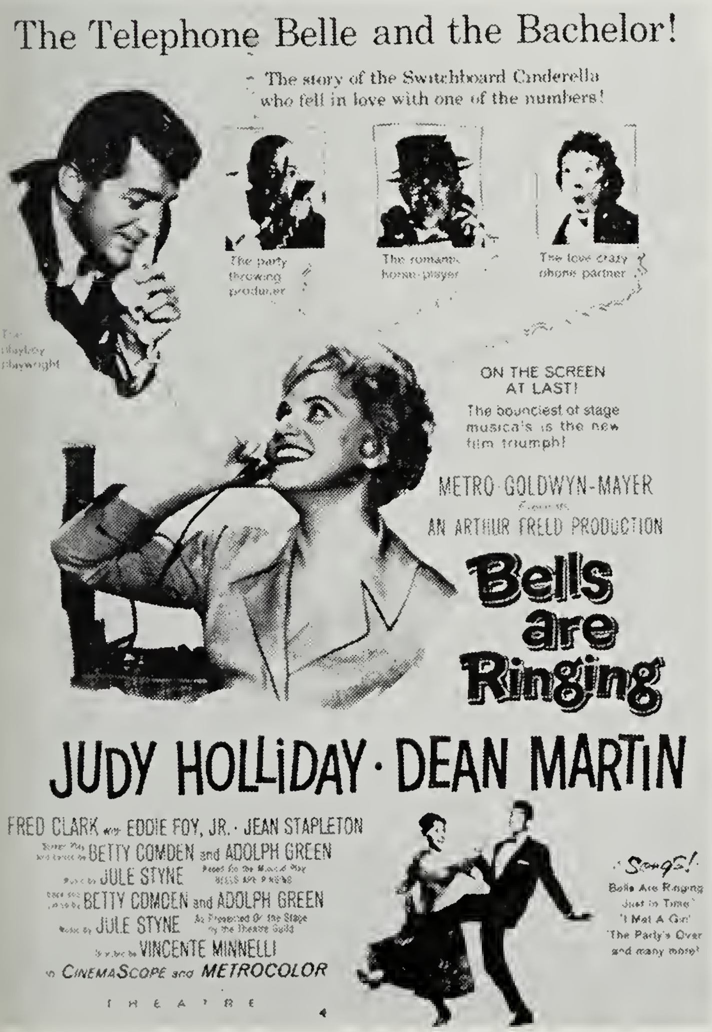
PAUL BAISE, Director of Advertising and Publicity, Walter Reade Theatres, Oakhurst, N. J.



BAISE

ABOUT THE AUTHOR • Paul Baise, a native of Long Island and a graduate of Pratt Institute, studied at the Art Students League of New York for several years. He joined the Reade organization in 1948 in their New York Home Offices and served as assistant to the advertising and publicity director for nine years. In 1954, when the Reade offices shifted to the Jersey Shore, he moved his family from Hicksville, L. I., to Asbury Park. He became advertising and publicity director in 1958 and represents his company in that capacity with all the film company ad/publicity departments. Baise was a sergeant during World War II and served with the United States Third Army in Europe. He is 37 years of age, married, and the father of a three year old son. He now resides in Middletown, N. J.

BELOW, three ads which Mr. Baise feels sell best the colorful attractions of the musical hit. Note the emphasis on the telephone and the two stars, a natural for tieups and other publicity.

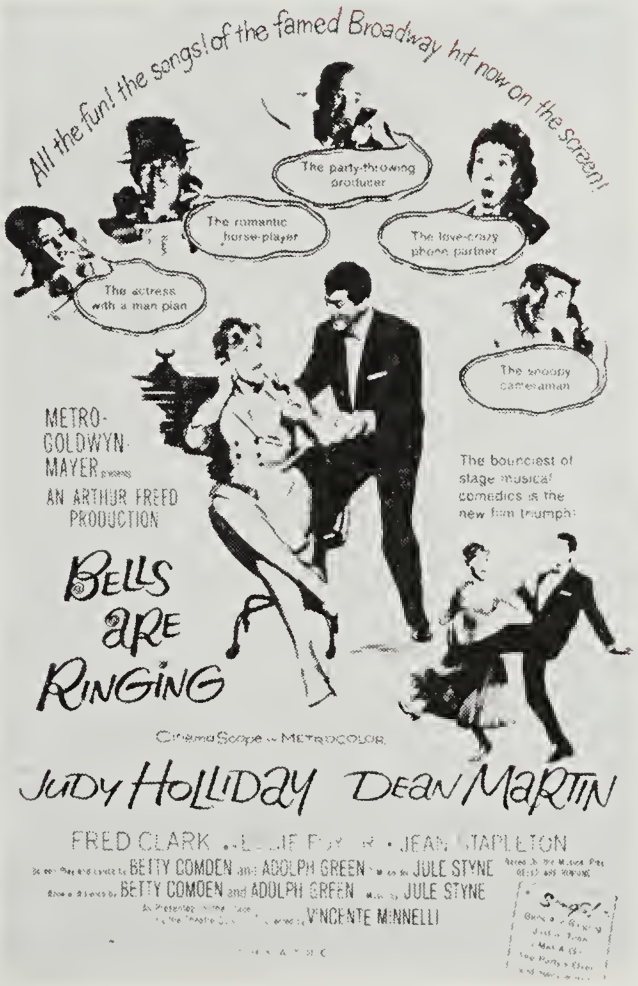

The party throwing producer
The romantic horse-player
The love-crazy phone partner
The playboy playwright
Songs!
Bells Are Ringing
Just in Time
I Met A Girl
The Party's Over
and many more!

The Telephone Belle and the Bachelor!

The story of the Switchboard Cinderella who fell in love with one of the numbers!

ON THE SCREEN AT LAST!
The bounciest of stage musicals is the new film triumph!

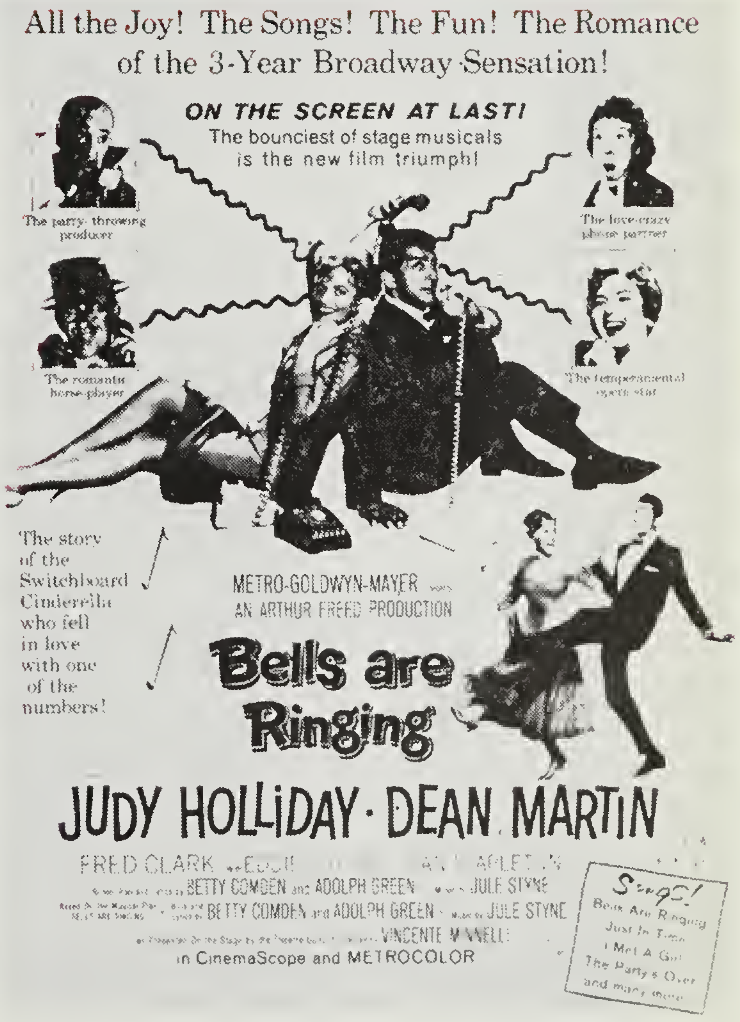
METRO-GOLDWYN-MAYER presents
AN ARTHUR FREED PRODUCTION
Bells are Ringing
JUDY HOLLIDAY · DEAN MARTIN
FRED CLARK with EDDIE FOY, JR. · JEAN STAPLETON
BETTY COMDEN and ADOLPH GREEN
JULE STYNE
BETTY COMDEN and ADOLPH GREEN
JULE STYNE
VINCENTE MINNELLI
in CINEMASCOPE and METROCOLOR
THEATRE


All the fun! the songs! of the famed Broadway hit now on the screen!
The party-throwing producer
The romantic horse-player
The love-crazy phone partner
The actress with a man plan
The snoopy cameraman
Songs!

METRO-GOLDWYN-MAYER presents
AN ARTHUR FREED PRODUCTION
BELLS ARE RINGING

The bounciest of stage musical comedies is the new film triumph!

CinemaScope and METROCOLOR
JUDY HOLLIDAY DEAN MARTIN
FRED CLARK · JEAN STAPLETON
BETTY COMDEN and ADOLPH GREEN · JULE STYNE
BETTY COMDEN and ADOLPH GREEN · JULE STYNE
VINCENTE MINNELLI


The party throwing producer
The romantic horse-player
The love-crazy phone partner
The temperamental opera star
Songs!
Bells Are Ringing
Just In Time
I Met A Girl
The Party's Over
and many more

All the Joy! The Songs! The Fun! The Romance of the 3-Year Broadway Sensation!

ON THE SCREEN AT LAST!
The bounciest of stage musicals is the new film triumph!

The story of the Switchboard Cinderella who fell in love with one of the numbers!

METRO-GOLDWYN-MAYER presents
AN ARTHUR FREED PRODUCTION
Bells are Ringing
JUDY HOLLIDAY · DEAN MARTIN
FRED CLARK
BETTY COMDEN and ADOLPH GREEN · JULE STYNE
BETTY COMDEN and ADOLPH GREEN · JULE STYNE
VINCENTE MINNELLI
in CinemaScope and METROCOLOR

STEREO
COLUMBIA
SAMMY KAYE
Swings and Sways
"BELLS ARE RINGING"
For Dancing
JUST IN TIME
SALZBURG
TUNES YOU'LL HEAR IN THE BIG NEW HOLLYWOOD MUSICAL

SHELLY MANNE & HIS FRIENDS
ANDRÉ PREVIN & RED MITCHELL
modern jazz performances of songs from
BELLS ARE RINGING

ABOVE, one of the more valuable selling aids to attract public attention to "BELLS ARE RINGING" are the record albums out on the music from the stage hit and the film. They make a natural tiein for radio and TV promotion via the opinion-making disc jockeys who can do so much to stir up the small fry. BELOW, a special header for newspaper advertising or heralds calling attention to merchant co-ops.

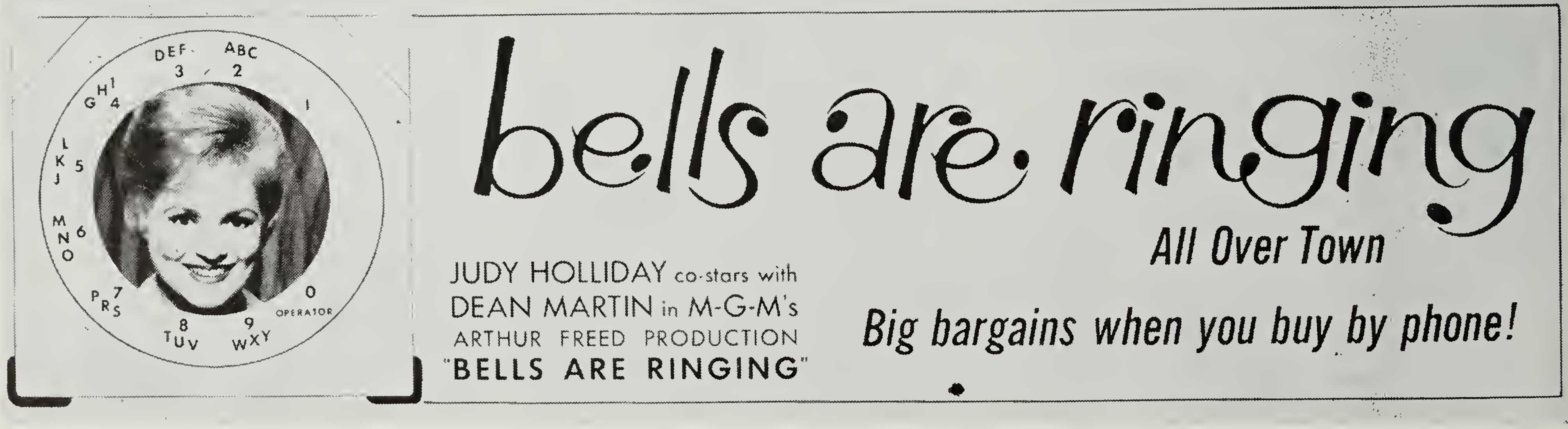
The combination of Judy and Dean provides loads of exploitation and promotion possibilities with a major stress on the music—"Bells Are Ringing," "Just In Time," "The Party's Over," etc. Armed with these, and a host of different "Bells Are Ringing" albums including an original sound track album, the disc jockeys will be eagerly looking forward to your visit. We have found that the local DJ's welcome a handle to which they can build a program, and this one is indeed a natural for them. In Jule Styne, who wrote the music, and Arthur Freed, who produced, we have two men who have been high on the lists of hit song writers for many years. A program can very easily be built around these two men covering some of the top Broadway musicals of our time, as well as motion pictures. Styne, 25 years in show business, has written the musical scores of such shows as "Gypsy," "'Say Darling," "Gentlemen Prefer Blondes," "Two On The Aisle," "Hazel Flagg," "Peter Pan," and others. Freed has written such songs as "I Cried For You," "Pagan Love Song," "Singing In The Rain," and others. He has produced musical films such as "An American In Paris," "Gigi," "On The Town," "Singing In The Rain," "Kismet," "Silk Stockings," "Brigadoon," and others.

With all this background of music in "BELLS ARE RINGING," every avenue of musical tie-ins should be covered, including use of the streamers and song sheet covers for store tie-ins. We always play the music weeks ahead in our theatres. A cutout standee of both the Holliday and Martin dancing figures in the lobby with the sound track music coming from behind the display is most effective.

A good local bet is to take advantage of the nationwide telephone answering service tie-in. The five thousand members of Telephone Answering Services of America (TASA) will be answering their trunk calls with *"See 'Bell Are Ringing.'"* Wherever we have TASA members, as well as other answering services, we will go after the co-op ads, contests, displays, and of course have them plug our "Bells Are Ringing" playdates. They are featured so prominently in this film that a very active promotion should be quite simple.

Another very easy but effective promotion can be accomplished with the local Telephone Company. Set up a display of the new Princess telephones in your lobby (these phones are in the film). Use blowups of the stills of Judy and Dean using these phones. Have a sign reading, *"Pick up this phone for a message from Judy Holliday—or Dean Martin."* When the receiver is lifted the sound track music is heard with Judy and Dean vocalizing followed by a girl's voice announcing the playdate. These telephone displays should also be set up in other locations as well, such as banks, train or bus depots, etc.

The "Win a Telephone of Your Own" contest, which does not take a great deal of effort, can capture big space by tieing in with the local newspaper, radio station, department store, etc. It is aimed directly at the teen agers. The teenager writes an essay on "Why I Like 'Bells Are Ringing.'" Judges for the contest should be the newspaper or radio people. The writer of the best essay will be presented with a private telephone


bells are ringing
All Over Town
JUDY HOLLIDAY co-stars with
DEAN MARTIN in M-G-M's
ARTHUR FREED PRODUCTION
"BELLS ARE RINGING"
Big bargains when you buy by phone!

for one year, at the prevailing minimum rate. Runners-up get guest tickets to see "BELLS ARE RINGING," record albums of the "Bells" music, etc. Entry blanks should be distributed in stores, radio stations, banks, etc., as well as from the theatre.

We have always had good luck in promoting a co-op full page with our merchants, and "BELLS ARE RINGING" provides another means of getting merchants to participate. The title "Bells Are Ringing" will permit local stores to set up their ads to tie-in with the special header. Individual merchant telephone numbers should be featured prominently in each ad.

This is a perfect motion picture to sneak preview. The excellent word of mouth generated by this film will carry over through the engagement. We expect to preview it wherever possible. Screenings should also be set up for Answering Service personnel; telephone company officials; the special music promotion groups—disc jockeys, radio station people, music store owners, record company officials, etc.

The special telephone dialers inscribed "*BELLS ARE RINGING*" are excellent to distribute to local newspaper people, disc jockeys, as well as to all the offices and switchboards in town. Sending them on to business firms and secretaries will help pass the word on "Bells" with our local theatre playdate. Extensive use should also be made of the "Bells Are Ringing" stickers with the playdate imprinted on the face.

Good use can be made also of the Judy Holliday—Dean Martin dance figures up on the marquee. This will bring life to the conventional marquee and theatre front as well.

"BELLS ARE RINGING" will delight and thoroughly entertain your patrons. We are looking forward to this one—it is a film that is fun to see and fun to promote.

COMING . . . in the issue of June 15
R. L. LIGHTMAN, Executive Vice-President,
and W. WATSON DAVIS, Director of Advertising,
Malco Theatres, Memphis, Tenn
tell how they would sell . . .
Universal's "BRIDES OF DRACULA"

ABOVE, a colorful and action packed illustration of the two stars which would serve excellently as a lobby cutout in front of a sound system from which the music from the film was played prior to and during playdate. BELOW, an illustration that can be used in tieups with the Bell Telephone Company and phone answering services, which play an important part in the hit musical comedy.

LONDON Observations

by Jock MacGregor

FILM ROW moved to Folkestone within sight of the white cliffs of Dover for the quietest though probably most business like Cinema Exhibitors Association convention since the war. There was a goodly attendance of theatremen, circuit and independent alike, but the distributors did not seem to be wooing them as in the past.

Ken Hargreaves did stage the world premiere of Columbia's delightful "Strangers When We Meet" at the local Odeon and entertained delegates to a lavish party afterwards. Warner Pathe's Percy Livingstone hosted a supper dance for Joe Levine, supported by George Jessel as master of ceremonies, to reveal his plans for "Hercules Unchained." British Lion produced an impressive brochure. Rank's Fred Thomas was always in evidence with Harold Bootson. Jimmy Pattinson and his wife kept the 20th-Fox flag flying. Paramount's Fred Hutchinson came down for the day with Russell Hadley, but there were some notable absentees.

We missed Jim Carreras and Nat Cohen, who were at the Variety Clubs Toronto convention, but they sent personal letters to all exhibitors. And Jim, in ending his with a plug for a current release, unconsciously or not pretty well summed up the situation: "Hope you have a most enjoyable conference and don't forget. . . . 'Never Take Candy From A Stranger'." Even if distributors, due to product shortage and rationalization, were not chasing exhibitors, the ancillary salesmen were hard at it and many a tasty sample of candy and nuts found their way to my room.

Once again, Lyons Maid, the ice manufacturers who staged the never to be forgotten Guild Hall Banquet during the VCI London convention, had "La Gala," the convention's social centre. Here, under the supervision of Stanley Van Gelderen and George Arnold, we sampled the ranges for theatre sales, drank coffee, and generally talked shop.

When this closed, we moved over for something stronger to "Harry's Bar," which has been run by Harry Adley of Pearl, Dean, and Younger for more conventions than I suspect even he remembers. Walls Ice Cream hosted a supper dance on the Sunday night.

Quite the pleasantest interlude was on the Sunday evening when Mrs. John Davis invited the leading delegates to Monks Horton Manor, a magnificent country estate on the Downs some 10 miles from Folkestone. Here the Rank Organization managing director gets away for weekends and relaxes with his farming interests, which include prize herds of cattle.

There was much enthusiasm among delegates over the Pathe News decision to follow up the phenomenal success of the color films of Princess Margaret's wedding — some theatres retained them for four weeks—by shooting the Derby in Technicolor and releasing it the next day in the regular newsreel to all first-run subscribers at no extra cost. It is believed that TV boosting and coverages of big events can act as trailers for such color newsreels if delivered fast enough. British Movietone News later also announced a color reel.

Another talking point was the presentation of the two Oscar Wilde films within eight weeks of the start of production. Many, overlooking the added cost of overtime and week-end work, thought this suggested a big saving. Arthur Watkins of the BFPA, Andrew Filston of the FBFM, and other producers were on hand to correct such thoughts. Jack Goodlatte, who never misses a showmanship trick, pulled out the booked ABC release picture and put in Warwick's "The Trials of Oscar Wilde" to cash in on the phenomenal publicity while still hot, thereby revealing a flexibility in the release pattern which many find most refreshing.

With delegates tiring of British convention centres and hotels and looking across the channel to France, it is hoped that next year's venue will be Le Touquet. Lyons will then have to call their rendezvous "The Gala."

CANADIAN Highlights

By Harry Allen, Jr.

TORONTO as a film production centre second to none is the aim of a plan by two Canadian film companies. Toronto International Film Studios, Ltd., has purchased a share of Meridian Films, Ltd. Ralph Foster, president of Meridian, whose company is Canada's only independent videotape studio and co-producers of Canada's first successful feature film, has joined forces with N. A. Taylor, president, Toronto International. The latter acquired a substantial interest in Meridian. They plan a $2,000,000 videotape centre for production of TV shows and commercials; expansion of Studio City's present two sound stages to an ultimate six stages; an intensive campaign to promote Canada in the U.S. and Britain as an ideal centre for movie and TV production because of British Commonwealth quota advantages. Studio City is owned by Toronto International. Meridian's studio houses a fully-equipped sound stage, which will be duplicated at the Toronto International lot, and a mobile videotape unit added.

Other production activity in Canada includes the formation of Taylor-Roffman, Ltd. This company has two properties in work, with a third in negotiation. Another company into the production picture is Caravan Television Productions, Ltd., headed by Rick Campbell. Heading another company is George Richfield of New York, with Affiliated Television Productions. An old name in the production field, Dominion Motion Pictures, Ltd., is a name not unfamiliar to industry ears, for it made several features in the 30's. It is now the name of Joe Dunkelman's new company.

$1,000,000 Push For Kramer's "Wind"

HOLLYWOOD—Stanley Kramer's "Inherit the Wind" will be launched with a six-month global promotion campaign costing more than one million dollars and including an invitational world premiere in London, the producer-director announced at a press conference.

Kramer disclosed that the United Artists release will open July 7 at the Astoria, London. This will be followed by an exclusive, two-a-day, long-run engagement.

The British opening will take place two days after conclusion of the 10th annual international Berlin Film Festival, where Kramer's production of the Broadway hit will be a competitor.

This is the first of 22 Kramer productions to have its world premiere outside the United States where earliest play-dates for the film will take place in eight cities of the U.S. and Canada in November, Kramer announced. Emphasizing once again the increasing importance of the foreign market, he said that UA sales officials may set other European bookings to follow the London premiere, prior to American openings.

Kramer said that the film will open in November in New York, Chicago, Los Angeles, San Francisco, Washington, Atlanta, Dallas, and Toronto, and that these dates will be followed by multiple key city bookings for the Christmas and New Year's holiday period.

The American playdates will be straight-run policy and only in London, under present planning, will the film be on a road-show basis.

Spencer Tracy, for the first time in his 30-year screen career, will tour on behalf of a motion picture. He will attend the Berlin Festival and the London world premiere with Kramer, and will make a fall tour of the eight North American cities where "Inherit the Wind" will open. Gene Kelly, now staging a ballet in Paris, will arrange his schedule to attend the Berlin Festival and the London opening. Both Kelly and Fredric March will participate in United States exploitation activity, as will the playwrights Jerome Lawrence and Robert E. Lee, who will help promote the film both in Europe and the U.S.

In all advertising and merchandising material for his latest film, new off-beat approaches will be sought, Kramer stated. This will include specially-filmed trailers, radio and TV material which he will personally produce, and weekly news bulletins to keep press and exhibitors abreast of campaign developments. Concentration will be on newspaper and trade press advertising, Kramer said, but will also include extensive radio and television penetration.

Decca Ups Dividend

NEW YORK—Directors of Decca Records, Inc., increased the regular quarterly dividend to 30 cents per share on the company capital stock payable June 29 to stockholders of record at the close of business June 15. Previously, the regular quarterly dividend was 25 cents per share.

Fla. Conventionette Set

ORLANDO, FLA.—The Motion Picture Exhibitors of Florida, an affiliate of the Theatre Owners of America, will hold a conventionette at the Cherry Plaza Hotel here on Sunday and Monday, June 19 and 20, Joseph Lipson, MPEOF president, announced.

ALBANY

The assignment of Charles A. Smakwitz to the Albany, Troy, Utica area, in addition to his Stanley Warner zone managership in Newark, N.J., was welcomed . . . The new Hellman has arranged several auspices shows and tie-ups for the CineMiracle production. Al Stern, western publicity director, National Theatres-NTA, is here handling the film; and Michael Lunt, NT-NTA engineer, was in to get the installation of CineMiracle projection set and to instruct local projectionists in its use . . . Irwin Ullman, general manager, Hellman Enterprises in Philadelphia, was temporarily in charge of the Albany "suburban" until David Weinstein took over as permanent manager . . . The Northway Drive-In, planned by Bill Kennedy, of the Lyric, Rouses Point, and merchant Jim Morgan, will accommodate 750 cars . . . Edward L. Fabian, active head, Fabian Theatres, and Fred Haas, construction engineer, were recent visitors.

ATLANTA

Bob Dieselberg resigned as head booker at Capital Releasing Corporation . . . Stella DeFoor is secretary to James V. Frew, southern district manager, Continental Films . . . Mrs. Charlene Jones, MGM, became a grandmother for the third time . . . Sam Rutherford has taken over the Sky-Hi Drive-In, Moulton, Ala. . . . Carol Moessner resigned as secretary to Bob Miscow, general manager, Rialto Theatre Company . . . Mildred Castleberry, Martin Theatres' booking office, was still ill at her home . . . J. H. Waters, after 25 years as manager of the Fairfield Theatre, has gone into the Waters Theatres, Birmingham, Ala., as assistant to W. D. Waters. Ted Daniels moves over from Fair Park Drive-In to the Fairfield. Moving over from Robinwood, J. W. Powell takes over the Fair Park; and Billy Paul, who was at the Skyview Drive-In is now at the Robinwood . . . George Stoves has returned to Waters Theatres after a spell of illness.

BOSTON

Columbia salesman Saul Simons became a grandfather for the fifth time when his daughter gave birth to a fourth child, Lisa Joy Phillips. . . . One of the most interested observers at the trade screening of UA's "The Apartment" was Allen Zee who does special group sales work for MGM's "Ben-Hur", because his daughter, Hope Holiday, has a featured role in the film. . . . Ernie Warren, who owns the Paramount, Needham, Mass., has reopened his Whitman, Whitman, Mass., for shows on Thursdays, Fridays, and Saturdays with a special kiddie show on Saturday afternoons. George Twomey is the manager with the expectation of taking over a lease in the fall. . . . A jet plane trip to Europe for members of the Variety Club of New England and their immediate families was the chief topic of discussion at a Round Table luncheon this past week. Mal Green, Interstate Theatres Corp., was the chairman. Plans are to fly Air France by jet to Paris and back in October. It was pointed out that with a full capacity of 122 persons aboard the ship, prices can be greatly reduced. . . . Three downtown theatres will show the closed TV circuit telecast of the Johansson-Patterson fight, but all will have slightly different policies. The Keith Memorial, with all seats reserved, will charge $5 per seat; the Pilgrim will have reserved seats on the main floor at $5 and rush seats at $4 in the balconies, while Loew's Orpheum will have all rush seats at $5 each. . . . A cartoon coloring contest for young people under the age of 17 has been arranged by George Kraska of Embassy Pictures as a tiein with Joseph E. Levine's "Hercules Unchained," a Warners release, and three Boston Hearst newspapers. . . . Henri Schwartzenberg, film buyer and booker for American Theatres Corp., was honored by the Brotherhood of Temple Sinai, Brookline, Mass., as "Man Of The Year" for his "efficient, faithful and untiring service on behalf of the Temple." . . . For her 35 years of service in the rewind room at 20th-Fox, Frances Coppola was honored at a catered dinner served in the branch office on the eve of her retirement.

BUFFALO

Gordon B. McLendon, 38-year-old president, McLendon Corporation of Dallas, was in to look over the company's newest radio station acquisition WYSL, with studios in Williamsville. McLendon recently completed production on his third Hollywood motion picture. . . . Cinemiracle's "Windjammer" will have its western New York premiere at the Granada on June 17. . . . The Dipson Circuit, with headquarters in Batavia, has closed the Bradford, Bradford, Pa., and will shift its first-run operations to the McKean, which has been operating week-ends only for several years. The Bradford, the city's largest and most modern theatre, was opened in the waning days of the depression and had been the survivor of a merger involving Dipson and Shea interests. . . . Ralph Buring, 20th-Fox field representative in the Pittsburgh and Buffalo areas, was in discussing plans for the personal appearance in this city on June 6 of Elana Eden, one of the

"THE APARTMENT"
now renting
thru UA

stars of "The Story of Ruth," which is coming to the Center. . . . Jim Lavorato is busy these days moving the National Screen Service office into the basement of the Film Building from the old and long established office on the upper floors of the same structure.

CINCINNATI

20th-Fox's "Can Can" has been booked into the Valley for a June 20 opening, and the Columbia duo, "Stranglers of Bombay" and "The Electronic Monster," go into 55 area houses and drive-ins for late May screenings. . . . Tri-State Theatre Service is now booking and buying for two Levin Brothers drive-ins, Dayton, O., and for six roofed houses and drive-ins owned by Don Keesling, Bramwell, W. Va. Philip Borack who joined his father, William, in 1955 in the Tri-State operation, headquartered here, recently was elected vice-president. . . . Because this city has become an important midwest vacation spot, local exhibitors are looking forward to excellent summer tourist business, with long runs for high-rated films. . . . Frank Schrieber, U-I branch manager, was in Holland, Mich., for the tulip festival, and Milton Gurian, Allied Artists branch manager, was in Chicago for a company meeting.

COLUMBUS, O., NEWS—Mrs. J. F. Nye has been installed as president, Columbus and Franklin County Motion Picture Council. Other new officers are Mrs. H. C. Weaver, first vice-president; Mrs. J. E. Walker, second vice-president; Anna May Randolph, recording secretary; Mrs. E. F. Fickell, corresponding secretary; Mrs. N. E. Wright, treasurer; Mrs. J. C. Camp, parliamentarian; and Mrs. W. G. Dennis, Lt. Col. Harriet McDonald, and Mrs. R. D. Hennon, members of the board. . . . Thomas F. Shutt has been named promotion and public service manager of the Columbus Dispatch. Theatre cooperation with the newspaper will be in his charge. . . . Closed circuit telecast of the Johansson-Patterson fight will be shown at RKO Palace June 20. . . . Ed McGlone, manager, RKO Palace, made a plea for support of family-type pictures in a talk to the Holy Name Society at Bishop Hartley High School.

CHICAGO

John Luebbling, popular manager of Today, died in a hospital after several months' illness . . . Joseph H. Ruby, builder of the Dalton, Dalton, Ill., died . . . The engagement of Carol Aurelio, daughter of Louis Aurelio, Lopert midwest manager, and Dr. Gerald Cara was announced . . . Henry Ehrlich has been appointed to direct Paramount publicity . . . The Garrick, a Loop landmark for 68 years, is being offered for sale by B and K . . . Morris Schwartz, 100 who was a distributor starting in 1912, died in a rest home. He was the owner of several small theatres on the south side. His sons joined him in the organization of Schwartz Films, Inc., and took over when he retired at the age of 67 . . . Variety Club accepted sponsorship here for the Miss Chicago Contest. Dan Goldberg and Julian Portman are co-chairmen for the event. Midcontinent Film Company will have a role for the winner in a film they will produce here . . . B and K will present the Johansson-Patterson heavy-weight championship bout June 20 at the State Lake, Uptown, Tivoli and Marbro. Admissions range from $5.50 to $3.60 . . . L. K. Nelson has formed the Blue-J Amusement Company at Aledo, Ill. . . . Fort Wayne Drive-In, Fort Wayne, Ind., celebrated its 13th anniversary . . . Alliance Amusement Company is celebrating its silver anniversary . . . Sol Meltzer, 61, Rockne owner, who had been in the business 35 years, died . . . Thomas Trant, 65, for 40 years manager of the Illington and Marshall Square, died.

Mervin Mirisch, vice-president, Mirisch Company; William J. Heineman, United Artists vice-president; and David E. Weshner, Mirisch Company sales representative, recently attended a preview of "The Apartment" at the Village, Westwood, Cal. The film is a UA release.

CLEVELAND

An industry "first" was launched last week when a group of exhibitors headed by Leonard Mishkind, president of General Theatres Circuit, and Blair Mooney, president of Cooperative Theatres of Ohio, started a play date drive for a distributor, Rudy Norton, manager, Imperial and American International Pictures exchange, who is convalescing from a heart attack. The exhibitor sponsored playdate drive, aimed to speed Norton's complete recovery by relieving him of business worries, is his reward for more than 25 years of friendship and service to theatre owners in this area. . . . Hearings on "The Lovers" case was scheduled to open in Common Pleas Court on May 23 before three judges. Up for trial is Nico Jacobellis, manager, Heights Art, Cleveland Heights, charged with exhibiting an "obscene" picture. . . . Ted Levy, Buena Vista district manager, states his company will take over the Allen for June 14 for an invitational screening of "Pollyanna." Guest list will include exhibitors, civic, community and industrial leaders. . . . Variety Club held a buffet supper and gin rummy tournament for Joe Weinstein, Warners booker, who after being stationed in Cleveland for 10 years, has been transferred to the Pittsburgh office. . . . Irving Reinhart, owner, Towne, Canton, O., did not go through with previously announced plans to take over the Ohio, Steubenville. . . . The Motion Picture Council of Greater Cleveland has reelected Professor Miller Jordan of Fenn College to serve a second term as president. Other officers are vice president, Mrs. James G. Prutton; recording secretary, Mrs. Bernard Delaney; corresponding secretary, Mrs. H. M. Burns; treasurer, Mrs. Arthur Gibbons.

DES MOINES

Darryl Steen has been named manager, Royal and Spirit Drive-In, Spirit Lake, Iowa, succeeding Richard Berry. Steen had been assistant manager of the threatre at LeMars, Iowa. . . . Vandals worked overtime at the Lakeland Drive-In, north of Milford, Iowa. A total of 19 concrete bases and posts for speakers were tipped or pushed over resulting in broken wires and a repair crew working overtime to fix up. . . . Workmen are remodeling the Roper, Council Bluffs, Iowa, with the building to be turned into a shopping arcade. . . . The Skylark Drive-In, near Creston, Iowa, is now operating during the week after starting out this season on weekends only. . . . A $15,000 remodeling program is underway at the Paramount, Waterloo, Iowa.

JACKSONVILLE

Local motion picture industry figures were among the more than 500 volunteer workers who staged a successful 17-hour United Cerebral Palsy telethon which was telecast by WFGA-TV from the auditorium of the George Washington Hotel on May 21-22. Participants in the show included Mayor Haydon Burns; Darren McGavin, star of the TV "Riverboat" and "Mike Hammer" shows; Peter Breck, another TVer from "Black Saddle"; Gene Fullmer, middleweight boxing champion; and 30 singing and entertainment acts. Pledges and cash donations totaled more than $100,000. . . . John N. Thomas, manager, downtown Empress, for many years, has retired after 45 years of service to the motion picture industry. He planned a lengthy visit with relatives in Chattanooga and other parts of Tennessee before returning here to live. . . . George Ludwig succeeded Jimmy Langston as relief manager, Arcade, while manager Jack Stevenson and Mrs. Stevenson were visiting in Atlanta. . . . Sherman E. Armstrong, new assistant, San Marco, and Mrs. Armstrong became the parents of Sherman E. "Shawn" Jr. . . . The Florida was the scene of one of the most successful cultural projects staged here in years. Capacity crowds packed the 2,200-seat theatre on May 18 and 19 for the stage showing of "Kismet," a musical performed by members of the local Opera and Choral Society with an assist by two Broadway stars. . . . Judge May, the Florida Times-Union's motion picture entertainment editor whose friendly advance reviews of coming attractions are highly prized by local first-run exhibitors, used a dry-point caricature for the first time May 22 to illustrate his review of "The Mountain Road," coming to Sheldon Mandell's downtown St. Johns. Heretofore, critic May has always used scene stills to herald motion pictures. His innovation added much eye appeal to the entertainment pages. . . . With the temporary closing of Fred Kent's Beach Drive-In and Cecil Cohen's Wesconnett Drive-In, the number of operating outdoorers here shrank to eight as against 15 conventional theatres. . . . Edith Wubben, formerly of Minneapolis, is a new member of the office force at Warner Bros. . . . Arvin K. Rothschild, local exhibitor, was reelected president of Continental Enterprises by the corporation's board of directors following an annual stockholders meeting in the Roosevelt Hotel. Named to CE's board were Elkin B. Gerbert, James Mullaney, D. S. Weinstein, and Rothschild by a group of nearly 100 stockholders. CE has 16 Negro-patronage theatres, of which 12 are in current operation. The firm recently produced in Hollywood a feature motion picture, "Raymie," starring David Ladd, Julie Adams, and John Agar. It was directed by A. C. Lyles, formerly of this city, and is now being distributed by Allied Artists. . . . All 32 members of the male-and-female Film Row Bowling League now attract public attention with their new sport shirts which bear the slogan: "Movies Are Your Best Entertainment." . . . Philomena "Phil" Eckert, Columbia staffer and WOMPI president, was among the trophy winners in a contest of the Ladies Forsyth Bowling League. . . .

Joseph M. Sugar of New York, vice-president and general manager of the Magna Theatre Corp., was conducted on a tour of local theatres by Thomas P. Tidwell, 20th-Fox manager here. . . . The name of the Ionia, Wewahitchka, has been changed to the Wewa by new owner Carl Peavy. . . . Harold Popel, booker for the Magnolia, Titusville, revealed that its name has been changed to the Florida. . . . The annual WOMPI installation of new officers has been scheduled for June.

MEMPHIS

Drive-in openings in the area include Mississippi—Twilight, Bruce; Iuka, Iuka; Friars Point, Friars Point; 25, Fulton; Melba, Mound Bayou; 41, Amory; West Point, West Point; 8, Houston; 78, Tupelo; Jomac, Eupora; Shelby, Shelby; Harry's, Calhoun City; and Westwood, Aberdeen. Also Mary, Cherokee, Ala., and Tommies, Kennett, Mo.

In Kentucky—Cardinal, Mayfield; Beardsley Chevrolet, Bardwell; and Hi-Y, Henderson. In the Memphis area, the Frayser, Jaxon, Summer, and Ellis Drive-Ins are open.

Tennessee—Sunset, Selmer; Skyvue, Savannah; Skyvue and Sundown, Paris; Uptown, Dresden; Midway, Camden; Bel Air, Centerville; Carroll, Huntingdon; Raco, Covington; Sunset, Martin; Laco, Lexington; and Lake County, Wynnburg.

Arkansas—Pines and Zebra, Pine Bluff; Joiner, Joiner; 65, Conway; Ark Air, Clarksville; 71, Fort Smith; Malvern, Malvern; Rocket, Magnolia; Elias, Osceola; Razorback, Little Rock; Skyvue, Jonesboro; Airvue, West Helena; Jacksonville, Jacksonville; Haven, Wynne; White River, Batesville; 67, Corning; Ozark, Harrison; Skyway, Forrest City; Poinsett, Marked Tree; Rivervue, Morrilton; Ferguson, Ferguson; Lepanto, Lepanto; Wheatley, Hot Springs; Skylark, Newport; Big Four, Benton; Paris, Paris; Starlight, Gassville; 64, Russellville; Strand, Earle; Ritz, Manila; Dixie, Searcy; Skylark, Newport; Pines, Mountain Pine; and 270, Sheridan. . . . Mrs. Jesse Howe, Sunset Drive-In, Hot Springs, Ark., advises the screen tower of the drive-in was destroyed. . . . Skylark Drive-In, Corinth, Miss., lost its screen by fire, and has been using the Coliseum. . . . Savoy, Clarksdale, Miss., was destroyed by fire. . . . Strand, Hohenwald, Tenn., has closed for the summer, and Highlands Drive-In, Hohenwald, has reopened. . . . Palace, Ridgely, Tenn., has closed, as has Ritz, Selmer. . . . Hudson Gray advises that Rutherford, Rutherford, Tenn., has closed until fall. . . . Savannah, Savannah, Tenn., has closed, and New, Lake Village, Ark., operated by Mrs. Mildred Wren, is also dark. . . . Other closings are Majestic, Iuka; Orpheum, Fulton, Ky., and Balco, LaCenter, Ky., operated by J. N. Holland. . . . M. L. Simons advised that Gulf States Theatres, McComb, Miss., is operating Honey, Regent, and Mojac all at Indianola, Miss. . . . Ritz, Parkin, Ark., closed since March, is being operated by Pauline Cameron. . . . R. O. Bryan announces the opening of Strand, Clinton, Ky. . . . The Lions Club of Tunica, Miss. has taken over the operation of Palace, Tunica, Miss. . . . Graco, Jacksonville, Ark., has been remodeled. . . . Kenneth E. Manuel has leased the New Palace, Marks, Miss.

MILWAUKEE

The Palace has concluded a deal to launch Cinerama. The opening date of the first of the five completed productions will take place approximately July 15. The deal was arranged by Al Frank, Palace, and B. G. Kranze, of Cinerama, Inc.

PLEASE DON'T EAT THE DAISIES

Here is Doris Day's double, a Miami, Fla., policewoman and judo expert who recently made appearances to publicize MGM's "Please Don't Eat The Daisies" as well as to recruit Junior Deputies from among the youngsters.

NEW HAVEN

Stanley Warner has announced acquisition, for undisclosed sum, of the Merritt Theatre building, Bridgeport, Conn., from Tano Enterprises, firm headed by John and Thomas Frouge. S W had been leasing the theatre from Tano. . . . Attorney John L. Calvocoressi, former vice-president and treasurer of Bercal Theatres, Inc. (he continues to retain shares in the Manchester Drive-In Theatre Corporation with Bernie Menschell), has been made a partner in the Hartford law firm of Pelgrift, Dodd, and Blumenfeld. Calvocoressi has been associated with the latter firm for the past three years. . . .A. Leo Ricci, owner, Capitol, Meriden, Conn., has been elected to the board of corporators of the Meriden Hospital. . . .Stanley Warner Management Corporation and MGM set the Connecticut premiere of "Ben-Hur," in Camera 65 process, for the downtown S W Strand, Hartford. The Strand is sole Connecticut theatre equipped to handle attractions of this wide-wide screen calibre. . . . Stanley Warner has shifted a number of aides. Mrs. Olive Recave, assistant to Jack Sanson, Strand, Hartford, resident manager, becomes manager, State, Manchester, Conn., succeeding Edwin L. Stuart, who moves to the Capitol, Willimantic, Conn., replacing Russell Barrett. . . . Stanley Warner has announced appointment of Joseph Piccolo, formerly manager, Rialto, Bridgeport, Conn., to managership of the Warner, Bridgeport.

Vice-President Richard Nixon recently received a model of Fleet Admiral William F. Halsey's Flagship, U.S.S. Enterprise, from James Cagney, who portrays the Admiral in UA's "The Gallant Hours." Looking on are William Halsey III, son of Admiral Halsey, and Robert Montgomery, second from right, who produced and directed the film, which had a gala premiere in the nation's capital at RKO Keith's.

NEW ORLEANS

The redecorated neighborhood Peacock reopened as an art showcase under the operation of Nelson McNaughton. First attraction was "The 400 Blows" . . . The local WOMPI's were hosts to their bosses at a luncheon. Mrs. Bernice, MGM, was chairman of the affair, at which City Councilman James Fitzsimmons was guest speaker . . . Charles Ost, Universal sales manager, was back home from the hospital recuperating from surgery . . . Jud Baker has succeeded Charles Williams as manager of the Don, Shreveport, La. . . . MGM staffers headed by manager C. J. "Jimmy" Briant had their annual one-day outing at Triple H Ranch, north of Slidell, La. . . . Irwin Poche, chief barker, Variety Tent 45, was a patient at Touro Infirmary with coronary thrombosis . . . Lois Merry, formerly with Hodges Theatre Supply, gave birth to a daughter . . . Gerald Lehman, Canton, Miss., theatre, was recuperating at home after a hospital stay.

Rube Jackter, Columbia Pictures vice president and general sales manager, was in and directed a sales meeting at the Roosevelt Hotel. . . . Corrine Bouche, MGM staffer, was baby sitting for her son and daughter-in-law, John James and Beverly Bouche, during Beverly's hospital confinement after giving birth to a baby girl. The couple's other youngster is 16 month old John James, Jr. . . . Ronald McCabe is new at Richards Center theatres department. . . . The Lake, Greenville, Miss., and the Pix, Pascagoula, Miss., closed for remodeling and refurbishing. . . . Tom Watson, Paramount salesman, was back at Oschner Foundation, his second confinement in less than two months. . . . Lillie Yeager returned to Columbia's contract department after an absence of six or more weeks. . . . A farewell party was tendered Imogene Gausby, T. A. Pittman theatres, who is leaving to join her husband in Wynne, Ark., where he has been given a pastorate. She has been succeeded at Pittman by Carolyn O'Rourke. . . . Charles Pabst, UA salesman, was back still all bandaged after an injury in which he pulled a disc.

PHILADELPHIA

New Jersey Messenger's Meyer Adelman was on a business trip to Cincinnati and Indianapolis. . . . Segall's Apollo closed. . . . Cinemiracle's "Windjammer" is set to open at George Hamid's Warren, Atlantic City, N.J., on July 25. . . . The Johansson vs Patterson fight will be shown via TelePrompter closed circuit television at the SW Stanley, Camden, N.J., and the Broadway, Philadelphia, and possibly in other local theatres on June 20. All seats will be reserved and sold at $5 each, including taxes. In addition to the price of the tickets, there is a 35 cents service charge to cover the cost of mailing and handling each order. . . . A new drive-in is being built in East Stroudsburg, Pa., to be called Skyline Drive-In. It will be booked by Milgram Booking Service and is owned by Skyline Drive-In, Inc., whose officers are Jack Luckey and Charles Locke. . . . Jane Wyman was the first person from the entertainment world to be honored by the Golden Slipper Square Club when she visited here on June 5.

PITTSBURGH

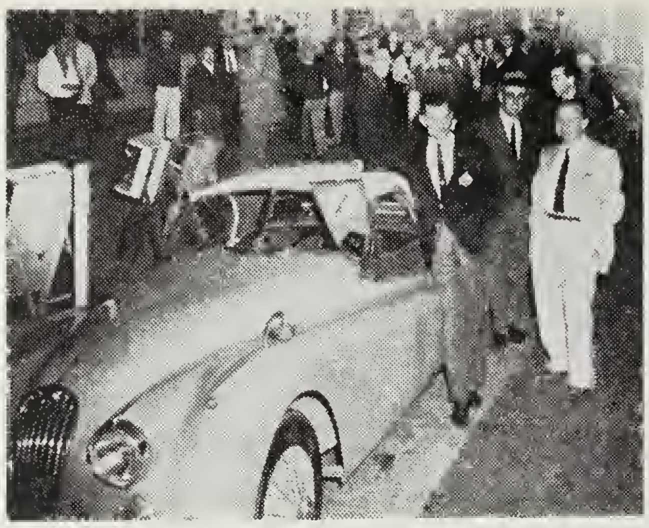
Three Pittsburgh theatres will carry the closed circuit telecast of the Johansson-Patterson heavyweight championship fight on June 20. Theatres are the J. P. Harris, Penn, and Stanley, all downtown deluxers. Nearest area theatres to carry the TV rematch are the Warner, Erie, Pa., and the Warner, Youngstown, O. . . . Mother of Bob Palmer, Stanley Warner accounting department, is recuperating following an operation. . . . Marty Gierhl, assistant to Penn manager Bill Moclair, has been named president of the newly-formed organization of assistant managers of downtown theatres here. . . . Bill Duerr, here for several years in the Air Force public relations department, retired from the service and joined Greg Van Camp's WIIC-TV promotion department. While he was with the Air Force he set numerous theatre promotions and was popular with managers. . . . A Pittsburgh sports syndicate headed by Archie Litman has obtained the local franchise in Abe Saperstein's new American Basketball League. Pro basketball is expected to return to the area with the opening of the new Civic Arena during the 1961-62 season. Local show folk expect John Harris to bring hockey back to Pittsburgh when the huge new auditorium opens. . . . Barbara Silver, daughter of Lily and the late Moe Silver, long-time Stanley Warner zone manager here, has taken a job in New York with the Theatre Guild. . . . Lou Fordan rented the Memorial, McKeesport, Pa., to the McKeesport Symphony Orchestra for a concert.

ST. LOUIS

The Ford, Griggsville, Ill., owned and operated by the merchants of the community, closed with its future much in doubt . . . The Lewis, Lutesville, Mo., closed for the summer . . . Frisina Amusement Company held a managers meeting at Springfield, Ill. . . . Cliff Metzger, Confection Cabinet, will now look after all theatres in the territory including southern Illinois and eastern Missouri . . . Jerry Bahner, Paramount office manager, recently injured in an automobile accident, has resumed his duties . . . Burglars went to a lot of trouble in robbing the Schweig-Engel Company, motion picture films and equipment service. When they set off a burglar alarm they fled without taking much of value, but doing considerable damage . . . Mrs. Otto F. Leffler, Scottish Rite Women's Club, was installed as president of the Better Films Council of Greater St. Louis at the annual luncheon and installation meeting held in the Tower Room of the Congress Hotel.

IN A HURRY FOR SPECIAL TRAILERS?
Let Filmack make them!
You'll be glad you did! We'll give you fast service and the finest quality!
1327 S. Wabash **FILMACK** CHICAGO, ILL.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance


The Jaguar Associate Group, composed of Jaguar owners, made a mass appearance with 27 Jaguars parading down Market Street, San Francisco, to the United Artists theatre to participate in a salute to Marlon Brando, a Jaguar enthusiast, and star of UA's "The Fugitive Kind" on opening night.

SALT LAKE CITY

Eric Johnston, president, Motion Picture Association of America, addressed the local Rotary Club and local executives of the industry at the Hotel Utah. . . . Two senior citizens were presented gifts at the Uptown as more than 1,000 oldsters attended the semi-annual old folks show. Both were 1-00 years old. . . . The Capitol will interrupt its regular motion picture policy for the legit engagement of "Look Homeward Angel." . . . Lisa Lu, co-star, Columbia's "The Mountain Road" was in as part of her tour on behalf of the film scheduled for the Uptown.

SAN ANTONIO

Mrs. Clara Mae Greenwood, 82, wife of J. L. Greenwood, manager, Joy, died here at her home. . . . A new motion picture producing company, Setna Films, Inc., has been organized with headquarters and studios here. The firm's first picture is "Out of Orbit." Production head of Setna is Pat Boyette. . . . The Alcazar has been opened at Hereford, Tex., by Jose Medina and will cater to the Spanish-speaking population of the area. . . . E. L. Walter has opened the new Iris, a 600 seat capacity theatre in Eagle Pass, Tex. Walter also operates a drive-in there. He will also feature Spanish language films. . . . The Bowie, Brownwood, Tex., recently celebrated its 19th anniversary, according to Jim Tharp, manager. Work in preparation for the anniversary included painting the lobby, auditorium, and restrooms and the addition of 125 seats. H. E. Reed, projectionist, has been with the Bowie since its opening and has a total of 38 years with the Interstate Theatre Circuit. M. L. Townsend, another projectionist, has been with the circuit for 30 years. . . . The Cooper Foundation paid $10,000 for the Fantus Survey to find out how to make downtown Waco, Tex., more attractive and to help get new industries to the city. The prescription for downtown was face-lift, modernize, improve. Work on four buildings owned by the Foundation is to be finished in three months. One of the buildings to be modernized is the Orpheum, which will get a new facing for the front above the marquee, using channeled aluminum and colored accent strips. Ceramic tile will cover pilaster columns of all the buildings affected. . . . The Roxy Drive-In has closed and is being dismantled. . . . Gene Cole, former city manager, East Texas Theatres for two years, is the new manager, Twin Pines, hardtop theatre owned by B. L. Hagle and Cliff Turne, Jr. He succeeds Wayne Mahoney, who resigned recently. . . . Hollywood star James Stewart will be in town May 26 just in advance of the opening at the Majestic of his new movie, "The Mountain Road". . . . The Boulevard Drive-In, Corpus Christi, Tex., will be closed as a result of widening the highway. The new road will pass within 10 feet of the Boulevard screen. The highway is expected to be completed in August. . The Capri Drive-In, Marshall, Tex., reopened after a remodeling job with a free show. . . . The Chief Drive-In, Austin, Tex., has opened its new family television room, a lounge adjoining the snack bar, offering television viewing and dining facilities for 36 persons, before, during, and after the screen attraction. Glyn Morsback, supervisor for Trans-Texas Theatres, revealed that a contest is being conducted to pick a name for the new room, with a year's pass for two to all Trans-Texas Theatres going to the winner. . . . The Lariat Drive-In at Kermit, Tex., has been given a renovation job. Damage of some $4,500 was done to the screen tower, neon signs and fence by a recent wind storm. . . . After 47 years as a motion picture theatre, the Ideal, opened in 1913 by the late A. Zucarro as the Queen, has been closed. It was the last of Fort Worth's nickelodeons. The Ideal, then the Queen, once boasted of the city's cinema marvel, a mirror screen. . . . Appreciation was expressed to Russ Enlow and Don Gilbert, owners of the Dalhart Theatres at Dalhart, Tex., by the Dallam-Hartley 4-H Club members and adult leaders for the fund raising opportunity the theatremen made available to the clubbers. Enlow and Gilbert gave the group all money recieved from the advance sale of tickets to the spring opening of the El Rancho Drive-In and split with them the proceeds taken in at the admission gate on opening night. . . . W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, Inc., and Frank Sheffield, city manager for the theatre properties in Denison, Tex., named Gale Wayne Huckaby as assistant manager of the deluxe Rialto.

SEATTLE

Chinese actress Lisa Lu visited to promote Columbia's "The Mountain Road," which opened at the Coliseum. . . . Connie Beal, formerly of the cashiering department of Columbia, had a baby boy. . . . Women's Auxiliary of Variety Club, in a recent election of officers, named Margaret Grubb president; Mary Cruea, vice-president; Grace Engerman, corresponding secretary; Ruth Beckwith, secretary; and Helen Reynolds, treasurer. . . . Marshall Woodbridge, former manager, Lewis and Clark, is now managing the Omak, Omak, Wash., for Greime and Fasken of Wenatchee. Ike Rodgers, former manager, Omak, has moved to California to make his home.

WASHINGTON, D.C.

Rives S. Brown, Jr., has taken over the operation of the Rives, Rex and Family Drive-In, Martinsville, Va. Westfall Theatres, through its corporation, MacPhil Theatres, Inc., will continue operation of the Stone and Friendly Drive-In.

The Port, Williamsport, Md., and the Liberty, Keyer, West Virginia, have closed . . . Reopening were the Sunset Lake Drive-In, Deep Cree, Va.; Moorfield Drive-In, Moorfield, West Virginia; Inwood Drive-In, Inwood, West Virginia; and the Delmare Drive-In, Delmar, Del.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64 NO. 3
JUNE 8, 1960

ALLIED ARTISTS

Bluebeard's Ten Honeymoons (6002)

Melodrama 93m

Allied Artists

Estimate: Good horror meller.

Cast: George Sanders, Corinne Calvet, Jean Kent, Patricia Roc, Maxine Audley, Greta Gynt, George Coulouris, Sheldon Lawrence, Selma Vas Diaz, Peter Illing, Keith Pyott, Ian Fleming, John Gabriel, Paul Whitsun-Jones, Ingrid Hafner. Produced by Roy Parkinson; directed by W. Lee Wilder.

Story: George Sanders (Henry Landru), a scout for antique furniture dealers in Paris, is smitten with night club performer Corinne Calvet, who bestows her favors on him when he can give her jewels and money. To obtain funds he begins his series of crimes, including the murder of women victims via stranglings, drownings, body dismemberings, etc. The remains he cremates in a lonely forest villa's oven. The first victim proves to be his nemesis. Her sister who was unable to believe her a suicide, leads the police to Sanders, and he is captured, tried, and executed.

X-Ray: Bespeaking fine black and white photography, excellent production and direction, this horror opus holds the interest all the way. Sanders gives a fine performance as the ill-famed Landru. The women victims are all attractive with Calvet turning in a most effective performance as the night club tramp. This is definitely adult entertainment, and given the proper push should do well. This was written by Myles Wilder.

Ad Lines: "The True Story Of Henry Landru, France's Top Murderer Of Lovely Women"; "You'll Scream At Suave and Sophisticated Horror."

AMERICAN-INT.

The Jailbreakers

Melodrama 63m

American-International

Estimate: Strictly for the duallers.

Cast: Robert Hutton, Mary Castle, Michael O'Connell, Gabe Delutri, Anton Van Stralen, Toby Hill, Carlos Chavez. Written, produced and directed by Alexander Grasshoff.

Story: Convicts Michael O'Connell, Gabe Delutri, and Anton Van Stralen escape from prison and travel to a ghost town where $400,000 is buried. They meet O'Connell's stepson, Robert Hutton, and his wife, Mary Castle, who are not aware they have escaped from prison. They can't locate the money and wait for the arrival of Carlos Chavez, also in on the robbery that netted the loot. He discloses the whereabouts of the loot and the trio of escapees murder him. They turn on each other, and all die as the money is lost. Hutton and Castle survive and are finally free.

X-Ray: Strictly for the lower half, this low-budget yarn of violence and betrayal is formula stuff. Performances vary from satisfactory to not so good, and direction and production are of the same calibre. Those houses with a strictly double bill policy will find it no better or worse than a host of other films used to fill out the program.

Ad Lines: "$400,000 And Four Desperate Men In A Race Against Time, Vengeance And Violence"; "The Jailbreakers Follow Their Fate Along A Trail Of Terror."

COLUMBIA

Battle In Outer Space

Melodrama 90m

Columbia
(Tohoscope) (Eastman Color)
(Japanese made) (Dubbed in English)

Estimate: Okay science fiction thriller.

Cast: Ryo Ikebe, Kyoko Anzai, Leonard Stanford, Harold Conway, George Whyman, Elise Richter, others. Produced by Tomoyuki Tanaka; directed by Inoshiro Honda. A Toho production.

Story: When a series of mysterious accidents and catastrophes sweep the world, scientists conclude that beings from another planet are attacking Earth. Two space ships are sent to the moon, where they discover the attackers are gathering their forces. After a losing battle, they return and report. The world prepares for a final battle in outer space between the flying saucers of the aggressors and the fighter rockets from earth.

X-Ray: This science fiction thriller is action all the way and features special effects and miniatures by Eiji Tsuburaya, the like of which have never before been seen in a motion picture or anywhere else. These are most excellent and make the picture, although they have been somewhat overextended in the latter reels and do not look as real as in the rest of the footage. The wide screen and color are excellent, while the dubbing is fair and will not be overly criticized by the type of audience this will attract. It's an exploitable show of its type, and should attract without much effort the science fiction fans and the children.

Tip on Bidding: Program rates.

Ad Lines: "Earth Fights For Its Life Against Outlaw Planet!"; "Space Enemies Blast Earth From The Moon!"

The Electronic Monster

Melodrama 72m

Columbia

Estimate: Lower half filler.

Cast: Rod Cameron, Mary Murphy, Meredith Edwards, Peter Illing, Carl Jaffe, Kay Callard, Carl Duering, Roberta Huby, Felix Felton, Larry Cross, Carlo Borelli, John McCarthy. Directed by David Pattenghi; associate producer, Jim O'Connolly; produced by Alec C. Snowden.

Story: Insurance investigator Rod Cameron is sent to Europe to investigate the mysterious death of a film star. The trail leads to a mental institution run by Dr. Meredith Edwards under the supervision of owner Peter Illing. Cameron finds that the patients enter voluntarily for the most part and are given electronic hypnosis, after which they are treated by dreams that offer relief or suggest ways and means for the future. The dead man had been treated there, and the treatment was probably responsible for his death. Edwards wants to close down until the equipment can be checked out, but Illing refuses. When Edwards' wife gets in the way, Illing has her killed. Illing is using the machinery to control the minds as well as the fortunes of patients admitted. His fiance is Mary Murphy, an American actress, who was once engaged to Cameron and who finds that she still loves him. With her help and that of Edwards, Cameron is able to smash the equipment, and Illing dies in the battle that results.

X-Ray: Fair acting, an unbelievable yarn that stretches the imagination and interest, and average direction and production are to be found in this unpleasant entry for the lower half of the program. The title may have some audiences thinking they are about to see a science fiction film. The screenplay is by Charles Eric Maine.

Ad Lines: "Monster Machine Vs. Helpless Beauty"; "He Controlled His Victims With The Electronic Monster."

The Stranglers Of Bombay

Melodrama 81m

Columbia
(English-made)

Estimate: Okay horror entry for the program.

Cast: Guy Rolfe, Allan Cuthbertson, Andrew Cruickshank, George Pastell, Marne Maitland, Jan Holden, Paul Stassino, Tutte Lemkow, David Spenser. Produced by Anthony Hinds; directed by Terence Fisher; executive producer, Michael Carreras.

Story: In India in the 1820's when the British East India Company was the controller of most of the country, trade is disrupted by attacks on caravans and mysterious disappearances of people and goods. Captain Guy Rolfe, company officer, discovers the existence of a mysterious religious cult, which worships the goddess Kali and whose disciples kill their victims with a silk cloth. Newcomer Alan Cuthbertson, a friend of the commanding officer, is placed in charge of the investigation, and Rolfe decides to resign. Cuthbertson and the others refuse to listen to his theories. He is captured by the Thuggees but miraculously escapes. When his private investigations bring him closer to the truth, the cult leaders decide it's about time to get rid of him. Eventually, Cuthbertson is killed and Rolfe wipes out the cult temporarily at least by killing the high priest. He is reinstated and placed in charge of eliminating all menace to travelers and merchants.

X-Ray: Containing a plus title as well as some other exploitable ingredients, this entry shapes up as okay for the program. The story maintains interest fairly well, though it does get a bit involved, and acting, direction, and production are adequate. The screenplay is by David Z. Goodman. The subject matter will have to get most of the selling attention as the cast is unknown here.

Tip On Bidding: Fair program rates.

Ad Lines: "This Is True. This Is Real. This Actually Happened"; "Murder Was Their Religion."

MGM

Bells Are Ringing

Musical Comedy
127m

MGM
(CinemaScope)
(Metrocolor)

Estimate: Highly entertaining musical.

Cast: Judy Holliday, Dean Martin, Fred Clark, Eddie Foy, Jr., Jean Stapleton, Ruth Storey, Dort Clark, Frank Gorshin, Ralph Roberts, Valerie Allen, Bernie West, Stephen Peck, Gerry Mulligan. Directed by Vincente Minnelli; produced by Arthur Freed.

Story: Judy Holliday is employed by her cousin, Jean Stapleton, in the latter's telephone answering service, which takes messages for absent clients. She gets to know her clients and becomes involved with their lives. She falls in love with one, Dean Martin, a writer. The police are investigating the service, and inspector Dort Clark is in charge. Stapleton's boy friend, Eddie Foy, Jr., sets up a bookie operation in the office under the guise of a record company. Martin finds it difficult to write a Broadway play, and Holliday helps him, posing as someone other than the answering service operator. They fall in love. She and Martin are separated but are reunited at the conclusion, while the crooks and bookies are turned over to the police.

X-Ray: Lots of fun and solid entertainment are to be found in this well-made filmization of a hit stage presentation. The story, dance, and musical numbers, the characterizations, and direction and production are all of high quality. A sneak preview audience thought the on-screen proceedings the greatest. Judy Holliday is especially impressive in her role, which gives her a chance to clown, sing, and dance. Among the tunes heard are "Bells Are Ringing," "It's A Perfect Relationship," "Is It A Crime?" "Do It Yourself," "Hello," "Mu Cha Cha," "Just In Time," "Drop That Name," "The Party's Over," "The Midas Touch," "I'm Going Back," "Long Before I Knew You," and "Guiding Star." The entry shapes up as fine warm weather entertainment. The screenplay is by Betty Comden and Adolph Green, with the music by Jule Styne. The film is certainly enhanced by the use of color.

Tip On Bidding: Higher rates.

Ad Lines: "A Humorous Screen Treat That's Ideal Fun-tertainment"; "The Happy Picture For All The Family."

PARAMOUNT

Walk Like A Dragon

Drama
95m

Paramount

Estimate: Average program fare.

Cast: Jack Lord, Nobu McCarthy, James Shigeta, Josephine Hutchinson, Mel Torme, Benson Fong, Rudolph Acosta, Lilyan Chauvin. Produced and directed by James Clavell.

Story: Late in the 19th Century, Jack Lord buys Nobu McCarthy to save her from being sold into prostitution in a San Francisco slave market. Finding it impossible to set her free, he takes her back to his home in Jerico. Accompanying them is a young Chinese imigrant James Shigeta, who has come to America to join his laundryman uncle Benson Fong. The two men clash because Lord feels the Chinese are an inferior race, and their antagonism grows as both discover they desire McCarthy. Lord's mother, Josephine Hutchinson, will not let him keep McCarthy as his mistress, so he announces his intention of marrying her and tries to make the citizens accept her as an equal. They refuse. Lilyan Chauvin, gambling hall madame and Lord's former girl friend, also turns against him. The town's wrath turns on Shigeta when he learns that one can kill in self-defense and hires gunfighter Mel Torme to make him the fastest draw in town, with the intention of shooting it out with Lord. Shigeta, however, learns to his sorrow that white man's laws do not apply to Chinese. When he is forced to kill his teacher in a fair fight, he is promptly arrested for murder. Only through the intervention of his enemy, Lord, is his life spared. Shigeta's release leaves the emotional problem unsolved, and Shigeta is determined to get McCarthy. He challenges Lord to a gunfight. McCarthy steps between them as Shigeta tells her he wants to marry her and has her cut off his queue, symbol of revolt to his ancient customs of servitude. From now on he will "walk like a dragon." Although loving Lord, McCarthy chooses Shigeta.

X-Ray: This western with a miscegination theme, Chinese vs. Caucasions, hardly jells. It is lacking in action for the most part. On the plus side are fine performances by the beautiful Nobu McCarthy and Jack Lord, with James Shigeta as the other side of the triangle not lagging far behind. Production and direction are average, with the film shaping up best as program material. The story is by the producer-director and Daniel Mainwaring.

Tip On Bidding: Fair program rates.

Ad Lines: "An American and A Chinese Fight Over The Love Of An Oriental Slave Girl"; "Slavery—Be It Of The Body Or The Soul—Has No Place In A Free Society."

20th-FOX

Twelve Hours To Kill

Drama
83m.

20th-Fox
(CinemaScope)

Estimate: Okay programmer.

Cast: Nico Minardos, Barbara Eden, Grant Richards, Russ Conway, Art Baker, Gavin MacLeod, Cece Whitney. Produced by John Healy; directed by Edward L. Cahn.

Story: Young Greek Nico Minardos reports to the police he has witnessed a vicious gangland killing and is persuaded by them to hide out in a small town until the killers are caught. On the train, he meets Barbara Eden, who lives in the town. They take a liking to each other. Local police fail to meet him at the station as prearranged, so Eden offers to let him stay at her house. He tells her the story and draws a likeness of one of the killers. The big town police Grant Richards and Russ Conway, learning that Minardos has "disappeared" and fearing he might have been killed, set out to find him. Minardos spots the killers, Gavin MacLeod and Richard Reeves, and Eden contacts the police as Minardos flees. The killers locate Eden's house and hold her hostage. Minardos foils them and draws them out of the house. A chase leads in and out of back yards and into a nursery greenhouse where Minardos puts one of them out of commission and holds the other at gunpoint until the police arrive. It is revealed that Conway had taken bribe money from the gangsters to lay off the case.

X-Ray: This entry for the lower half of the program holds interest moderately well and there is some suspense. The acting, direction and production are average. The screenplay is by Jerry Soh based on the Saturday Evening Post Serial, "Set-Up For Murder," by Richard Stern.

Tip on Bidding: Program rates.

Ad Lines: "Murder And A Suspense-Filled Chase"; "He Had A Choice—Run And Hide Or Stay And Be Killed."

Wild River

Drama
110m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Significant social drama has name values.

Cast: Montgomery Clift, Lee Remick, Jo Van Fleet, Albert Salmi, Jay C. Flippen, James Westerfield, Barbara Loden, Frank Overton, Malcolm Atterbury, Robert Earl Jones, Bruce Dern. Produced and directed by Elia Kazan.

Story: The Tennessee Valley Authority is established in 1933 to stop the devastation and loss of life caused by the ever-flooding river. TVA representative Montgomery Clift is assigned to convince lone holdout Jo Van Fleet to sell her land to the government so building can be started on an important dam in the area. She refuses and Clift tries to convince her granddaughter, young widow Lee Remick, to persuade her. Remick is strongly attracted to Clift although unofficially engaged to neighbor Frank Overton. Clift hires Negroes who work for Van Fleet in the hope that their leaving will force her to abandon her island, but the old lady is stubborn. Townsfolk, fearful of the high wages paid to Negroes by the TVA, turn on Clift and he is beaten by bully Albert Salmi. A court order forces Van Fleet to leave her land. Remick pleads with Clift to take her and her two children along when he leaves. She rushes to his defense when he is again attacked by Salmi. He realizes he loves her and they are married. Having lost her land, Van Fleet dies, but the TVA brings new life and hope to the Tennessee Valley as the rushing waters are tamed and made to work for the citizens.

X-Ray: Elia Kazan manages to weave an interesting human drama in with the socially significant story of the early days of the New Deal. It is a controversial theme and its appeal historically may prove somewhat limited. However, the human values are portrayed strongly by an excellent cast, and Kazan's masterful direction and production take us back to the troubled depression years and TVA's birth with interest maintained throughout. Clift and Remick are fine and receive top support from a handpicked cast headed by Jo Van Fleet, a relatively young actress whose portrayals of strong old ladies get better all the time. The problems facing the nation in 1933 are still fresh in the minds of many, and this well researched drama brings the conflicts at that time sharply into focus. The theme and presentation are best suited to adult audiences, and the film will find favor primarily in situations catering to the more discriminating filmgoer. Geographical factors may also affect the reaction. Screenplay is by Paul Osborn, from novels by William Bradford Huie and Bordon Deal. CinemaScope and color photography are good, and settings recreate the era realistically.

Tip on Bidding: Better rates in some situations.

Ad Lines: "Violence And Passion In The Tennessee Valley As One Man Battles To Tame The Wild River"; "Elia Kazan And A Brilliant Cast Ignite The Screen In A Drama Of Savage Realism And Glowing Romance."

UNIVERSAL

The Brides Of Dracula

Melodrama
85m

U-I
(Technicolor)
(British-made)

Estimate: Well-made horror entry.

Cast: Peter Cushing, Martita Hunt, Yvonne Monlaur, Freda Jackson, David Peel, Miles Malleson, Henry Oscar, Mona Washbourne, Andree Melly. Produced by Anthony Hinds; directed by Terence Fisher; executive producer, Michael Carreras.

Story: Yvonne Monlaur's trip to a girls' school is interrupted when her coach goes off and leaves her stranded. She is offered shelter for the night in the castle of Martita Hunt, once leading noblewoman of the area, but now almost a recluse. Monlaur finds a mysterious young man, David Peel, is being kept a prisoner in a different part of the castle, and she frees him. Hunt is beside herself when she learns what has happened. Attractive girls fall victim of a vampire. Scientist Peter Cushing arrives to investigate reports of the "undead," and he helps Monlaur get to the school. He drives stakes into the hearts of Hunt and other vampires whom he can find. Peel is uncovered as the vampire responsible for the killings. Peel also asks Monlaur to marry him, planning to make her one of his victims as well. Cushing and Peel battle one another, and Cushing is bitten on the neck. He is able to overcome the effect of the bite by burning the wound. Cushing kills Peel and frees the district of the evil.

X-Ray: It looks as though Dracula will never be permitted to die. This resurrection can be exploited so that fans of this type of yarn will turn out in sizeable quantities. They will find the story fairly interesting and performances, direction, and production average. Once again, it's the subject matter and the horror that is to be sold here. Incidentally, some of the scenes are pretty horrific, and what's more, they're in color so that the blood really runs red. The screenplay is by Jammy Sangster, Peter Bryan, and Edward Percy.

Tip On Bidding: Program rates.

Ad Lines: "The Horror of The Ages"; "A Bloody Tale of The Unusual."

Dinosaurus

Melodrama
85m

U-I
(CinemaScope)
(Color by DeLuxe)

Estimate: Well-made science fiction entry looks like good boxoffice.

Cast: Ward Ramsey, Paul Lukather, Kristine Hanson, Alan Roberts, Gregg Martell, Fred Engelberg, Luci Blain, Jack Younger, Wayne Yerdway. Produced by Jack H. Harris. co-produced and directed by Irvin S. Yeaworth, Jr.

Story: While building a new harbor on an isolated tropical island, American construction engineer Ward Ramsey unwittingly blasts a brontosaurus, a tyrannosaurus rex, and a prehistoric cave man, Gregg Martel, up from the depths. They are discovered underwater by Kristine Hanson. They are brought up on shore by a crane and all three come to life during a thunderstorm. Ramsey, fearing for the lives of the inhabitants, orders everyone to take shelter behind a moat atop a mountain. Island manager Fred Engelberg plans on taking the cave man prisoner and making a fortune with him. Meanwhile, his adopted son, Alan Roberts, runs away because of ill treatment and comes across the cave man, with the two becoming friends. The boy also seems to make friends with the brontosaurus, enemy of the other monster. The tyrannosaurus eventually kills the other and traps the boy, Hanson, and the cave man in a cave. Engelberg tries to capture the latter. When Ramsey drives off the monster, the cave starts to collapse. The cave man holds up the beams so that the boy and Hanson get out, after which the collapse kills Martell and Engelberg. Ramsey injures the remaining monster fatally with a crane and then dumps it into the sea. The future looks bright for Ramsey, Hanson, and Roberts.

X-Ray: This science fiction entry is well-made in all departments, in addition to which it has an interesting yarn, good performances, and smart direction and production. The presence of a youngster as one of the leads plus some cute twists to the yarn make the film acceptable on a family-wide basis. The technical effects are very well done, and the use of color and the wide screen of CinemaScope are additional plus factors. Given a campaign, the film should give a good account for itself at the boxoffice. The screenplay is by Jean Yeaworth and Dan E. Weisburd, based on an idea by Jack Harris.

Tip On Bidding: Higher program rates.

Ad Lines: "Monsters From Out of The Deep Almost Wipe Out An Island And Its People In The Tropics"; "Prehistoric Monsters In 1960".

WARNERS

Hannibal

Drama
103m

Warners
(Technicolor) (Supercinescope)
(Made in Italy)

Estimate: Interesting historic spectacle.

Cast: Victor Mature, Rita Gam, Gabriele Ferzetti, Milly Vitale, Rik Battaglia, Franco Silva, Mario Girotti, Mirko Ellis, Andrea Aureli. Produced by Ottavio Poggi; directed by Edgar G. Ulmer; executive producer, Jack Dietz.

Story: Carthaginian General Victor Mature (Hannibal) crosses the Alps and marches on a politically divided Rome. He takes Rita Gam as a prisoner, learns she is the niece of Roman Senator Gabriele Ferzetti, and releases her after impressing her with his might. They are strongly attracted to each other. Mature informs her that he plans to attack Rome and would like to see her again. She confesses her actions to her uncle who denounces her as an enemy of Rome. They are surprised at a rendezvous by Roman soldiers, but Mature escapes. As punishment, Gam is confined in the temple of the Vesta goddess. Mature plans to conquer Rome as soon as reinforcements arrive. Gam escapes and joins Mature, but returns to her people when Mature's wife, Milly Vitale, arrives at the camp. Gam is tried for treason and sentenced to death. A heartbroken Mature continues fighting but realizes as time passes that he will never destroy Rome.

X-Ray: The story of Hannival's crossing of the Alps and war against Rome is combined with a reasonably entertaining love story, and the result is an interesting but spotty spectacle film. Action sequences are well handled, particularly during the Alps crossing, and herds of elephants and men always in danger of death make for added interest. Battle scenes are also well staged, but when the dramatics take over, the film has a tendency to bog down. Performances are satisfactory, with Mature a courageous hero. Photography in color and the wide screen are definite assets, but a bit of tightening wouldn't have hurt. Screenplay by Mortimer Braus.

Tip On Bidding: Better program rates.

Ad Lines: "The Mightiest General Of Them All Wins His Battles But Loses His Heart"; "Hannibal's Army, Led By Giant Elephants, Storms Over The Alps . . . And Only A Woman's Beauty Protected Rome."

Hercules Unchained

Melodrama
101m

Warners
(Eastman Color) (Dyaliscope)
(Italian-made) (Dubbed in English)

Estimate: Colorful spectacle should have wide apeal.

Cast: Steve Reeves, Sylva Koscina, Primo Carnera, Sylvia Lopez, Gabriele Antonini, Patricia Della Rovere, Carlo D'Angelo, Sergio Fantoni, Mimmo Palmara, Cesare Fantoni, Andrea Fantasi, Aldo Fiorelli, Fulvio Carrara, Willy Columbini, Gino Mattera, Aldo Pini, Walter Grant, Gianni Loti, Elda Tattoli, Marisa Valenti, Nino Marchetti. Produced by Bruno Vailati; directed by Pietro Francisci; presented by Joseph E. Levine.

Story: Steve Reeves (Hercules), his bride, Sylva Koscina, and his young friend Gabriele Antonini (Ulysses) set out from Ithaca. They are stopped by Primo Carnera (Antaeus), but Reeves bests him in a battle. At the gates to the Inferno, they meet dying King Cesare Fantoni, whose two sons have agreed to share his kingdom after his death. One brother has gone back on his promise, however, and war is imminent. Reeves persuades the brother who refuses to share power and travels to the other brother with the good news. On the way, he drinks the waters of forgetfulness and falls into the hands of the seductive queen Sylvia Lopez, who makes him her lover. Antonini learns all her lovers are killed when she tires of them and tries to bring Reeves back to his senses. He gets a message to their old shipmates and Reeves is rescued. The two brothers are ready to go to war, and Koscina is being held as a hostage. Reeves rescues her and routs the Argive soldiers who have captured the city.

X-Ray: Steve Reeves' muscles are just as photogenic as ever; the girls who tempt him are just as beautiful; the action scenes are just as sweeping; the color is just as bright. The result appears to be another summer boxoffice winner for Joe Levine. The crowds that enjoyed the first Hercules film should get just as big a charge out of this one. Direction is well-paced with the emphasis on action and spectacle, and the production is lavish. Acting is in the free-and-easy style demanded by the subject matter, and a fine dubbing job wraps things up neatly. Designed to appeal to the mass audience who seek escape entertainment when they go to the movies, this large helping of colorful corn should hit that mark. It's real fun.

Tip On Bidding: Higher rates.

Ad Lines: "Fabulous Feats Of Human Power The Screen Has Never Shown Before . . . Spectacles Of Massive Might Beyond Any Ever Known Before"; "The Glories, The Triumphs, The Conquests Of The World's Mightiest Man."

The Shorts Parade

TWO REEL

Color Cartoon

RHAPSODY OF STEEL. Jam Handy. 23m. In Technicolor, this animated cartoon produced by John Sutherland Productions for U.S. Steel with music by Dimitri Tiomkin played by the Pittsburgh Symphony Orchestra and narration by Gary Merrill is a decidedly high class subject telling the story of steel through the Stone Age, Iron Age, Steel Age to our own Space Age. It moves right along, despite its length, and holds the interest mainly through its excellent drawings and animation. Carl Urbano directed and Eyvind Earle is art director. This is a 'no charge' subject. The only ad plug is at the very end. GOOD.

Color Travel

BERLIN—Germany's Capital. Casino. 16m. The Berlin of yesteryear is shown as are the effects of the recent war which destroyed much of the city. Another effect of the war is the dividing of the city into an eastern half and a western half. It presents an account of the efforts of West Berliners to rebuild their part of the city with the aid of the U.S., and how the airlift of the west helped them in time of need. GOOD.

ONE REEL

CinemaScope Color Novelty

NAVY ANGELS. 20th-Fox CinemaScope Movietone Adventures. 8m. This color subject covers the U.S. Navy Flight Demonstration Team from Pensacola, Fla., going through their four, five and six plane maneuvers. FAIR. (7002).

(Continued on page 4712)

ALPHABETICAL GUIDE TO 275 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Adventures Of Huckleberry Finn, The—107m.—MGM 4701
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I .4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. .4667
Atomic Submarine, The—72m.—AA .4685

B

Babette Goes To War—103m.—Col. ..4681
Back To The Wall—94m.—For 4635
Battle In Outer Space—90m.—Col. ..4709
Battle of Blood Island—64m.—Misc. .4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. .4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. .4685
Behind The Great Wall—98m.—Misc. 4663
Bells Are Ringing —127m.—MGM ..4710
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
Black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Dracula, The—85m.—U-I ..4710
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Can-Can—131m.—Fox 4686
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. ..4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB ..4663
Crimson Kimono, The—82m.—Col. ...4637

D

David And Bathsheba—116m.—Fox—RE 4702
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Electronic Monster, The—72m.—Col. ..4709
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. .4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. ...4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

Hannibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Heller in Pink Tights—100m.—Par. ..4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—For. ...4671
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For ..4691
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
Human Condition, The—138m.—For .4691
Hypnotic Eye, The—77m.—AA 4673

I

IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. .4682

J

Jack The Ripper—85m.—Par. 4677
Jailbreakers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. ..4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. ..4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. .4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Macumba Love—86m.—UA 4703
Magician, The—102m.—For. 4639
Man In a Cocked Hat—88m.—For. ..4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. ..4689
Mouse That Roared, The—83m.—Col. 4641
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. ..4694
Nude In A White Car—87m.—For ..4687

O

Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox ..4681
Operation Petticoat—120m.—U-1 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. ...4673

P

Paris Hotel—90m.—For 4643
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM ..4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. .4683
Pollyanna—134m.—Misc. 4695
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Prisoner Of The Volga—102m.—Par. .4705
Private Property—79m.—Misc. 4708
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For. 4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I .4645
Ski Troop Attack—61m.—Misc. 4699
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA ...4666
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One, The—123m.—Fox 4666
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. ..4709
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640
This Man Is Dangerous—80m.—For ..4691
Thirteen Fighting Men—69m.—Fox ...4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669
Tread Softly Stranger—85m.—For. ..4698
Twelve Hours To Kill—83m.—Fox 4710

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. ...4710
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox.4686
Wicked Go To Hell, The—74m.—For 4703
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. ..4665
Woman Like Satan, The—84m.—For. .4667
Wonderful Country, The—96m.—UA ..4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

THE SHORTS PARADE

(*Continued from page 4711*)

STATE 50. 20th-Fox CinemaScope Movietone Adventures. 10m. A visit and a welcome to Hawaii. Shown are the pineapple and sugar cane plantations as well as the usual tourist attractions such as boating, surf riding, the luau and the traditional hula dancers. This is in color. GOOD. (7001).

Cartoons

TIGER KING. 20th-Fox All Purpose Technicolor Terrytoons. 6m. When the lion, king of beasts, decides to try his luck in a circus and vacates his jungle throne, a tiger takes over; and in order to prepare his son for the throne, sends him to school. The only trouble is that he gobbles up his classmates. Finally, the lion comes back and takes over the throne again and we are reminded that one should be one's self. GOOD. (5022).

Color Travel

PETRA—THE REDROSE CITY. Casino—Color. 11m. The ruins of this ancient city are located on the eastern side of the Dead Sea and its architectural wonders and other signs of ancient civilization are colorfully represented while the narration brings forth a number of interesting historical facts. GOOD.

Novelty

HOW DIFFICULT TO BE AN ADULT. Casino. 14m. Presented here is a humorous comparison between the life of an adult, the head of the family, and the recently arrived baby. Haste is for the grown; fun and relaxation are for the very young. GOOD.

MOTION PICTURE EXHIBITOR Plus SHOWMEN'S TRADE REVIEW

JUNE 8, 1960
SECTION THREE
VOL. 64 NO. 3

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each Issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A CIVIC-CLUBS

NUMBER A38

Beauty Contest With Civic Overtones

THEATRE: **Empire,**
ADDRESS: **Minot, N. D.**
MANAGER: **Raymond Hasselo**

This little story might be titled "How I Added Dollars For My Theatre To The 1960 Miss Minot Pageant." Last year, I was a judge in the selection of a queen from the Minot area for the Miss Minnesota beauty contest and that gave me the idea to cash in on the affair. Consequently, this year my theatre was the happy host to the pageant. The Chamber of Commerce has sponsored the pageant every year and held it in the auditorium of the Minot High School; but this year I prevailed upon them to hold it at the Empire, suggesting that we make it a real stage presentation in a truly theatrical atmosphere, thus adding prestige and showmanship to the event.

The price of the tickets were set so that the theatre received the regular admission price and the Junior Chamber of Commerce retained the difference to finance their presentation. The Chamber agreed to handle the advance sale of the tickets. Merchants and sponsors participating in the pageant also helped with the advance sale by advertising it in their ads, store fronts, etc.

Not satisfied with the routine methods of advertising, the Chamber initiated a thorough word-of-mouth campaign. The aid of each and every member of the Chamber, local merchants and theatre staff were enlisted for this vast ticket selling campaign. Everyone did a marvelous job, and every seat in the theatre was sold, giving the theatre one of its largest Monday night grosses in its history.

The co-operation of the Minot Daily News exceeded all expectations. To generate interest in the pageant they ran a story on the quest for entries and the qualifications necessary to enter the contest. This ran over a month in advance. The newspaper followed this up with a large front page story giving ticket information and including pictures of the candidates. Also in advance the newspaper included ticket and playdate information in their "Week's Calendar Of Events" spotted on the front page. Three days in advance the Junior Chamber of Commerce took a four column ad on the event glamorizing the pageant and the theatre and stimulating ticket sales. The newspaper followed through to the very end. They gave us the front page of the newspaper the day of the event and covered the event itself. The paper followed this up with pictures of the event and the winner of the pageant. With cooperation like this between the newspaper and the theatre you can't go wrong.

With two of the Minot area radio stations sponsoring candidates in the pageant there is little need to go into the details of the exceptional radio cooperation the event received from both KQDY and KCJB radio, which, no doubt, was a big help toward the pageant being such an outstanding success.

FABULOUS
THIS SCREEN HAS NEVER SHOWN BEFORE!
JOSEPH E. LEVINE presents
HERCULES UNCHAINED
STEVE REEVES

Joseph E. Levine, president, Embassy Pictures, stands alongside his nine-foot aimated double-flasher lobby standee heralding his Warners release, "Hercules Unchained." The giant lobby display is available to exhibitors through Embassy Pictures at a moderate cost.

The service of a popular local band was employed for the night of the pageant; and each contestant modeled clothing from different local stores. Each contestant, in addition to her beauty, was required to possess talent and this requirement turned out to be a very entertaining portion of the pageant. The theatre was decked out in all its finery for the event: extra lights, banners, flags and staff attired in their best—all in all a very impressive occasion.

Results were, as we said above, a complete sellout for a usually poor night; the theatre was in the limelight; exceptional publicity for the event in a large trade area; good public relations and an emphasis on the importance of the theatre in civic endeavors.

Plans have already been set in motion with the Chamber of Commerce to present the pageant again next year. I know this is not a new idea; but I think because of the exceptional newspaper and radio coverage plus the excellent job of ticket selling that the Chamber of Commerce did, the old idea was turned into a very profitable activity.

C MASS MEDIA

NUMBER C26

Some Newspaper Tie-Ups

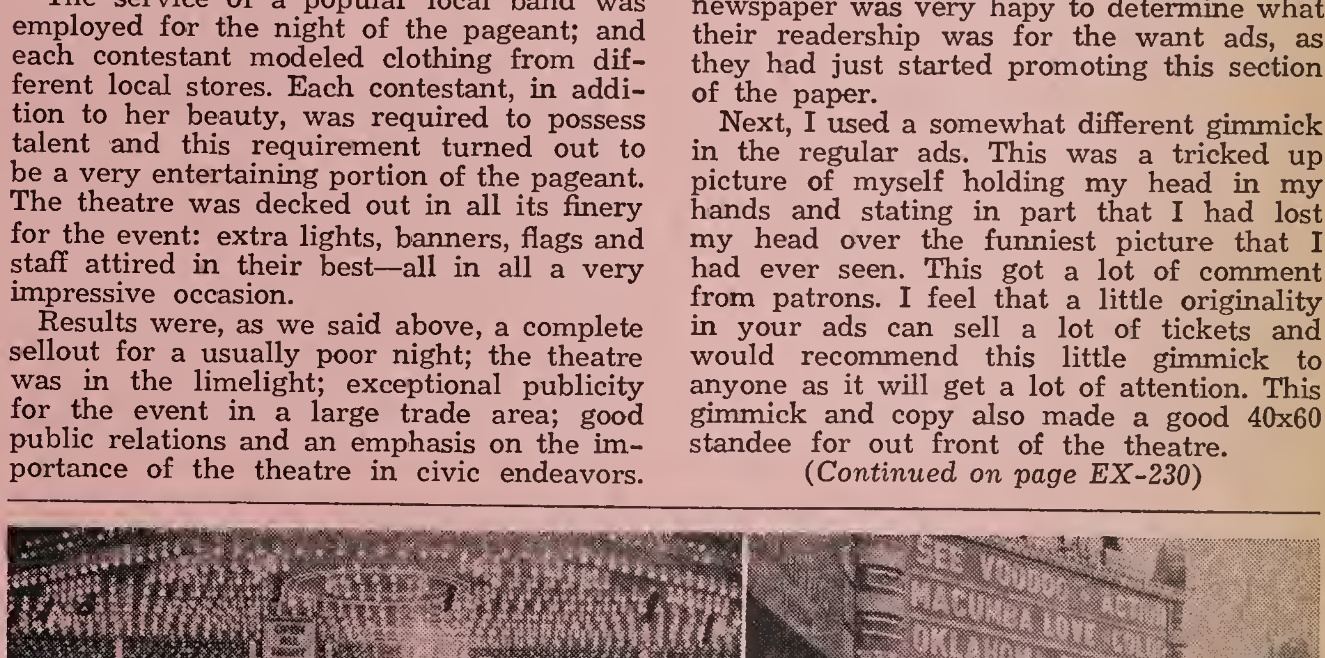
THEATRE: **Trans-Lux Hollywood,**
ADDRESS: **Ft. Worth, Texas**
MANAGER: **LeRoy Ramsey**

We recently centered our campaign on Columbia's "Who Was That Lady?" on several stunts pulled with our local newspaper which guaranteed us the stealing of plenty of extra space; and which did the trick of getting us plenty of attention.

First, we sold the want-ad department of the Ft. Worth Press on running a masthead on the picture and dropping in with the want-ads notices calling attention to the 15 ladies whose names appeared each day. If a lady found her name, she received two free passes to the theatre. This gave us an eight day promotion for the picture and the newspaper was very hapy to determine what their readership was for the want ads, as they had just started promoting this section of the paper.

Next, I used a somewhat different gimmick in the regular ads. This was a tricked up picture of myself holding my head in my hands and stating in part that I had lost my head over the funniest picture that I had ever seen. This got a lot of comment from patrons. I feel that a little originality in your ads can sell a lot of tickets and would recommend this little gimmick to anyone as it will get a lot of attention. This gimmick and copy also made a good 40x60 standee for out front of the theatre.

(*Continued on page EX-230*)



The Palms, Detroit, recently went all out in its bally of United Artists' "Macumba Love." Some of the features, which included the giveaway of shrunken heads, love potions, and skulls, was the appearance of an authentic bonga, bass viol, guitar, and drums orchestra; and pickets who claimed the film was unfair to the true secrets of voodoo.

William Castle, center, producer-director of the forthcoming "13 Ghosts" for Columbia release, recently defied a Friday the 13th jinx to tell the press about his newest motion picture gimmick, a unique process called "Illusion-O." Here, Castle exhibits a special "ghost viewer and ghost remover" as Jonas Rosenfield, Jr., left, Columbia executive in charge of advertising and publicity, and Robert S. Ferguson, national director of advertising, publicity, and exploitation, look on.

New Gimmick From Producer Castle Brings Col's "13 Ghosts" To Life

NEW YORK—William Castle, the master of motion picture illusions, recently told a trade press conference about his newest innovation for the forthcoming "13 Ghosts," which Castle produced and directed for Columbia Pictures release. The unique process, called "Illusion-O," is highlighted by a special two-color "ghost viewer and ghost remover" which allows the moviegoer his choice of either seeing or blotting out the sight of ghosts in the color film.

The easy-to-handle viewers contain red and blue transparent plastic lenses. By looking through the red, moviegoers will be able to see the 13 ghosts in the film. The faint-hearted will be able to avoid seeing the apparitions by looking through the blue. The Illusion-O viewers will be distributed free to exhibitors who book the film.

Castle told the trade press that he will be available for extensive personal appearance tours beginning in mid-June and continuing through August. He will visit many key markets in behalf of the film, which is slated for a July release by Columbia.

Castle is the only motion picture producer in Hollywood who had a special fan club established in his honor. A National William Castle Horror Advisory Board and Fan Club was set up recently, with local chapters all over the country. The fan clubs will actively participate in the promotion of "13 Ghosts."

Some of Castle's recent movie gimmicks included the Percepto device that was responsible for chair vibrations during showings of "The Tingler," and a real skeleton which came out into the audience for his "House on Haunted Hill."

NEWSPAPER TIE-UPS

(Continued from page EX-229)

We used a number of additional off the theatre page ads on this picture. Most were just teaser ads and were used on the women's page, sport pages, etc. For the second week holdover ad, I used a head of myself talking with Dean Martin and Tony Curtis and saying that they had broken a house record, etc.

Yet another newspaper tiein was with the Ft. Worth Press Kids Club, who were invited to attend a special Saturday morning showing. All the kids had to do was show their membership cards at the door. This newspaper promotion resulted in more extra space in the newspaper than expected, including a front page mention of the event the day the special show was held.

D | MERCHANTS

NUMBER D72

Restaurant-Movie Month

THEATRE: **Valentine,**
ADDRESS: **Defiance, Ohio**
MANAGER: **Elmer N. DeWitt**

Each year the restaurants of America set aside a month to be specially observed as a time of celebrating the place of the restaurant in our national life.

Here on the local scene to emphasize the value of a night out for the families, we joined with the restaurants to make it a joint event. We have been doing this for six or seven years and each time resulted in several pages of co-op newspaper advertising.

We realize the first importance of the family's finding entertainment and enjoyment is within the home, but stress, too, that for proper balance and to realize its place in society it is helpful, too, for the family to seek entertainment outside the home and in company with other families.

We highlight the many opportunities in the area of Defiance for wholesome entertainment and diversion outside the home. This is the first purpose of Restaurant-Movie Hospitality Month in Defiance.

This makes a nice promotion and costs the theatre nothing other than the time to sell the restaurants on the deal.

We also recently tied in with a large supermarket. In his full page newspaper ad he featured the give-away at his store of children's tickets, valued at 35 cents, with each $10 purchase. The merchant purchased these tickets from us at their full face value. On this tie-up we went all out with radio, contacting Catholic and public schools, with a loud speaker on our false front, store window displays, etc.

G | STUNTS-BALLY

NUMBER G96

Walking Book Bally

THEATRE: **Victory,**
ADDRESS: **Holyoke, Mass.**
MANAGER: **John H. Havens**

Rarely does a manager like to use the same stunt twice, but an old stunt dusted off after being on the shelf for more than a year always proves useable and like new to the general public. Just such a bally is "the walking book", a tested and proven favorite of all showmen, especially natural and effective when the picture is made from a popular best seller.

Warners' "The Bramble Bush", a best seller read by five million people, is one of the most adaptable pictures for a walking bally to come along in some time. Accordingly we used our "walking book" bally from Saturday preceding opening through the following Friday. By utilizing an empty paperboard lamp box on which we trimmed and applied one sheets back and front, painted the top and one side white, after shellacing, we had the basis for a pretty good looking "book". We next drew black lines on the top and down the painted white side to resemble pages. The bound side of the book replica was colored in and carried the title, star names, and the name of the author. Boys were used in shifts for a few passes to cover the downtown streets, ride the busses, and be at mill gates through the day from noon till six p.m. Our "walking book" was also used Monday and Thursday evenings in the downtown section during late shopping hours. Naturally, we discreetly did not use this bally on Sundays.

It is impossible to proportionately evaluate the effectiveness of this bally; but by comparison with the costly medias of newspaper, television and radio, I feel this picture got more notice, created more talk, and certainly provoked more whispers as a result of this simple little stunt, than I could possibly have afforded under my limited budget for telling the public about this picture in any other way.

In addition, we started using Warners' teaser trailer about three weeks in advance. During intermissions and while the concession trailer was running silent on the screen, I made live public address announcements endorsing the film, concentrating upon the Walter Winchell quote, "It makes Peyton Place read like a book of nursery rhymes." This was rounded out with a short synopsis, star credits, playdates, etc.

In our empty store window adjacent to the theatre, I used a lighted montage of quotes, stills and reviews more than a week in advance. This drew much attention under a rotary spot with a replica of a book in the foreground containing one sheet cutouts of scenes, the replica pages automated to turn through the series. It served to remind passersby, as well as my entering and egressing audiences, that "The Bramble Bush" was a coming attraction.

I | INSTITUTIONAL

NUMBER I-81

Never Sell A Short "Short"

THEATRE: **Savoy,**
ADDRESS: **Luton, England**
MANAGER: **John E. Lake**

Some times if your public relations are

right you can put over a whole program without spending a penny. Work out all the angles and you may even be able to go one further as I was able to do recently.

Noting what might have appeared as a mere short filler when details of the program arrived I decided to get behind the short, "Jet Provost," which had been shot locally and I was around to see my friend, Group Captain Lucas at the local airport in no time at all.

He was delighted and had a number of announcements made over the public address system announcing that the film in which many workers would see themselves was coming to the Savoy.

And back to the theatre I went with the $1,200 model of the Jet Provost which had been specially made for exhibition at the annual Farnborough Air Show as the centre piece, together with other material, for an eye-catching foyer display.

Needless to add, a large number of aircraft workers and friends came along to see the show thereby proving shorts can be a wonderful business builder.

No less delighted were the airport authorities and now I am keeping my fingers crossed in the hopes of promoting free flights as prizes for a forthcoming picture.

NUMBER I-82

Academy Awards Helps

THEATRE: **Ellis Drive-In,**
ADDRESS: **New Castle, Del.**
MANAGER: **Jack Schillinger**

Although by this time both features were in the "old" category, we placed them in our Wednesday through Saturday spot immediately following the Academy Awards, hoping that "Some Like It Hot", nominated for six awards; and "A Hole In The Head", nominated for one award, would obtain at least one of the coveted "Oscars".

Two weeks in advance of showing we posted a 24-sheet, a six-sheet, and distributed several thousand heralds announcing the

(Continued on page EX-232)

THE NEW 1960

"Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITON, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any **showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.**

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Walter Reade, Jr., head, Walter Reade Enterprises, recently hosted the PTA area president of every community in which he has theatres at his Oakhurst, N. J., headquarters in a public relations effort which included the screening of a "family" type and a so-called "adult" type film, and a thorough discussion of the theatre's problems of the day.

Reade PR Effort Wins PTA Support As Problems Of Exhibs Are Studied

OAKHURST, N.J.—Good public and community relations, which bring townspeople and opinion makers to the defense of motion picture theatres because they understand the problems of, and support the aims of the theatre, are vital to the success of any theatre operation.

From the Walter Reade Enterprises comes another example of such an effort. Walter Reade, Jr., head of the 40-theatre circuit, brought the PTA area president of every community in which he has theatres to his headquarters. They saw a special screening of a "family" type, and a so-called "adult" type film. They asked questions and got straight answers. Letters of appreciation received from every one of the 19 men and women present, indicates this is an activity every theatre owner might profitably consider for his operation.

Here is a simple blueprint for building public relations. Here is a means of telling opinion makers that if they want films suitable for family audiences they must help support such films, because lack of boxoffice results will see the drying up of such pictures.

From each of his city managers, Reade obtained the name of the head PTA official in that community, not the PTA president of each individual school, but of the Council governing each school district. He then wrote to each group, inviting them to his firm's headquarters here, declaring: "We plan an informal get-together for the purpose of giving you a 'behind the scenes' look at the movie industry and to acquaint you with some of the problems facing our local theatres as they relate to you, and what our company plans to do about it. We will screen two important major Hollywood motion pictures to be released during the next several months which will be of particular importance and significance to your organization."

He had his city managers arrange transportation — important because the most distant town was 250 miles from Reade's headquarters.

The PTA officials came in a friendly and receptive mood, but loaded for bear—with the expected complaints about pictures being more sensational than they ever were before; there are not enough pictures for children; movie advertising should be toned down; films should be classified for adults and for children, etc.

Reade and his associates had several goals—to stress that his company was an old, established one, and important to each community; to explain the changes that have taken place in the motion picture industry in recent years, and the effect upon theatres and communities of reduced production; to explain that theatres present what the public wants, and that if the public wants family type pictures it must support such films; to obtain their understanding and cooperation by outlining the circuit's plans as they relate to schools and PTA's.

The group of 19 arrived at the circuit's Mayfair House at 11 a.m., and the meeting was started with a screening of MGM's "The Adventures Of Huckleberry Finn," a film definitely in the family audience classification. This was followed by a picnic-buffet luncheon on the Mayfair House grounds. Next came a re-assembling in the screening room with Reade giving the group a brief background of himself, his family, of the company, and then motion picture statistics as to production, distribution and exhibition.

A report on the outlook of the industry for 1960 followed, and Reade pointed out the three "E's" of exhibition: entertainment, education, and economics. On "economics" he stressed the necessity of support for family type films such as "Adventures Of Huckleberry Finn," "A Dog Of Flanders," etc., to make it economically feasible for producers to continue making films of this type. He said movies must be likened to a retail business; the merchandise not bought will soon disappear from the shelf.

Speaking of adult films, Reade told the school people the industry is not in favor of enforced classification of motion pictures, feeling it is the responsibility of parents to keep their children from seeing such films they do not want the children to see. He said that clear-thinking adults have demanded motion pictures be permitted to present any story so long as it is done in good taste, and cited as examples, "Suddenly Last Summer," "On The Beach," "Room At The Top," and the picture they would see later in the afternoon, 20th-Fox's "Crack In The Mirror."

It was pointed out that the circuit takes two positive steps to cater to child audiences: i.e. — substituting a show suitable for children on Saturday matinees whenever the regular feature is of adult theme; and running a summer-long series of 12

(Continued on page EX-232)

COMPANY ASSISTS

UNITED ARTISTS and the Mirisch Company have set a national promotion tie-in with leading department stores and real estate developers in major markets throughout the country on "The Apartment." Timed with regional bookings set for June, the promotion is pegged to an "ideal" bachelor's apartment which will be displayed by department stores and real estate offices. Newspaper ads and special heralds will announce the tie-up and persons will be invited to submit their names on key-shaped entry blanks obtainable in the ads or at local theatres. Winners of the drawing will receive prizes from the ideal bachelor apartment, including such items as an air conditioner, hi-fi set, portable bar, TV set, folding beds, fireplace, silver-ware and electric cooking appliances. Prizes of six months free rent will be arranged in key situations by the department stores in conjunction with the participating real estate agencies. All ads and store displays will feature full cast and credits and local playdate information. Cities in which the department store promotion will be developed in advance of June play dates include New York, Los Angeles, Chicago, Philadelphia, Detroit, San Francisco and Washington, D.C.

MGM and Lustre Creme set and ad campaign centering on Susan Kohner and her role in "All The Fine Young Cannibals" which was launched by four-color, full page art in Good Housekeeping Magazine, Photoplay and Modern Romances.

20TH CENTURY-FOX is launching what is termed "the most diversified campaign" in the company's history in its national merchandising program for "Murder, Inc." Radio, TV, newspaper and magazine publicity, etc., will be detailed to a larger degree than the company has ever attempted previously. There are seven new teaser ads for newspapers; 12 radio and 12 TV spots. Tieups have been set with Roulette Records; and the Bantam paperback edition of the best-seller which carries full credit to the film. Bantam will feature window cards, posters and streamers and stills from the film to help promote the book in specialty shops, terminals, book and department stores, etc.

ACADEMY AWARDS

(Continued from page EX-231)

coming of the award contenders.

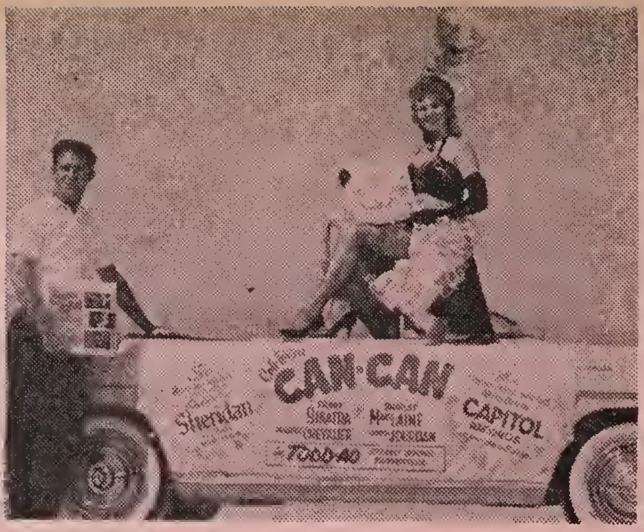
Taking a second 24-sheet, we cut out the full figure of Marilyn Monroe and parts of Jack Lemmon and Tony Curtis and mounted them on a four by eight piece of plywood. This was placed next to the attraction sign and illuminated by floodlight.

While the award broadcast was in progress, we started work on the "award winner" sign. This was a board 12 feet in length by a foot in width. We traced around attractive sign letters and painted black on white.

"Some Like It Hot" received one award for the best costume design; and "A Hole In The Head" received an award for the best song.

Plugs for the features were inter-spaced on the theatre tape recorder and used one hour before showtime and during the 20 minute intermission. We also used the pop-corn slogan "Everybody Likes It Hot".

We made up our own newspaper ads, combining several mats until we got the desired effect.



Here's how Florida State Theatres is promoting both 20th-Fox's "Can-Can," Sheridan, Miami, Fla., and the record album. Shown is local Renault dealer and model Norma Curry in the Renault Caravelle which has been going about the area publicizing the film and the Capitol record album.

READE *(Continued from page EX-231)*

special morning kiddie shows that sell for a total of $1.

A question and answer period followed. Typical queries were: "What is the right age for a child to see an adult film?" "If children are interested in factual scientific films, why aren't more of these made?" "Can the contents of theatre ads be controlled by the theatres?" "Why aren't films like 'Gone With The Wind' re-released more often?" "Why can't special stage attractions like ballets be presented more often?" "What are the responsibilities of theatres, of parents, and of teachers in guiding children on their film diet?"

In many instances the PTA representatives themselves answered each other's questions. The consensus was that every issue had been faced up to and answered squarely and satisfactorily.

The screening of "Crack In The Mirror" followed. The Reade organization purposely selected two completely opposite types of films to illustrate to the educators the necessity for both types, and to tell how the theatres anticipated merchandising both types of pictures.

The Reade organization reports that the participants were enthused by the day's activities, and that their subsequent letters praised the company for taking the initiative and giving them the opportunity of seeing and listening to the problems of the local theatres.

"We feel," the Reade organization said, "we created loads of good will in an area of utmost importance, and expect to repeat this format for a different group in the near future."

It was an easy format, inexpensive to the theatre. The films were furnished by MGM and Fox; the luncheon can be done at almost any price the individual operator desires. As a final clincher, as the visitors left, each was given a kit of material prepared by Mrs. Margaret Twyman, community relations director for the Motion Picture Association of America, covering much of the ground discussed at the meeting. This material is available to exhibitors.

The meeting required careful planning and the desire to improve community relations in a most important area. PTA support can be tremendously helpful in virtually every community. It is an activity — easily altered to appeal to any special audience, including church groups, women's clubs, service clubs, etc., which can be recommended to every conscientious theatre owner.

1960 EXPLOITATION INDEX

(For index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A
CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic EX205
A35. A Blood Bank Premiere EX213
A36. Cashes In On Football Fever EX213
A37. "Dee Day" In Bayonne EX217
A38. Beauty Contest With Civic Overtones EX229

B
KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX185
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Baseball Emblems Give-Away To Kids EX225

C
MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX189
C21. TV "Sadie Hawkins" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bismarck EX-209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To National Contest EX225
C26. Some Newspaper Tie-Ups EX229

D
MERCHANTS

D63. "Goliath" Lends Itself To A Big Coop EX189
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermarket Tieup EX206
D-68. Big Sales Days on "Goliath" EX-209
D-69. Super Super-Market Tie-Up EX-209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225
D72. Restaurant-Movie Month EX230

E
SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F
ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX186
F15. An All-Out Navy Tie-Up EX218

G
STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX186
G80. Ye Olde Circus Bally EX189
G81. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tingler" EX198
G85. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX218
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226
G.96. Walking Book Bally EX230

H
LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-28. Darned Clever These Chinese EX-210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226

I
INSTITUTIONAL

I—66. Some Public Relations Stunts EX188
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks EX203
I-74. Local Academy Award Contest EX-210
I-75. Personal Theatre Survey EX-210
I-76. Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-78. "Golden Age Club" Party EX222
I-79. Good Will Show Is Good Will Builder EX226
I-80. A British Lion In The House EX227
I-81. Never Sell A Short "Short" EX230
I-82. Academy Award Helps EX231

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count) Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

COMIC BOOKS. Write for free samples showing how you can give away 3,000 comics at no cost to the movie house. BOOK NOVELTY COMPANY, 2031 N. 29th St., Philadelphia, Pa.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRS

WALDO—Simplex Specialist since 1939. 1635 Central Parkway, Cincinnati, Ohio.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

EMPIRE THEATRE. Movie theatre for sale or rent. For information, write Box 347, Block Island, R. I. or phone HOward 6-5509.

DRIVE-IN THEATRE, 700 Car Capacity, over 13 acres of land, large screen. Excellent location in fast growing city in central Florida. RAY DOCKUM, INC., 520 Ingraham Bldg., Miami, Fla. FR 7-3685, MO 7-0553.

USED EQUIPMENT

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High Intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

FOR SALE: 40 ton Worthington Air-Conditioner, complete with evap condenser, etc. Seats, upholstered, excellent condition. Must see to appreciate. HARRY HIXON, Box 216, Atchison, Kansas.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

STILL AVAILABLE!

The NEW 12 Month Set of Booking Sheets for the full year starting JUNE 26, 1960

"Pocket-Size" DATE BOOK

5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Price: 70c per yearly set of sheets, without binder, including postage

---

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! **And it is completely FREE!**

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: Theatre Manager to work for live-wire circuit in Midwest. Excellent opportunity for advancement for the right man. **BOX A68, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER wants steady job. Experienced in booking and buying. Prefer Philadelphia area. **Reply to BOX A525, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

TOP THEATRE MANAGER available. All phases, first run, art, neighborhood. Former N. Y. Roxy. Highest references. Prefer metropolitan New York. **BOX B61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED—Permanent Position. Top salary. Many benefits. **Call KEllogg 1-1600 or write WALTER READE, INC., Mayfair House, Deal Road, Oakhurst, N. Y.** (61)

MANAGER WANTED for first run situation Philadelphia exchange area. Permanent position. Must be experienced all phases theatre management, advertising, exploitation. Apartment in theatre building available for right man. Send complete details first letter. **BOX C61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER needs a drive-in. Knows all phases including booking, buying and plenty exploitation. Reliable, honest, sober. Wants South Central or Southwest. Last 10 years outdoor. **BOX A61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED to operate only 2nd run theatre in city. Population 40,000 has only three theatres. 385 seats, operating over ten years heart of main street. Opportunity to purchase interest. **Contact SHELBY THEATRE, Box 4, Bristol, Virginia.** (68)

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Name ....

Title ....

Address ....

....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

WAIT FOR
THE **BIG** ONE
FROM THE COMPANY
THAT GAVE YOU
**"JOURNEY
TO THE
CENTER
OF THE
EARTH!"**

IRWIN ALLEN'S PRODUCTION OF
SIR ARTHUR CONAN DOYLE'S

THE LOST WORLD

COLOR by DE LUXE CINEMASCOPE

CALL THE MAN FROM 20th!

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 15, 1960
Volume 64 Number 4
IN TWO SECTIONS • THIS IS SECTION ONE

Pay-TV Dominates Paramount Meeting

(See Page 7)

Physical Theatre-Extra Profits Dept.

Roy Richardson, president, Virginia Motion Picture Theatres Association, is currently leading discussions setting plans for the organization's annual convention on July 26-28 at Virginia Beach, Va.

editorial: The Lesson to Be Learned in Toronto . . . *see page 3*

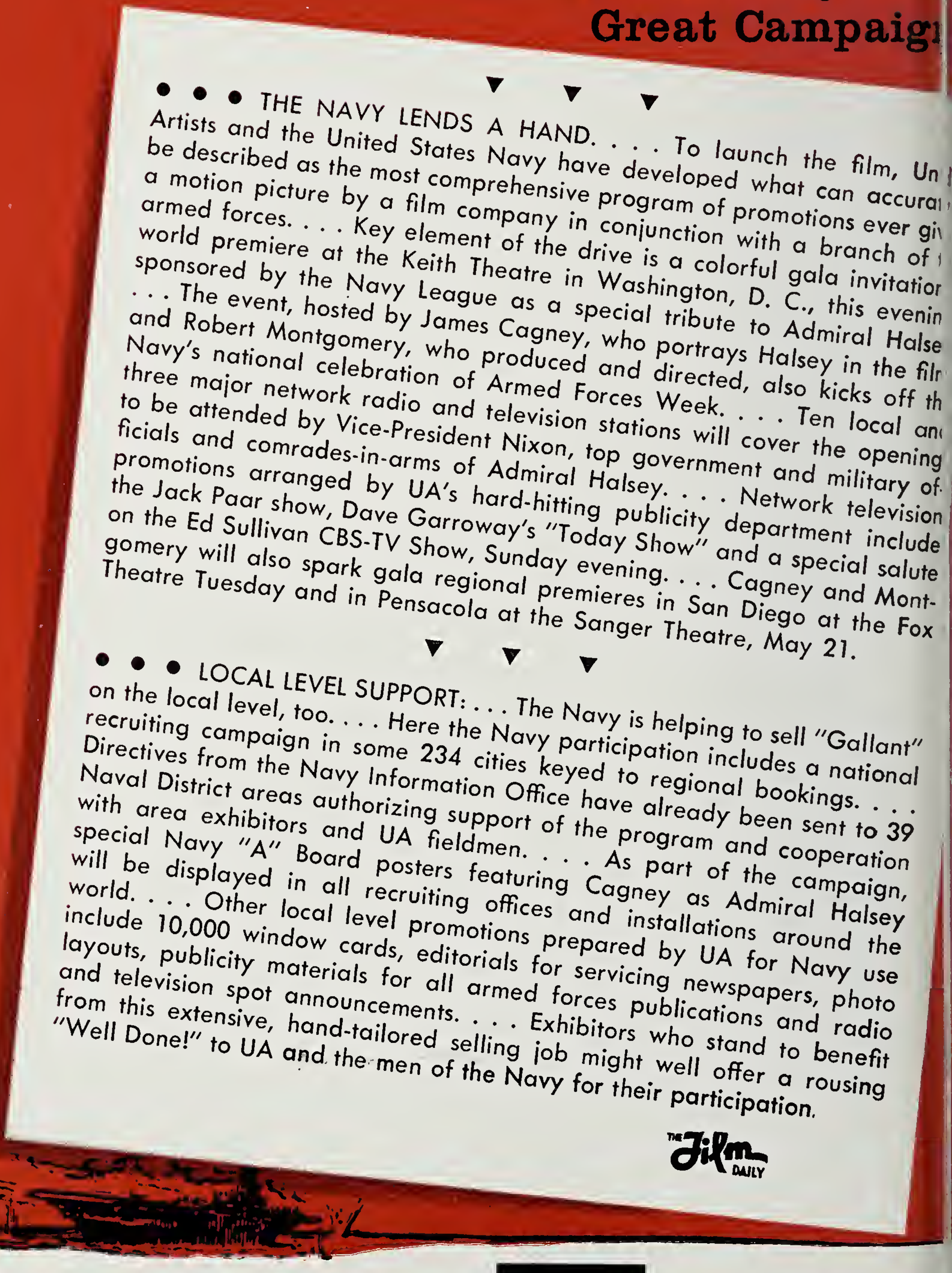
THE FLEET'S IN!

The Gallant Hours

FIRST ENGAGEMENTS DOING SMASH BUSINESS

**Spearheaded by a
Great Campaig**

IN WASHINGTON—Keith's
IN SAN DIEGO—Fox
IN BALTIMORE—Century
IN KEY WEST—Strand
IN PHILADELPHIA—Viking
IN PENSACOLA—Saenger
IN NEW LONDON—Garde
IN MIAMI—Flamingo
IN MIAMI BEACH—Loew's 170th
IN CORAL GABLES—Riviera
IN TORONTO—Loew's Uptown



▼ ▼ ▼

• • • THE NAVY LENDS A HAND. . . . To launch the film, Un Artists and the United States Navy have developed what can accurat be described as the most comprehensive program of promotions ever gi a motion picture by a film company in conjunction with a branch of armed forces. . . . Key element of the drive is a colorful gala invitatio world premiere at the Keith Theatre in Washington, D. C., this evenin sponsored by the Navy League as a special tribute to Admiral Halse . . . The event, hosted by James Cagney, who portrays Halsey in the fil and Robert Montgomery, who produced and directed, also kicks off th Navy's national celebration of Armed Forces Week. . . . Ten local an three major network radio and television stations will cover the opening to be attended by Vice-President Nixon, top government and military officials and comrades-in-arms of Admiral Halsey. . . . Network television promotions arranged by UA's hard-hitting publicity department include the Jack Paar show, Dave Garroway's "Today Show" and a special salute on the Ed Sullivan CBS-TV Show, Sunday evening. . . . Cagney and Montgomery will also spark gala regional premieres in San Diego at the Fox Theatre Tuesday and in Pensacola at the Sanger Theatre, May 21.

▼ ▼ ▼

• • • LOCAL LEVEL SUPPORT: . . . The Navy is helping to sell "Gallant" on the local level, too. . . . Here the Navy participation includes a national recruiting campaign in some 234 cities keyed to regional bookings. . . . Directives from the Navy Information Office have already been sent to 39 Naval District areas authorizing support of the program and cooperation with area exhibitors and UA fieldmen. . . . As part of the campaign, special Navy "A" Board posters featuring Cagney as Admiral Halsey will be displayed in all recruiting offices and installations around the world. . . . Other local level promotions prepared by UA for Navy use include 10,000 window cards, editorials for servicing newspapers, photo layouts, publicity materials for all armed forces publications and radio and television spot announcements. . . . Exhibitors who stand to benefit from this extensive, hand-tailored selling job might well offer a rousing "Well Done!" to UA and the men of the Navy for their participation.

THE Film DAILY

Robert Montgomery presents
James Cagney as **Admiral Halsey**
"The Gallant Hours"

THRU
UA

With
DENNIS WEA
Produced and Directed by
ROBERT MONTGOM
Screenplay by
BEIRNE LAY and FRANK GIL
A CAGNEY-MONTGOMERY PRODUCTIONS, INC.

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office. 246-248 North Clarion Street, Philadelphia 7, Pennsylvania New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 4

JUNE 15, 1960

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

THE LESSON TO BE LEARNED IN TORONTO

WHETHER TOLL-TV, in one or more of its various forms, becomes in truth the "$2,000,000,000 industry" that Barney Balaban believes possible; or whether the continued tests in suburban Toronto, and the proposed test in Hartford, only further confirm the previous failures in Palm Springs and in Bartlesville; the final decision will be in the hands of the public, and in that public's willingness to dig those hands into its pockets for the dollars that toll-TV needs to support it. In the final analysis, no amount of rancor and no industry resistance will hurt it; just as no glowing optimism and no investors' millions will make it succeed if the public doesn't want it.

Free advertising-supported TV is still serving Toronto and will still serve Hartford. The various Hollywood-produced series, the live shows, and the pre-1948 movies will still be competing for attention on those identical meter-equipped TV sets. If the new metered movies, sports events, etc., are sufficiently strong as to win a sufficiently large chunk of the public's attention (and dollars) from this free fare, and from all of the other interests and entertainments that currently vie for such attention, then toll-TV is home. If not, no theatre circuit, and no corporation however large, will pour good money after bad and take losses week after week.

Showmen who observed the Telemeter installation in Toronto came away convinced that the equipment and the system necessary to the delivery of an adequate TV show to a paying audience is in existence. They were welcomed and were given unlimited time to observe its functioning. No use statistics were available on which financial success could be estimated, but, even if they had been, the very newness of the medium and the novelty appeal would have made them questionable. It was generally conceded that six months to a year must elapse before true results can be noted.

Assurances that theatrical grosses in the same area had not been affected by whatever volume of patronage the constantly increasing toll-TV installations were serving, came as a pleasant surprise. Just as did the assurance that 32 percent of the toll-TV patronage had not seen a motion picture in the past year, and was therefore a "found" audience. Whether this would continue as the number of installations grew (now 3,700) and as the public became more accustomed to the new service, could only be guessed at. But it was generally concluded that success or failure of the medium now rested squarely in the public's lap.

John Q., it's your move.

WHAT CONTRIBUTES TO WHOSE DELINQUENCY

WE SEE BY THE PAPERS that about 300 Los Angeles college students, working in relays for 18 hours per day for an entire week, kept a box score on all of the blood and gore they could find on TV. A total of seven stations in that area were monitored, with the following results: 3,696 acts of violence; 784 drinks of liquor; 258 instances of property damage; 1,087 threats of violence; and 7,887 commercials, covering everything from cotton-lined bras and girdles, to trips down the alimentary canal.

All of which probably gets us nowhere. But this might be a handy reference to copy or clip out and to hand to the next do-gooder who claims that movies contribute to delinquency—adult or juvenile.

He needn't leave his living room.

BLABBERMOUTHS AND BILLBOARDS

NOT TOO LONG AGO a west coast industry critic captured headlines with a blast at *"the smutty movie billboards that flood our highways,"* etc.

We wondered. And we made it our business to find out.

From the records of National Screen Service, the central company that handles *all* of this industry's advertising accessories, less than 25 per cent of all current feature motion pictures even make a 24-sheet (billboard).

Of this 25 per cent (30 to 40 features per year), the first order to the lithographers is for only 500 copies, and in rare instances there may be a reorder of 500 more.

In a great majority of cases 100, 200 or even 300 copies of the original order are still in the inventories a year after release date, because theatremen just don't use 24-sheets (billboards) consistently. Requirements of the billposter's union are a good part of the reason.

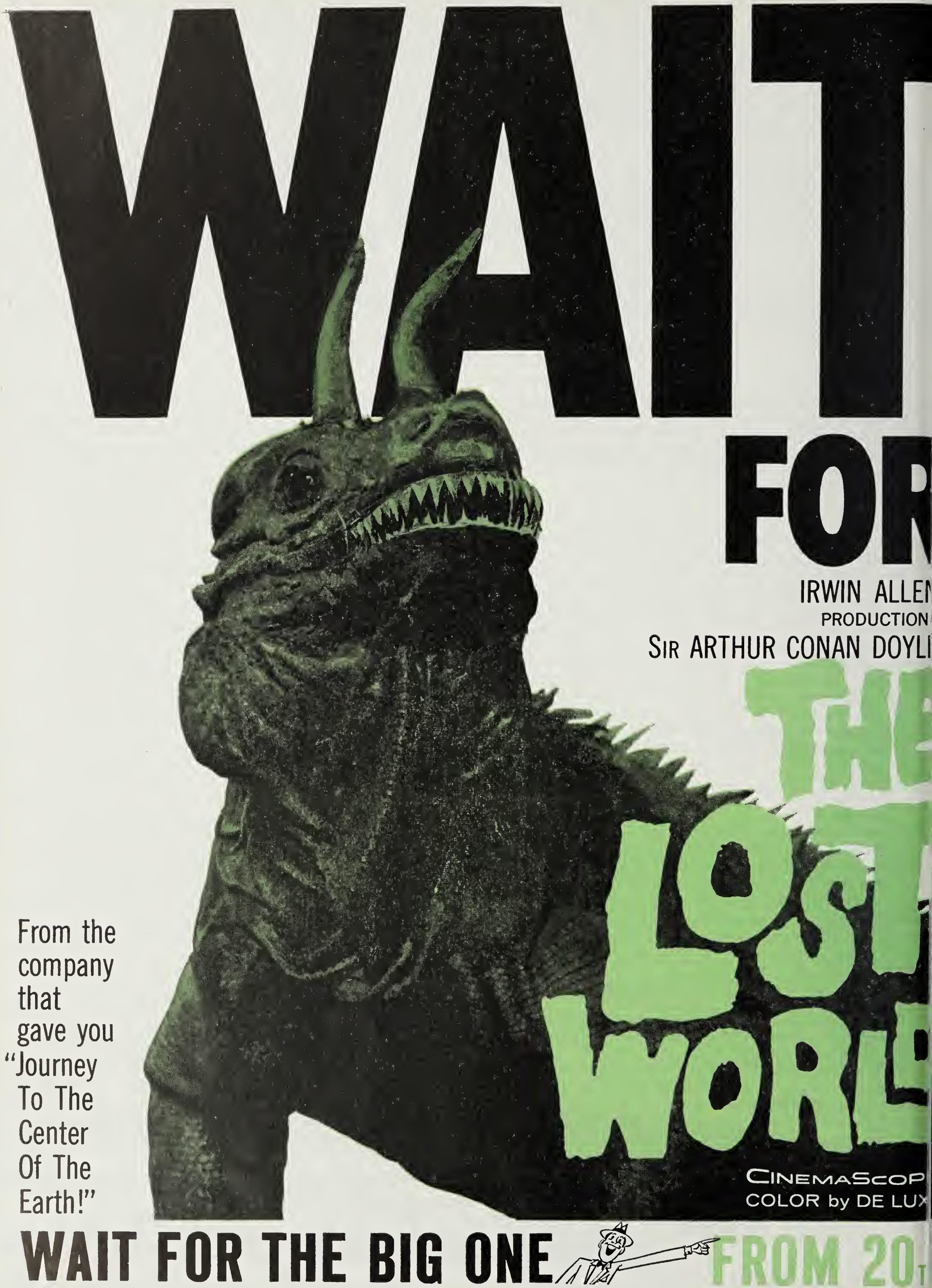
But what *"movie billboards"*? That *"flood"* what *"highways"*?

The irresponsible critic has captured his headlines. And no amount of industry facts can recapture them.

The blabbermouth wins again.

In order to be an Opinion Maker—

you've got to have Opinions!


WAIT
FOR
IRWIN ALLE
PRODUCTION
SIR ARTHUR CONAN DOYL
TH
LOS
WORL
CINEMASCOP
COLOR by DE LU
From the company that gave you "Journey To The Center Of The Earth!"
WAIT FOR THE BIG ONE
FROM 20

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From JOHNSTOWN, N. Y.

Several weeks ago I read on the LETTER'S page an inquiry (From KEENE, N. H.—May 18 issue) about the source of "children-under-12" either completely free at drive-ins or at greatly reduced prices at roofed theatres. Some theatremen wanted to know just how all this got started, and why "12 years" instead of 10, 14, 16 or 18 years?

Well, I started in exhibition in 1916, when I was 16 years old, and I well remember the days when movie admission was five cents *to all.* Contrary to most opinions the children's price was not reduced but rather the adult price was raised. As movies went from one and two reels to the more important three to five reel features, the rentals were increased and the earlier 40 minute show was lengthened to an hour or more. Theatres began to vie with one another in comforts and decorations, and expenses began to mount. More income had to be developed so the price for adults was raised to 10 cents. Children remained at five cents and this was the beginning of the lower child admission.

Now, as to the "12 years" dividing line, years ago, before it became the popular practice to mollycoddle our children, a boy was considered a boy (and a girl, a girl) until they accomplished their "teens". At 12, they frequently left school and went to work supporting themselves—a boy bringing his wages into the family, and a girl taking over many of the mother's household duties. So, past 12 years of age they were considered young men and young women. And so, a "break" was extended to children (under 12) by allowing the admission price to remain lower than the adults (over 12).

The above two procedures were continued through the years, as bigger and nicer theatres were built, and as admission prices grew to $1.00 and more in our constantly mounting economy.

I hope this data may be helpful and it is a pleasure to contribute it to your splendid publication to which I have been a subscriber for a great many years. May you continue to prosper.

CLARENCE H. DOPP
Dopp Theatres

EDITOR'S NOTE: Much of this makes sense, and checks out against the best industry histories. We are grateful to Mr. Dopp for marshaling the facts, as well as for his high regard for MOTION PICTURE EXHIBITOR.

From BINGHAMTON, N. Y.

Who says that theatres nationally are closing up? Look here in Binghamton!

Comerford Theatres have remodeled the old Binghamton into the new ultramodern CAPRI THEATRE. New seats, new projectors, new marquee, new front, etc., and all this adds up to a real showplace. The only thing that looks the same is the manager, F. Fred DeRado, who managed here from 1948 to 1950.

The CAMEO THEATRE has also been rejuvenated. New rugs, new sound, new acoustical accessories, newly painted walls etc., all add to a clean new effect. And there have even been some new management changes. Paul C. Tighe is the new manager of the STRAND THEATRE, and Joseph R. Hazlette, formerly of Oswego, is the new manager of the CAPITOL THEATRE.

MICHAEL SABAL
Cameo Theatre

EDITOR'S NOTE: Congratulations! Maybe the Chamber of Commerce should change the name to New Binghamton.

From BEVERLY HILLS, CAL.

Would greatly apreciate one complete set of all pink REVIEWS sheets since inception of this department. They are the greatest! Please include a statement with the shipment. Thank you.

WARREN L. KINGHAM
Wm. Morris Agency, Inc.

EDITOR'S NOTE: Complete sets of the Pink REVIEWS section are available from the 1954-55 season to the present at a cost of 52 cents per year. Mr. Kingham's are on the way.

From MONTROSE, CAL.

We only wish we could do more for MOTION PICTURE EXHIBITOR, for it is doing such a fine job in presenting exhibitor problems.

J. HERTZBERG
Montrose Theatre

EDITOR'S NOTE: Your continued subscription, plus your enthusiastic interest and support is all we ask. But, if your recommendation and endorsement to some theatre friend should result in his subscription too, that also would be helpful.

in this issue...

Be sure to read about the showmanship-packed campaign that was put behind Universal's new horror picture "BRIDES OF DRACULA" by Richard Lightman and W. Watson Davis of Malco Circuit.

•

35th in a regular weekly SHOWMANALYSIS series found only in this paper

SEE PAGE 9-10-11!

From MONTEREY, CAL.

We are interested in knowing whether you can direct us to a source of supply for the various paper forms for use in theatre operation, such as Operating Expense sheets, Gross charts, etc. We would like to obtain a catalog, and if you have such forms we would appreciate hearing from you at your earliest convenience.

In the meantime, please renew our subscription to MOTION PICTURE EXHIBITOR, for we find it extremely useful and helpful in our work.

VIVIAN WEER, Secretary
Kindair Corporation
The Steinbeck Theatre

EDITOR'S NOTE: We believe that our BOOK SHOP, operated as a subscriber service by MOTION PICTURE EXHIBITOR, is the industry's ONLY *source of supply for all theatre operating forms and systems. Daily Boxoffice Statements (both roofed and drive-in), Annual Bookkeeping Systems, Profit and Loss Spread Sheets, Weekly Petty Cash Controls, Weekly Payroll Records, Annual Employee Earnings and Withholding Forms, etc. are just some of the available helps that have been theatre-tested in thousands of theatres, for many years. A catalog is going forward to Miss Weer. And we'll be happy to send a similar catalog to anyone making similar inquiry.*

From MODESTO, CAL.

I enjoy many of the articles in MOTION PICTURE EXHIBITOR, which keeps me in touch with the industry and many long-standing friends. Thanks.

HERNDON EDMOND
Retired Fox Branch and
Assistant Division Mgr.

EDITOR'S NOTE: Thanks for the continued readership and kind words. We wish you a sky full of sunshine to keep your retirement bright.

From NEW YORK

We have been following your listing of FILM EXCHANGES and DEALERS in the various territories.

This listing is of considerable interest to us. However, we notice that you do not seem to list the independent distributors of foreign language films or film exchanges serving art theatres. We would appreciate it if you were to list these as well, and send us such a list.

NATHAN PODHORZER
Casino Film Exchange, Inc.

EDITOR'S NOTE: Such information is included where available.

From STANFORD, KY.

MOTION PICTURE EXHIBITOR is OK! It's just about the best in the business for the small town operation.

BEN REEVES, Vice Pres.
New Lincoln Theatre

EDITOR'S NOTE: And many a big town operator agrees.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son was born at St. Joseph's Hospital, Milwaukee, to **Dr. and Mrs. J. H. Brodish.** The mother is the daughter of **George Thornton,** who operates theatres in Saugerties, Tannersville, and Windham, N. Y.

A son, **Richardl Gordon Jacobson,** was born to **Mr. and Mrs. Paul Jacobson** at French Hospital, New York City. Mrs. Jacobson is the former **Norma Fabian,** daughter of **Mr. and Mrs. S. H. Fabian.** Her father is president of Stanley Warner Corporation. The father is **Paul Jacobson,** an N.B.C. executive.

A daughter, **Lisa Ellen,** was born to **Mr. and Mrs. Ben Grant** last week. Grant is the Columbia International branch operations department, Mrs. Grant, the former **Faith Tavin,** was also an employee of Columbia.

Gold Bands

John Edward Fitzgerald, columnist, Our Sunday Visitor, Catholic newspaper frequently quoted in MOTION PICTURE EXHIBITOR, and **Dolores Teresa Kokot,** will be married on June 25 at Holy Cross Church, Ovid, N. Y.

Obituaries

Louis Glick, 64, retired Philadelphia exhibitor, died recently. Surviving are his wife, son, and two daughters.

Hugh E. Hollan, Southern district manager, Motion Picture Advertising Service, New Orleans, with headquarters in Montgomery, Ala., died in Montgomery in his sleep.

Mrs. L. A. Rogers, Sr., well-known along Atlanta Film Row, died in a local hospital following a long illness. She was the widow of an Atlanta projectionist, who showed the first movie at the Fox, Atlanta. A member of WOMPI, Mrs. Rogers was employed for a number of years at offices on Film Row.

NT&T Elects Klein

BEVERLY HILLS, CAL.—The board of National Theatres & Television, Inc., has elected Eugene V. Klein vice-chairman of the Corporation, it was announced by B. Gerald Cantor, chairman and president.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JUNE 13

Col. Net Profit Up; Board Votes Divided

NEW YORK — A. Schneider, president, Columbia Pictures, announced that for the 39 weeks ended March 26, 1960, net profit of the company was $534,000, equal to 28 cents per share. This compares with $275,000 equal to eight cents per share for a similar period in 1050.

It is to be noted that beginning with the current fiscal year, all advertising and foreign print costs are being amortized on a table basis on pictures released since the start of the current fiscal year instead of writing same off as a current operating expense as heretofore. This procedure now conforms with the general practice in the industry. As a result, approximately $2,900,000 net has been added to inventory and will be written off on an amortization basis.

It is also to be noted that no federal income tax provision is required based on the tax loss carry forward available to the company from prior years.

The net profit for the 39 week period ended March 28, 1959, includes $2,622,000 representing the profit on the sale of the company's laboratory facilities at the west coast.

The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 1,302,109 shares which were outstanding on March 26, 1960.

The board of directors at its meeting held last week declared a stock dividend of 2½ per cent on its outstanding common stock and voting trust certificates for common stock.

Court Okays AB-PT D-I Buy

NEW YORK—Federal District Court Judge Edmund L. Palmieri signed an order permitting AB-PT's Intermountain Theatres affiliate to acquire the Motor Vu Drive-In, Salt Lake City, subject to certain film buying limitations. The order prohibits the drive-in from playing first-run, except in multiple runs with other theatres, day-and date bookings, or when competing independent drive-ins have made insufficient offers for product.

BROADWAY GROSSES

Lights On Again

NEW YORK—With all hold-over product, the Broadway first-runs still suffered from the recently ended blackout of legitimate theatres and business was off accordingly.

"CRACK IN THE MIRROR" (20th-Fox). Paramount reported $18,000 for the fourth and last week.

"POLLYANNA" (Buena Vista). Radio City Music Hall claimed $85,000 for Thursday through Sunday, with the fourth week expected to tally $135,000. Stage show.

"THE RAT RACE" (Paramount). Capitol reported $30,000 for the third session.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, did $48,172 on the 29th week with 11 shows.

"WILD RIVER" (20th-Fox). Victoria reported $13,000 for the third week.

"PAY OR DIE" (Allied Artists). Warner claimed the third week would hit $24,000.

"THE FUGITIVE KIND" (UA). Astor anticipated the ninth week at $13,000.

"MAN ON A STRING" (Col.). Forum had $10,500 for the last 10 days, including the fourth week.

"WHO WAS THAT LADY" (Col.). Criterion claimed the ninth week at $20,500.

"CAN-CAN" (20th-Fox). Rivoli did $31,000 on the 14th week of hard ticket policy.

UA Stockholders Meet

NEW YORK—United Artists annual stockholders meeting was to be held yesterday (June 14) at the Astor.

Purposes of the meeting are to re-elect the present 12 members of the board, and to act upon a proposal to increase the authorized number of shares of common stock, $1 par value, from 1,600,000 to 2,500,000, thus increasing the number of authorized shares of the company from 2,400,000 to 3,300,000.

Seen at the 33rd annual convention of Variety Clubs International at the Royal York Hotel, Toronto, Canada, are, left to right, Ralph Pries, International dough guy, Philadelphia; Toronto Mayor Nathan Phillips; Edward Emanuel, newly-elected International chief barker, Philadelphia; ex-international chief barker George W. Eby; John J. Fitzgibbons, president and managing director, Famous Players Canadian Corporation; Mayor Phillips; Jack Fitzgibbons, chief barker, Toronto Variety Club; Mayor Phillips shaking hands with Lord Killanon, Dublin, Ireland, Tent. Others in the group are members o fthe Dublin Tent, which will host the 1962 convention.

Pay-TV Dominates Paramount Meet

Balaban Sees Potential $2 Billion Industry; Telemeter Not Adversely Affecting Canada Theatres

NEW YORK — Barney Balaban, president, Paramount Pictures, stated at the 10th annual stockholders meeting since the divorcement of the theatre company from the production company, that he saw pay TV as "a potential two billion dollar industry."

The profit making possibilities of Telemeter, the toll-TV system sponsored by Paramount which has been under test in Toronto since Feb. 26 of this year, was based on its power to reach an untapped audience of vast proportions; and was viewed as "a most decisive factor in our future," the Paramount head said.

He added that he believed that "when the right time comes, every segment of the motion picture industry will avoid the shortsightedness they used with respect to radio and television."

"By bringing the boxoffice into the home," he asserted, "we are reaching non-movie goers to a highly significant degree, and through the convenience of theatre-in-the-home television, we are also increasing motion picture viewing by Telemeter movie-going families. In this respect, Telemeter offers exciting promise in supplementing and expanding the existing market for motion pictures."

Balaban claimed that "definitive answers on public acceptance will require a longer period of trial than a few months that elapsed since the opening of Telemeter. The Toronto demonstration has revealed certain highly interesting trends holding great significance for the future of pay TV in general and Telemeter in particular." He added that "there can be no doubt about the public acceptance of the principle of pay-TV."

He stated, "We already have about 5,400 subscribers; and have suspended all sales efforts since we had manufactured only about 6,000 units to take care of our optimum target of 50 per cent of the homes wired."

Balaban said Famous Players Canadian Corporation, Paramount associate conducting the Toronto test, "has installed Telemeter units in about 3,700 homes and is trying to catch up with the backlog as quickly as possible."

He said, "The average dollar expenditures per family for motion pictures on Telemeter by these non-movie-goers was almost at the same level of Telemeter movie viewing as for those families who attended motion picture theatres with varying frequency. This is particularly significant since Famous Players has been unable to discern any adverse effect by Telemeter viewing on the local theatre attendance, indicating that Telemeter movie viewing is a supplement to theatre attendance. Also, Telemeter families whose adults have not attended motion picture theatres for more than a year are spending very substantially more per family on motion picture viewing on Telemeter than the average American and Canadian family spends at motion picture theatres."

The fact that "the average percentages of subscribers viewing pictures that had completed all theatrical runs is almost as high as the average percentage viewing pictures in current release" was said to be "of special significance to motion picture producers and distributors."

Conceding that "the degree of public acceptance expressed in dollars dropped into the Telemeter units will ultimately be the decisive element," Balaban said that "as Telemeter viewing becomes a more normal part of family living and as programming expands in scope, we expect to develop the basic information bearing on this point.

"It would also be desirable," he added, "to get a more representative economic cross-section of the community, which we are rapidly achieving as we move into different types of neighborhoods."

According to Balaban, Telemeter equipment "has been functioning effectively and operating at better than the optimum standards set for the system. With regard to operating costs, we shall know more about them when the system shakes down and the abnormal conditions of the initial months have settled into a normal operating schedule."

He assured stockholders that the company "has no intention of investing its own money in Telemeter installations; this will be left to franchise holders."

The stockholders were told that "while the business of motion picture production and distribution has real problems, I believe it can be a healthy business with a good future —a future that must be developed through reaching a much greater audience." He said an increase in revenue to producers "would go a long way to providing the additional risk capital necessary to make more pictures of quality to fill the great need for more product."

The Paramount president reminded the stockholders, "In 1950 we set ourselves the dual objectives of maintaining an annual

(*Continued on page 18*)

TOA Names Meet Chairmen From Four Sectors of U.S.

NEW YORK—The four co-chairmen for the 13th annual convention and trade show of the Theatre Owners of America, to be held Sept. 13-16 at the Ambassador Hotel in Los Angeles, were announced by Albert M. Pickus, TOA president.

They are John G. Broumas, Chevy Chase, Md.; John H. Stembler, Atlanta; Howard Kennedy, Broken Bow, Neb.; and C. E. Cook, Maryville, Mo.

Broumas is president of the Maryland Theatre Owners Association, a member of TOA's executive committee, and president of his own theatre circuit. Stembler is an assistant to the president of TOA, and president of Georgia Theatre Company. Kennedy is head of Kennedy Theatres in Nebraska and an executive committee member. Cook, a TOA vice-president, is head of his own theatres in Missouri.

Court Rules "Lovers" Obscene

CLEVELAND—"The Lovers" was unanimously defined as "obscene, lewd and lascivious" last week by three local judges, and a local theatre manager was convicted on two counts for showing it.

Nico Jacobellis, manager, Heights Art theatre, was convicted on charges of possession and exhibition of an obscene film. His attorneys said they will file an appeal immediately.

Senate Exempts Exhibs From Wage Increase

WASHINGTON — The Senate Labor Committee voted unanimously last week to continue the exemption of film theatre employees from the minimum wage increase and extension.

Into the bill by Sen. Kennedy (D., Mass.) upping the minimum wage from $1 to $1.25 an hour and blanketing in an estimated seven million additional workers, the committee wrote the COMPO amendment, "excepting as to employees of motion picture theatres."

That the exemption will stick, no one doubts since neither individual nor organized opposition developed.

COMPO efforts for the exemption turned what first appeared a hopeless cause into a triumph of legislative strategy. Their presentation, offering unchallenged evidence that refusal of the exemption might ruin many theatres, brought about the recent House subcommittee's unanimous vote to continue the exemption. With that done, it became easy to persuade the Senate committee to do the same.

MPAA Ups Linden

NEW YORK — Eric Johnston, president, Motion Picture Association of America, announced that Michael Linden will serve as director of research of the Association.

Linden has been associated with the MPAA since 1946 in charge of the library, general reference and fact finding activities. In addition to his library activities, he worked closely with the first MPAA research department under Robert Chambers. Since the departure of Chambers in 1950, Linden has participated in all research and fact finding efforts carried on by and for the Association. In his new capacity as director of research, Linden will supervise internal statistical analyses for the exclusive use of the Association and its members.

MPEA Names Directors

NEW YORK—The Motion Picture Export Association of America's annual stockholders' meeting reelected all directors.

They are Norton V. Ritchey and Samuel Broidy (Allied Artists); Bernard E. Zeeman and Lacy W. Kastner (Columbia); Ronald Carroll and Morton A. Spring (Metro-Goldwyn-Mayer); J. William Piper and Barney Balaban (Paramount); Emanuel D. Silverstone and Spyros P. Skouras (20th-Fox); Louis Lober and Arnold M. Picker (United Artists); Felix M. Sommer and Milton R. Rackmil (Universal); Joseph J. Laub and Edmund F. Clarke (Walt Disney); Wolfe Cohen and Benjamin Kalmenson (Warner Bros.); and Eric Johnston, director-at-large.

N.E. Distrib Firm Set

BOSTON—Abe I. Weiner has organized Fortune Films Associates, Inc., to specialize in the distribution of foreign and domestic films in the northeast states.

We was formerly assistant general sales manager of the Rank Film Distributiors of America, and prior to that held sales executive positions with Allied Artists, Universal and United Artists.

Headquarters of the new company will be in the Metropolitan Theatre Building.

Pinanski Hails $2,000,000 Fund For Circuits To Enter Production

BOSTON—Samuel Pinanski, veteran Boston showman who is honorary board chairman of Theatre Owners of America and a member of the COMPO triumvirate, hailed the announcement that the five major theatre companies had raised $2,000,000 among themselves to launch an exhibitor company to finance the production of additional product.

Stating that "diversification seems to be the order of the day," Pinanski, former head of TOA and president of American Theatres of Boston, urged team work by every theatre in the nation to make the effort a success.

"The most important diversification for the theatre man, in my opinion, in order that we might preserve our business against all kinds of competition for the amusement dollar, seems to be to provide for a subsidy of financing motion picture product," Pinanski said.

"No one entity in our business is so completely dependent on a steady flow of good product to survive as is the motion picture theatre. Most of exhibition's problems would dissolve before the real onslaught of the parade of good pictures made specifically for motion picture audiences.

"The motion picture theatre can not survive in a market entirely controlled by the sellers, nor can it thrive in a position second to any other exhibition media. To go forward and prosper, not merely survive, must be the ambition of every exhibitor, and to do this today we must pull ourselves up by our own bootstraps and cause product to be made available for our theatres.

"If we keep our eye on the ball, and with our own efforts cause this to take place, we will not have time to worry about the many real and imaginary problems confronting us. This is not a one or two man job. It is a job that every theatre in America, every industry doing business with the theatres and every well-wisher of the industry must cooperate in. With this type of team work we can not fail to provide the wherewithall to those who have the know-how to produce pictures."

NTA Promotes Singer

NEW YORK—Howard A. Singer has been named assistant to Oliver A. Unger, president of National Telefilm Associates, Inc. NTA is a subsidiary of National Theatres & Television, Inc.

Singer joined NTA in April, 1959, as assistant general attorney, the position he held prior to this promotion.

Columbia To Release Nine Hammer 1960 Productions

NEW YORK—James Carreras, chairman and managing director, Hammer Film Productions Ltd., anounced last week that Columbia Pictures will release the entire 1960 program of the English firm. This comprises nine pictures, which compares with six last year and seven in 1958.

The nine films are "Two Faces Of Jekyll," "Hell Is A City," "Terror Of The Tongs," "Mutiny Over India," "The Inquisitor," "See No Evil," "The Brutal Land," "The Full Treatment," and "Sword Of Sherwood."

According to Carreras, all the pictures "are slanted for the international market." Two are completed, two are in production, and the rest are being prepared for shooting.

AB-PT Decision Reserved

NEW YORK—Decision was reserved last week by Federal District Court Judge Edmund L. Palmieri on the application of AB-PT's Intermountain Theatres for permission to acquire the Motor-Vu Drive-In, Salt Lake City.

While the Court and the Government were satisfied that no restraint of competition would result from the acquisition, the Justice Department proposed certain minor conditions, and Judge Palmieri ordered attorneys to submit an order to be signed in a few days.

Sindlinger Moves

NORWOOD, PA.—The business analyst firm of Sindlinger and Company moved into the new 20-room Sindlinger Building located in this Philadelphia suburban community. The firm's central staff was formerly located in Ridley Park, Pa.

In addition to its main headquarters here, Sindlinger and Company also maintains a branch office at 441 Lexington Avenue, New York City.

Dubbers Seek New Pact

NEW YORK—The Screen Actors Guild and the Independent Film Importers and Distributors of America last fortnight opened negotiations for a new contract covering players who do dubbing work here.

Rube Jackter, center, Columbia vice-president and general sales manager, recently met with field sales executives from the eastern divisions and Canada in Washington, D.C., to discuss forthcoming product. Seen, left to right, are Sam Galanty, Washington; I. Harry Rogovin, Boston; Jackter; Harry Weiner, Philadelphia; and Harvey Harnick, Canada

Skouras Urges Exhibs To Aid In Production

TORONTO, CANADA—Spyros P. Skouras called on the exhibitors of the United States and Canada to aid in production by offering suggestions, criticism, and invention to the major motion picture companies.

Skouras, in an address to more than 250 showmen gathered in Toronto for the 33rd Annual Variety Clubs Convention, said that he was meeting throughout the nation with exhibitors in many of the company's branch cities to gather suggestions from them to the constant improvement of our industry.

The dais at the Royal York Hotel was headed by Skouras; David Axler, president of the Ontario Theatre Owners Association; John Fitzgibbons, president of Famous Players Canadian Corp.; and Peter Myers, 20th-Fox Canadian managing director.

Fitzgibbons, in introducing Skouras, paid tribute to the 20th-Fox president as the man who in pioneering the development of CinemaScope made the most important contribution to the motion picture industry in its history.

Fitzgibbons went on to say that 20th-Fox had made the greatest effort over the years to keep the exhibitors supplied with the largest investment in talent and concentration of product.

Nat Taylor, president, 20th Century Theatres Circuit (Twinex), said to Skouras, "We must make it our business to try and give our patrons what they want. They want unusual pictures and not carbon copies."

Skouras agreed with suggestions from the floor that producers seek exhibitor advice when titling films. Too often, it was said, titles do not aid in attracting business.

NSS Aids Fight Promotion

NEW YORK—National Screen Service is distributing a complete selection of trailers and accessories to help exhibitors promote both the theatre telecast, and the official United Artists films of the Ingemar Johansson—Floyd Patterson heavyweight championship rematch, it was announced by Burton E. Robbins, NSS vice-president in charge of sales.

Heading the list of materials available to theatres carrying TelePromTer's live telecast on June 20 is the official advance trailer, which many theatres around the country are now showing to plug advance ticket sales. In addition, National Screen is distributing a cross-plug trailer, available in regular or condensed form. The company also has ready a 20-second TV trailer for use in promoting the telecast.

National Screen is also providing theatres with materials for a complete advertising campaign on the official United Artists films of the match.

Myers Joins WB of Canada

NEW YORK — Charles Boasberg, general sales manager of Warner Bros. Pictures and president and general sales manager of Warner Bros. Pictures Distributing Company, Ltd., of Canada, announces the appointment of Robert E. Myers as Canadian sales manager, to serve under the supervision of Haskell M. Masters, vice-president and general manager of the Warner Bros. Canadian subsidiary.

Myers, associated with the Famous Players Canadian corporation since 1940, has been its joining Famous Players, he was with United Artists, Ltd., in Canada for five years.

#34 of a regular every-week EDITORIAL FEATURE *found only in this trade paper*

"How I Would Sell . . .

BRIDES OF DRACULA

Bram Stoker's "DRACULA" has set the pace for horror classics ever since it was published in 1897. The latest series of Dracula pictures, currently being represented by "BRIDES OF DRACULA," has picked up and carried on Stoker's basic theme. The pre-selling done by the name of "Dracula" and the spectre of grisly horror it conjures up is a powerful aid in merchandising this latest effort.

To me, horror pictures taken from the classics have always represented a challenge that was both fun for me to promote and smash entertainment for my customers. "BRIDES OF DRACULA" takes the basic legend of the vampire Count and carries his sanguine activities into an exclusive European school for girls. The research for the film was carefully done and it stays pretty close to the original "Dracula" story line, simply substituting a matinee-idol type descendant of the count for the old Bela Lugosi image. The casting is excellent, with David Peel playing the bloody Baron, who is Dracula's successor, and Peter Cushing as Dr. Van Helsing, vampire-slayer. Feminine interest is represented by Yvonne Monlaur, Marie Devereux, Andree Melly, Freda Jackson and Martita Hunt. Hammer Film Productions has come up with excellent sets and fine color camerawork.

Horror is box-office. But it must be horror that scares, not offends. There is always a line beyond which you can't go in a promotion of this type. The idea that you are trying to frighten, not paralyze, must always be kept in mind. There's hardly anyone who doesn't enjoy a solid vicarious thrill—but there are definite limits to how much and the type of horror people want. These limits are pretty much for you to decide since they vary greatly depending on segments of the country.

We had the world premiere of "BRIDES OF DRACULA" in Memphis. In order to build the importance of the event, we decided to put on a stage show to open the premiere. Enlisting the aid of the local "little theater" people, who were more than eager for the chance to gain the experience involved

Universal's Scary Vampire Yarn To Stir The Imagination

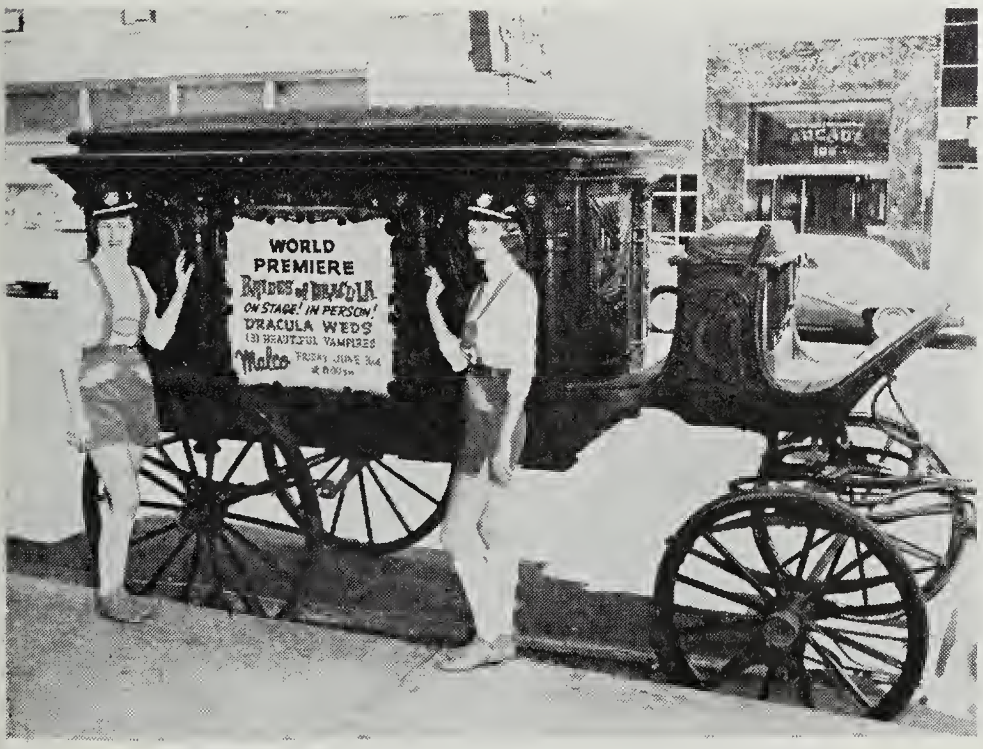
An Exclusive **SHOWMANALYSIS** *Prepared by—*

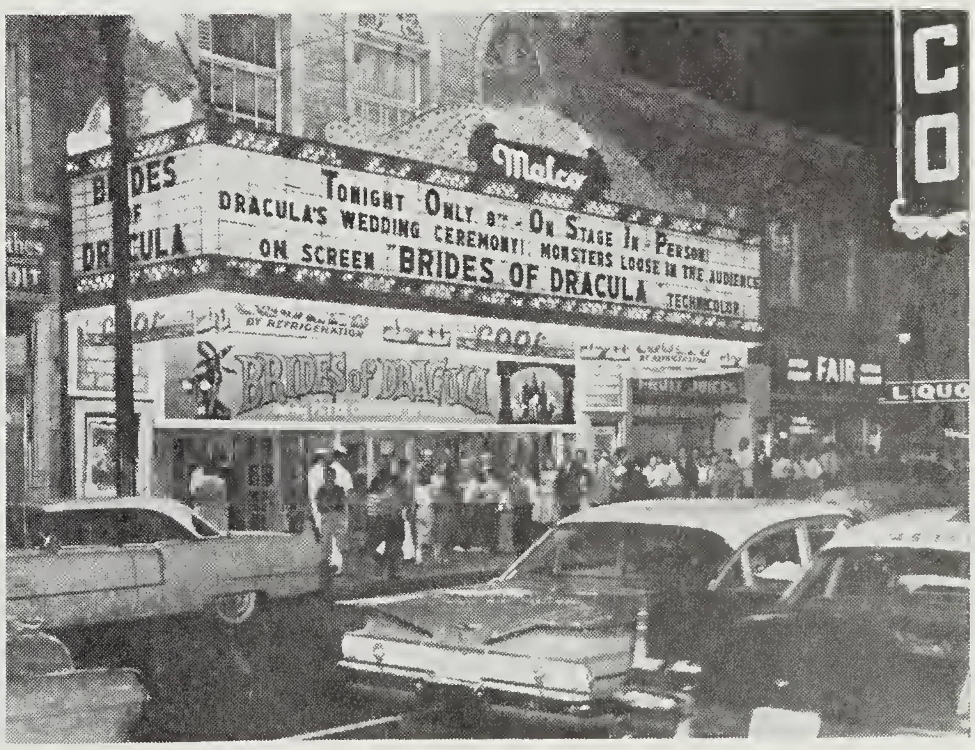
LIGHTMAN

DAVIS

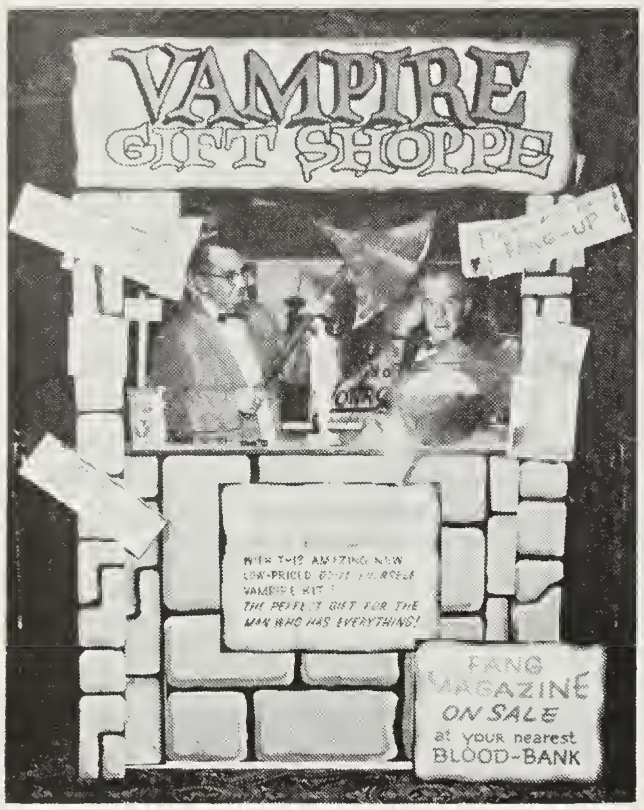
ABOUT THE AUTHORS • RICHARD LIGHTMAN is executive vice-president, Malco Theatres, Inc., Memphis, Tenn. A native of Kentucky, he is a University of Pennsylvania graduate having majored in advertising and journalism. He was a Naval officer in World War II, having seen action in Sicily, Salerno, Southern France and Okinawa. Circuit advertising director until December, 1958, when his father, M. A. Lightman, Sr., died, he now buys and books film and concentrates on circuit advertising. At the age of 40, he has had 20 years movie experience. W. WATSON DAVIS is circuit advertising director. He worked in theatres for 31 years, is a former Malco manager, and was assistant advertising director until 1958 when he assumed his present post. He is 47 years old and also served in the Navy in World War II as a special service movie operator in San Diego, Cal.

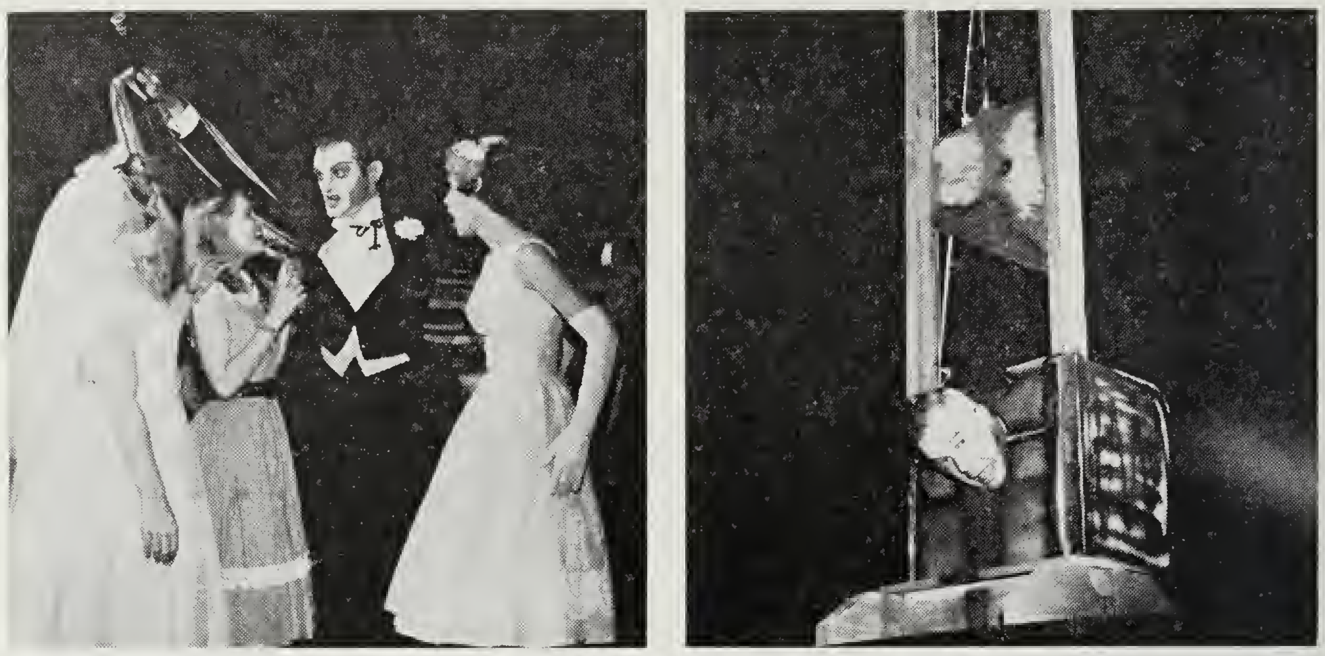
LEFT, a horse-drawn hearse properly emblazoned provided effective street ballyhoo for the world premiere engagement. RIGHT, the result of imaginative pre-selling were crowds at the brightly lit scene.





BRIDES OF DRACULA
Malco
TONIGHT ONLY 8PM - ON STAGE IN PERSON
DRACULA'S WEDDING CEREMONY! MONSTERS LOOSE IN THE AUDIENCE
ON SCREEN "BRIDES OF DRACULA" TECHNICOLOR
COOL
BRIDES of DRACULA
FAIR
LIQUO
CO





LEFT, a vampire gift shop set up outside the theatre proved an absolute traffic-stopper with uproarious items for sale and giveaway. ABOVE, two scenes from the stage show which preceded the feature as Count Dracula claims his brides and a guillotine adds horror.

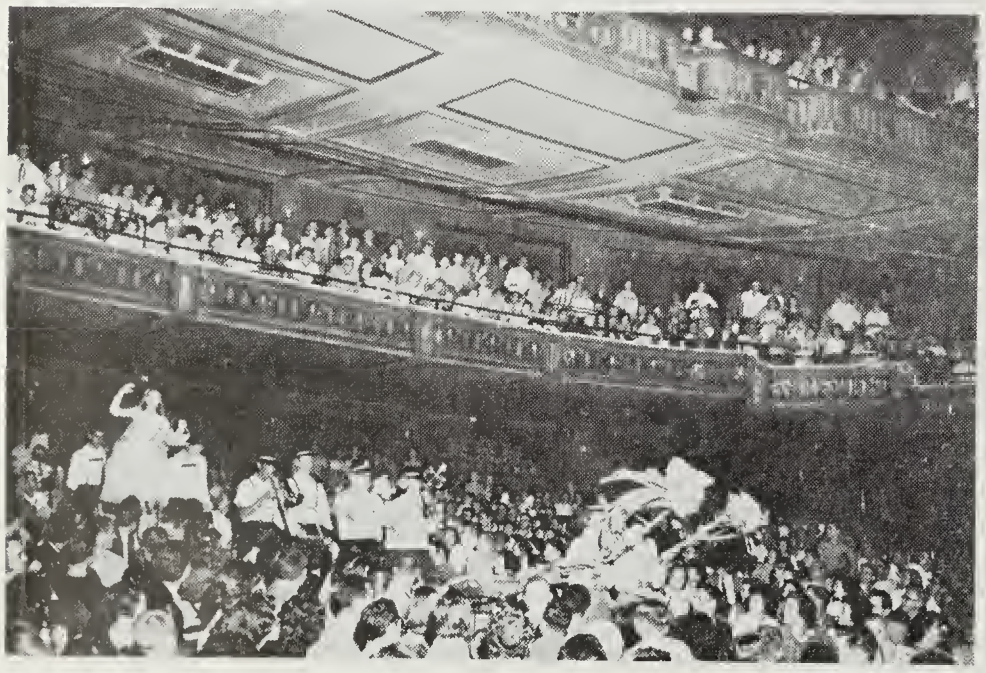
in putting on an unusual show of this type, we built the show around a "wedding of Dracula" skit in which Count Dracula appeared in a horse-drawn hearse (found in a Kentucky junkyard and snapped up to wait for an opportunity like this). His coffin was carried to the stage, and after a bit of business between the master of ceremonies and the "Count," his three brides were brought kicking and screaming to the stage. They were tied to props of various medieval torture instruments to await the wedding. In the meantime, a plant heckler was dragged from the audience and his head cut off by a guillotine. The wedding commenced. Just after the end of the ceremony a woman rushed on stage and announced loudly that she was the real Countess Dracula, who had been searching for her errant husband for 200 years. Dracula tried to escape, but was restrained. The Countess then orders Dracula put back in his coffin and all exit. Ushers for the picture were made up as the Werewolf, Frankenstein, and Quasimodo, the Hunchback of Notre Dame. They, of course, assisted on stage when necessary.

A major part of the pre-opening publicity campaign was the "Vampire Gift Shoppe" display on the sidewalk outside the theater. The stand, which was beaverboard and two-by-fours, was made to look like a stone battlement. On it was displayed "Fang Magazine," "Better Tombs and Gardens," "Stake," "Vampires in the News," etc. Legend on the sign read "*Fang Magazine, Available at Your Local Bloodbank.*" For sale were "Do-It-Yourself Vampire Kits" (this was stencilled on brown two-pound bags) containing two sharpened stakes, a small wooden mallet, a silver bullet, a clove of garlic on a string, and some wolfbane (any greenery). This was sold for a quarter.

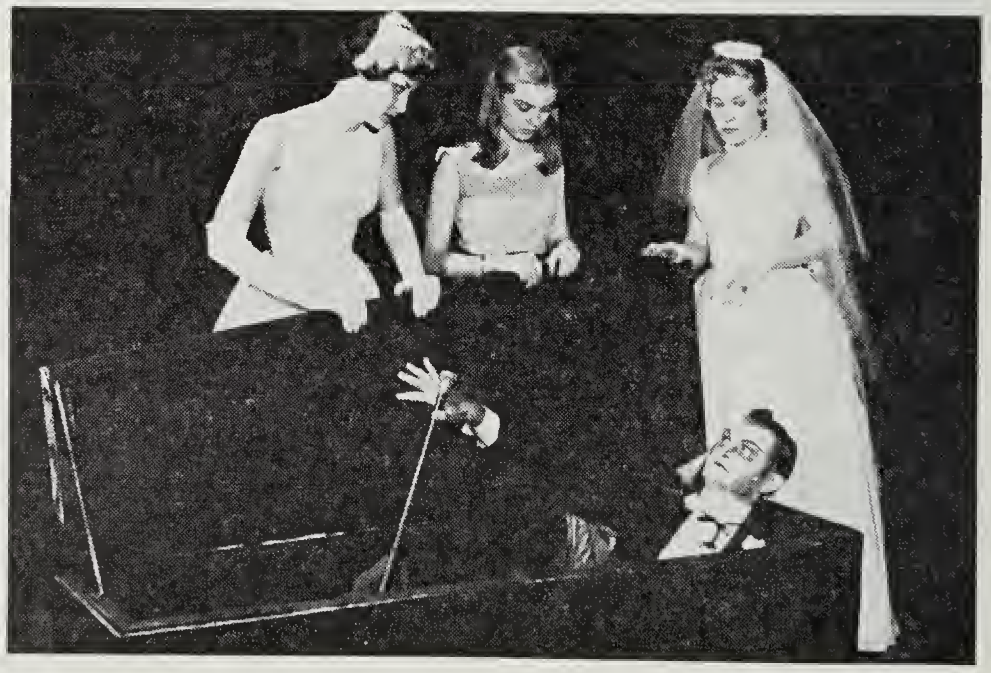
Soft-drink bottles filled with strawberry pop and stencilled "Fang-Up" were also sold. There was also "Transylvanian Grave Dirt," "Bat Collars," "Lady's Fingers," as well as many other odd items. You are limited only by your imagination and good taste.

As additional promotion, we used the following: a special trailer promoting the show; a record cut by a local announcer with a voice of doom announcement; heralds and window cards; complete lobby display of coffin and stills; a mule-drawn hearse driven around town for street bally; an engraved wedding invitation to selected young people (fraternity presidents, etc.); and last, but not least, a complete publicity campaign through the local radio, television and newspaper outlets. This campaign utilized the two items arranged for by Universal-International: the pocket-book "Brides of Dracula," and the Coral Recording of "The Dracula Cha-Cha" and "Transylvania Polka." A pet corner was set up in the lobby advertising Transylvanian Werewolf Cubs registered in TKC, pet bats, armadillos, spiders, etc.

THE LARGE THEATRE was packed to overflowing as a city-wide campaign brought the desired boxoffice results. The picture broke all records at the spacious theatre thanks to imaginative selling.



THE SCRIPT for the stage show was acted out by talented little theatre people in the Memphis area. Here, the vampire prepares to emerge from his coffin and greet his three not-too-happy brides.



Heidi Erich, descendant of the only woman ever convicted of vampirism, came into Memphis for two days on tour. We were able to utilize her unique background and statuesque proportions to great advantage in our publicity campaign. She added glamour to an already rolling promotion and allowed us to bally the picture through a fashion show and several television appearances. Her unique appeal enhanced the whole campaign.

Hokey, you say. You're right. But it's the kind of hoke that enabled us to break all existing house records with the picture and, in addition, give our customers an evening that was a bit out of the ordinary. It was exciting, fun, and above all, entertaining. The type of showmanship involved in a promotion of this type takes an exhibitor right back to the old, golden days of ballyhoo. We at the Malco know people won't just walk into the theater. They really shouldn't have to. We consider it our responsibility, and in most cases our pleasure, to entice them inside and give them a whopping good time once they're in the show.

One last thing. It has been our experience that with a show of this type, the business just won't hold up over a week. In order to reverse that, we have planned an additional boost to hit about mid-week of our opening period. This will include the old gag of having a man walk around town clad in a barrel, wearing a sign saying, *"I just saw 'Brides of Dracula' and it scared the pants off me."* In addition, we'll have a give-away of werewolf whistles sometime later on. It looks good in the advertising and again adds a little carnival spirit to the affair.

"BRIDES OF DRACULA" is being billed in many situations with another horror entry, "LEECH WOMAN." Ordinarily, when we double bill horror films, we purposely devote small space to the lower half, billing it as a "Bonus feature for those brave enough to stay for the thrilling climax of 'BRIDES OF DRACULA'."

Were we to have a separate campaign on "LEECH WOMAN," we would have a tie-in with a beauty parlor on the BEFORE AND AFTER idea. The picture deals with the search for a way to turn aging women into young and beautiful creatures. The method involves murder and horror.

Have a booth in the lobby called a BEFORE AND AFTER booth. Women would enter the booth, be given a liquid to drink (tomato juice) and then the mirror in the booth would suddenly change (by slides) into a picture of Marilyn Monroe or Brigitte Bardot.

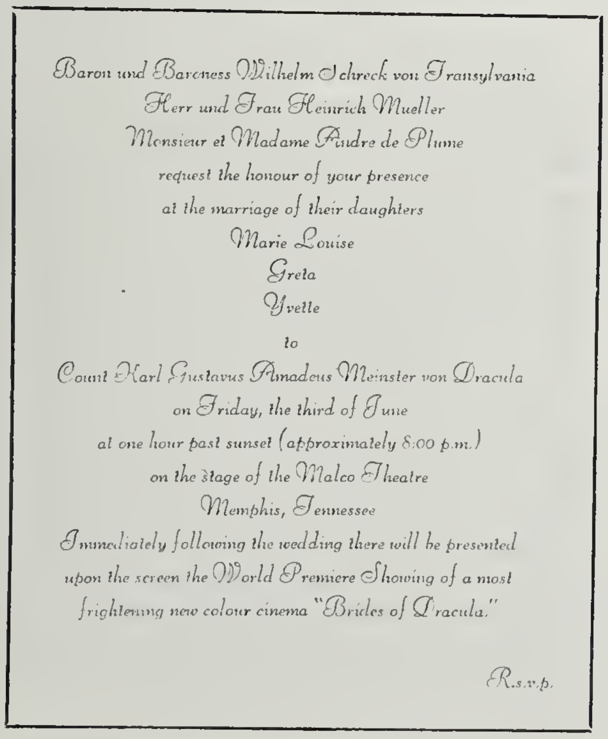
COMING . . . in the issue of June 22
WOODY PRAUGHT, President
United Detroit Theatres, Detroit, Mich.
tells how he would sell . . .
Columbia's
"13 GHOSTS"

Have a lobby piece explaining all the different attempts in history to find methods of remaining young—Ponce de Leon's Fountain of Youth, the Faust legend, "The Picture of Dorian Gray," etc., and tie these in with the sensational art work from "LEECH WOMAN."

Have the radio station with which the exhibitor is going to advertise call up men at random and get on-the-air reactions as to how they react when their wives return from the beauty parlor. Have the same station, as part of a paid campaign, play a standard rhythm and blues number (just instrumental), and every time the chorus comes to a break have the disc jockey stop the record long enough to say in a sinister voice, "The Leech Woman." We have found this to be a powerful method of advertising horror films. We used it on "BRIDES OF DRACULA," employing Glenn Miller's "Pennsylvania 6-5000." The D.J. said at the break, "Transylvania 6-5-OH-OH-OH!"

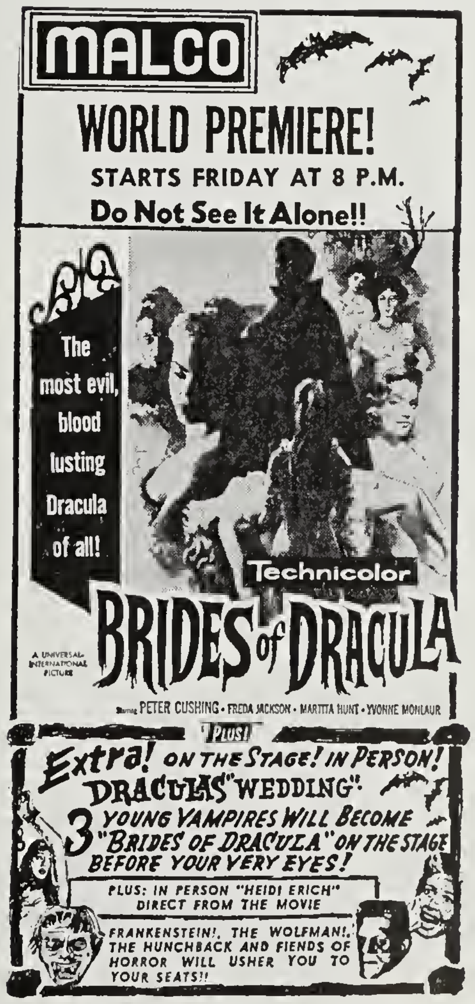
Probably the most important factor in the success of this promotion was this. You can't just take a horror-thriller and put it on the screen. This type of picture must be ballyhooed. It fairly cries out for publicity and exploitation. If you treat it as a good product in a specialized area you can do big business with this film. If you allow your imagination to take you where it will, then temper the results with your business sense, "BRIDES OF DRACULA" can be the biggest money-maker in its field ever produced. To close after that weighty thought, I feel I must explain the other thing that makes promotion of a horror picture different—it's fun.

BELOW, an invitation to Dracula's wedding was sent to opinion-makers at schools, clubs, etc. Bold newspaper advertising called attention to the world premiere and the stage show. A visit by lovely exploiteer Heidi Erich provided an opportunity for a merchant tieup with a leading department store which happily cross-plugged the picture and playdate.



Baron und Baroness Wilhelm Schreck von Transylvania
Herr und Frau Heinrich Mueller
Monsieur et Madame Andre de Plume
request the honour of your presence
at the marriage of their daughters
Marie Louise
Greta
Yvette
to
Count Karl Gustavus Amadeus Meinster von Dracula
on Friday, the third of June
at one hour past sunset (approximately 8:00 p.m.)
on the stage of the Malco Theatre
Memphis, Tennessee
Immediately following the wedding there will be presented
upon the screen the World Premiere Showing of a most
frightening new colour cinema "Brides of Dracula."

R.s.v.p.



MALCO

WORLD PREMIERE!
STARTS FRIDAY AT 8 P.M.
Do Not See It Alone!!

The most evil, blood lusting Dracula of all!

Technicolor

BRIDES of DRACULA

A UNIVERSAL-INTERNATIONAL PICTURE

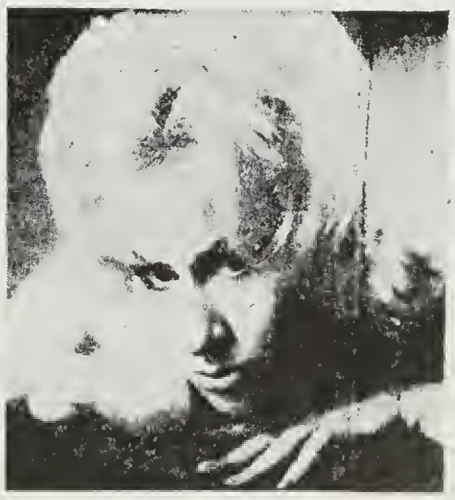
Starring PETER CUSHING • FREDA JACKSON • MARTITA HUNT • YVONNE MONLAUR

PLUS!

Extra! ON THE STAGE! IN PERSON!
DRACULA'S "WEDDING"
3 YOUNG VAMPIRES WILL BECOME "BRIDES OF DRACULA" ON THE STAGE BEFORE YOUR VERY EYES!

PLUS: IN PERSON "HEIDI ERICH" DIRECT FROM THE MOVIE

FRANKENSTEIN!, THE WOLFMAN!, THE HUNCHBACK AND FIENDS OF HORROR WILL USHER YOU TO YOUR SEATS!!



today! 12 noon 'til 2 p.m.

HEIDI ERICH
English movie starlet

will model in Goldsmith's fifth floor restaurant

Come and see this lovely young English movie starlet modeling latest summer fashions . . . while you enjoy a delicious luncheon in Memphis' favorite downtown dining room. Miss Erich was technical advisor on

"Brides of Dracula"

now showing at the Malco Theatre

Kratter Withdraws Cash Bid To Buy Fox Studio; Webb & Knapp Deal On

NEW YORK—Spyros P. Skouras, president of 20th-Fox Film Corporation, announced that the proposal by Kratter Industries to purchase the main studio property of the corporation in Los Angeles for $43,000,000 cash had been withdrawn.

By the terms of the proposal, 20th-Fox would credit to the purchaser on account of the purchase price the sum heretofore paid by Webb and Knapp, which includes the $2,500,000 paid in May, 1959, and the $1,000 per day on account of the purchase price that it has been paying for an extension of time until Aug. 1, 1960, in which to close the purchase approved by stockholders of 20th-Fox in May, 1959.

The effect of the withdrawal of the proposal by the Kratter Company is to leave the existing agreement with a subsidiary of Webb & Knapp undisturbed. By that agreement it has until Aug. 1 in which to make the additional payments required for the purchase of the property over a nine-year period calling for a total payment of approximately $56,000,000.

Webb and Knapp has requested the alternative of purchasing the property for $43,000,000 cash on the same terms as outlined at the annual meeting of stockholders May 17, 1960. If the directors so approve, a special meeting of stockholders will be called to consider the alternative, just as had been contemplated in the case of the Kratter proposal.

William Zeckendorf, president of Webb and Knapp, Inc, said, "We have never lost faith in the merits of our plan for the development of the 20th Century-Fox property.

"Now that the Kratter Corporation has withdrawn we are pleased to remain in the picture and we will move forward rapidly with the engineering, financing, and construction of Century City."

Huse Quits E-K Post

ROCHESTER, N.Y.—Emery Huse, who for more than 30 years has headed Eastman Kodak's technical services to motion picture film producers and laboratories in the Hollywood area, has announced his plans to retire June 30.

He will be succeeded as manager of the west coast division of Kodak's motion picture film department by Norwood L. Simmons, who has been assistant manager of the division.

Sachson Sells Valiant Interest

NEW YORK—Arthur Sachson, vice-president and general sales manager, Valiant Films, announced the sale of his interest in the company to enter independent production and distribution. Before joining Valient, Sachson was vice-president and sales manager for Goldwyn Productions and a vice-president and assistant sales manager for Warner Brothers.

Reagan Quits SAG Post

HOLLYWOOD — Ronald Reagan resigned last fortnight as president, Screen Actors Guild, because he intends to become a producer. The SAG board accepted the resignation with "extreme regret and reluctance." A successor will be named to serve until the annual elections next November.

Seen discussing the campaign for "Murder, Inc." are 20th-Fox publicity manager Nat Weiss, center; producer Burt Balaban, right; and Peter Falk, who plays a featured role in the film.

Fire Damages Rep. Studio

HOLLYWOOD—Stored sets and props at Republic Studio valued at $250,000 were destroyed by fire of unknown origin last fortnight. The main studio was undamaged and production by Four Star, principal tenant, will not be affected.

Toronto Paper Raps Film Censorship

TORONTO—The chairman of the Ontario Censor Board was taken to task in an editorial in a Toronto newspaper, The Telegram. They criticized him for his desire to protect the impressionable minds, and still impose censorship on the whole community.

The censor made his comment in his annual report when he disapproved "recent Hollywood emphasis on such film topics as homosexuality, rape, adultery, and violence." The editorial questioned whether extensive use of the censor's scissors is the best way of dealing with the problem to clean up Hollywood's products.

The editorial suggested that the best way a censor can act is to see that a film does not contain scenes of actual immorality or obscenity. "Beyond that it runs the danger of invading the right to free expression," it said.

"This has always been the dilemma of censorship in a free society: How to prevent the bureaucratic hunter for dirty thoughts from imposing a keyhole vision on a medium of expression. This is an encroachment on freedom; it is no guarantee that the minority will not be corrupted in other ways," said the editorial.

U-I's "Adam" Now "B"

NEW YORK—After suggested cuts were made, the Legion of Decency last fortnight gave Al Zugsmith's U-I release, "The Private Lives of Adam and Eve," a revised "B" rating.

Let Trailers Sell Lost Audience Outside Theatres, Allied Advises

WASHINGTON, D.C.—While waiting for Columbia to define its attitude in regard to charging for its trailers, and to ascertain the effect on exhibitors having contracts with National Screen Service, Allied States Association of Motion Picture Exhibitors issued a bulletin containing "Random Thoughts On Trailers."

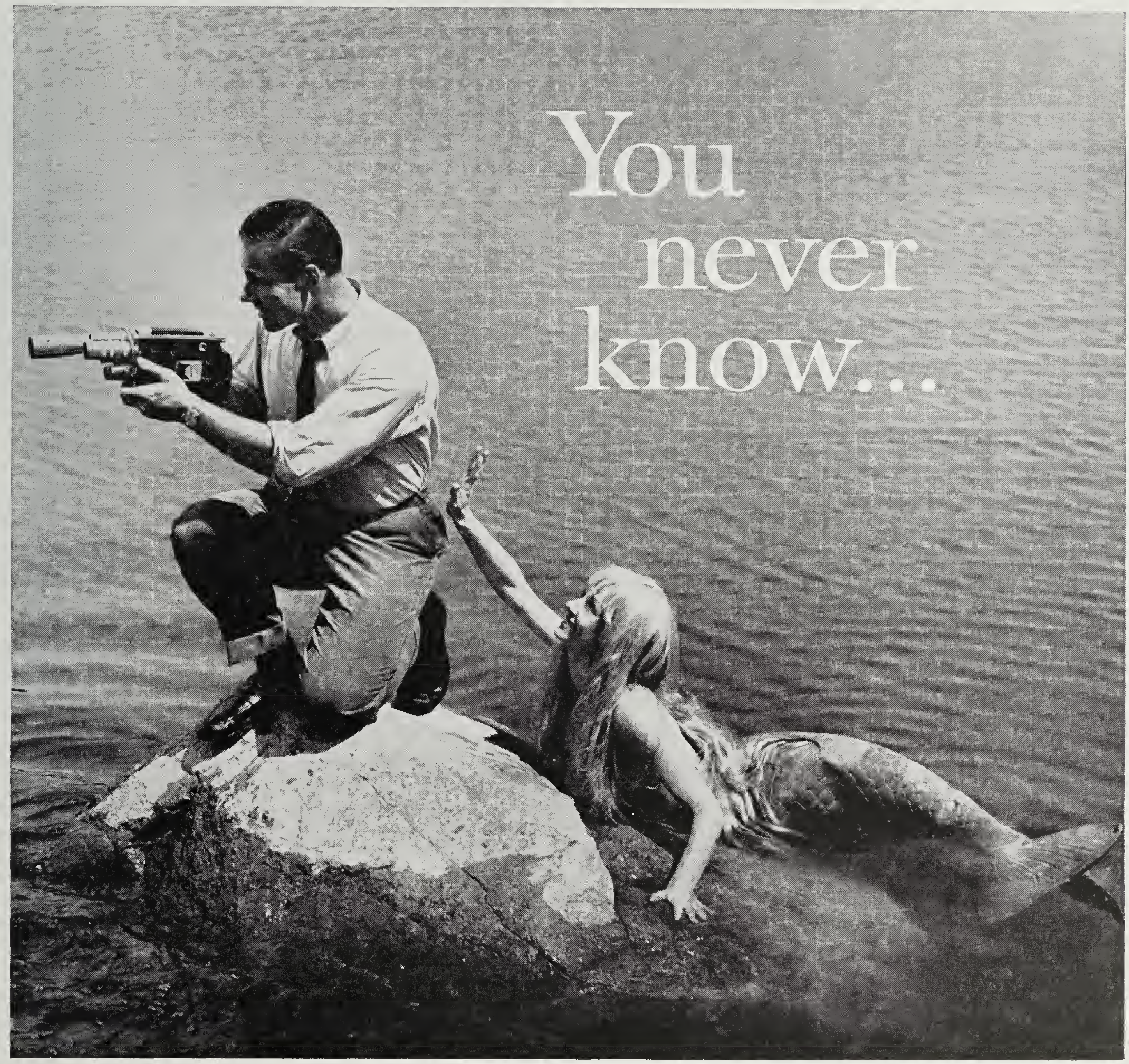
Said Allied States, "Trailers are an auxiliary advertising medium that is widely used by exhibitors despite its obvious weaknesses. One weakness is that this form of advertising reaches only a small percentage of a theatre's potential customers. Another is that the people reached by trailers are the wrong ones. Finally, potential customers are put in the position of having to pay to see the advertising.

"It is, of course, easier to sell a captive audience about coming events than to advertise outside the theatre. But the audience already has demonstrated its interest in movies and in the theatre by being present. It is the vast number of potential theatregoers who are not present who need to be reached. Showing advertising trailers to customers — regular and otherwise — is like preaching organization to trade association members who have shown their loyalty by attending the meeting. It is the indifferent stay-aways who must be reached in order to improve business.

"Some trailers, of course, are better than others. But the true value of any trailer to the exhibitor depends on the number of people who see it, rather than on its artistic merit and pulling power. Thus, if the current attraction is weak and attendance is poor, advertising next week's attraction by a trailer is not productive. Specious arguments are offered as to why the trailer makers need to increase their prices, despite the marked decline in receipts by the smaller theatres. Yet no mention is made of the obvious fact that the value of trailer advertising diminishes in the same ratio that theatre attendance declines.

"A great many more people pass by a theatre each day than attend it. The marquee and posters tell them what picture is being played. But if they are curious about next week's program, they must buy a ticket and go inside to see the trailer. This, of course, is fanciful, but it points up the weakness in trailer advertising. If a merchant decided to invest several hundred dollars in a billboard he would not erect it in his store where only his customers could see it. He would place it on a much-frequented highway, hoping it would entice persons into his store who had not come there before.

"The idea may be unworkable, but it does seem that some way could be devised for running trailers outside the theatre. Trailers need not be on 35mm film, nor do they need to be projected on full-sized screens. Indeed, the public now gets most of its entertainment —and advertising—via television, which is a form of peep show. The whole works could probably be housed in a moderate-sized cabinet to be placed in front of the theatre, in the outer lobby, or in an adjacent store window. Perhaps, it could operate mechanically, with projection from the rear, thus eliminating any question of employing an operator. The animation would attract crowds. People love a free show. And the trailers would then begin to do a man's job for the exhibitors, reaching a vast potential audience and not merely a limited number of loyal theatre-goers."


You never know...

Any assignment can start out routine—then suddenly, without warning, turn into the photographic adventure of a lifetime!

Answer: Be ready for the unusual and the usual will take care of itself. In other words, always load with Eastman Film, black-and-white or color.

For example, Eastman Tri-X Film has truly tremendous reserves of speed. It stops motion, gives added depth, offers acceptable grain . . . and is always dependable.

Greatly appreciated, too, is the advice and cooperation of the Eastman Technical Service for Motion Picture Film devoted solely for the service of the industry. It is available everywhere.

For more information, write Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film:
W. J. German, Inc. Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

Comerford Remodels N.Y. House

BINGHAMTON, N. Y.—Comerford Circuit, Scranton, Pa., opened the remodelled old Binghamton as the New Capri last week. All new except for F. Fred DeRado, who is still the manager, the theatre was visited by quite a contingent of branch managers, salesmen, and others. A feature was a cocktail party hosted by Byron Linn and others.

Film Exchange and Dealer Listing for the

PHILADELPHIA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALAN, New Broadway Theatre Bldg., 109 W. York St.—GArfield 6-0550
Vice Pres.: Stanley Squaresky. Gen Mgr. and Booker: Franklin O. Pease. Fld. Rep.: Trudy W. Weiss.

ALLIED ARTISTS, 1241 Vine St.—LOcust 3-8342
Br. Mgr.: Maxwell Gillis. Office Mgr. and Booker: Harold Coltun. Sales: Harry Levine, Max Bernstein. Cashier: Margaret Carlies. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

AMERICAN FILM, 1329 Vine St.—WAlnut 2-1800
Mgr.: Ben Harris.

AMERICAN-INT'L., 3 Penn Center Plaza, Room 722—LOcust 8-6684
Br. Mgr.: Charles Beilan. Booker: Joe Quinlivan. Cashier: Mrs. Ruth McNelly. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Eastern Div. Sls. Mgr. in residence: Edward Heiber.)*

ARROW, 1313 Vine St.—MArket 7-3368, LOcust 7-5287
Pres.: Charles Zagrans.

BUENA VISTA (Disney), 1235 Vine St.—LOcust 7-3681
Br. Mgr.: Leonard Mintz. Office Mgr.: R. M. Doherty. Head Booker: Martha Clark. Emerg. Phone: c/o Clark Film. LOcust 4-3450. *(Dist. Mgr. in residence: Mort Magill.)*

CAPITAL FILM, 309 N. 13th St.—LOcust 7-2698
Mgr.: Edw. Gabriel. Sls. and Office Mgr.: Bob Gabriel. Booker: Marian Spinelli. Emerg. Phone: WA 4-1240.

COLUMBIA, 1225 Vine St.—LOcust 8-3889
Br. Mgr.: Lester Wurtele. Office Mgr.: A. C. Gottshalk. Sales: Jerry Levy, Ed Feinblatt, Robert Shisler. Bookers: Joe Flood, Ben Rosenthal, Ralph Cohen. Field Exp.: Milt Young. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Dist. Mgr. in residence: Harry Weiner.)*

CONTINENTAL, 1034 Stanley Warner Bldg., 13th and E Sts., N.W.—DIstrict 7-6058
Rep.: Sheldon Tromberg. Emerg. Phone: DUpont 7-7200.

FAN FARE, 246 N. Clarion St.—LOcust 7-2242
Pres.: Joe Solomon. Br. Mgr.: Charles Kaselman. Booker: Bernice Brody. Cashier: Clare Frazer. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

JACK JASLOW, 1329 Vine St.—WAlnut 5-4313

LOPERT, 1322 Vine St.—LOcust 3-9500
Dist. Mgr.: Norman Weitman. Secty.: Florence Weiner.

METRO-GOLDWYN-MAYER, 250 N. 13th St.—LOcust 7-5150
Br. Mgr.: William A. Madden. Office Mgr. and Head Booker: David Titleman. Sales: William Hoqkins, F. Jelenko, Frank Sculli, Harry Bache. Bookers: Max Bronow, Jim Coyne, Jack Smith. Cashier: Marie Connell. Field Exp.: Ed Gallner. Emerg. Phone: Titleman, GReenwood 7-4425.

PARAMOUNT, 248 N. 12th St.—LOcust 7-3672
Br. Mgr.: Ulrik F. Smith. Office Mgr. and Head Booker Anthony LaMonaco. Sales Ralph Garman, Harry Dressler, John Kane. Bookers: James Winters, Matthew Judge, Stanley Smithers. Cashier: Michael Grady. Field Exp.: Mike Weiss. Emerg. Phone: LaMonaco, TIlden 8-2874.

DAVID ROSEN (Mutual Film), 1237 Vine St.—LOcust 4-4429

20TH CENTURY-FOX, 314 N. 13th St.—WAlnut 2-2828
Br. Mgr.: Samuel Diamond. Sls. Mgr.: Ben Goldstein. Office Mgr.: Mario DeStanislao. Sales: Allen Strulson, Joe Engel, Eli Lagose. Bookers: Lil Rosentoor, Mae Greenus, Don Suplee. Cashier: Anne Dunn. Field Exp.: Hal Marshall. Emerg. Phone: Joe Vanis, Hd. Shipper, NE 4-5332.

UNITED ARTISTS, 1322 Vine St.—LOcust 3-9500
Br. Mgr.: Albert Glaubinger. Office Mgr.: Elizabeth V. Ziegler. Sales: Stanley Kositsky, Jack Zamsky. Bookers: Elizabeth Marrandino, Janet Lewis, Sam Sciulli. Cashier: Mary Monohan. Field Exp.: Max Miller. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Eastern Dist. Mgr. in residence: Eugene Tunick.)*

UNIVERSAL-INTERNATIONAL, 251 N. 13th St.—LOcust 4-3980
Sls. Mgr.: Carl Reardon. Office Mgr.: James Davidson. Sales: Richard Melvin, Bernard Golden. Bookers: Pete Ciccotta, Norman Falk. Cashier: Joseph Azzarano. Emerg. Phone: None.

WARNER BROS., 1225 Vine St.—LOcust 3-9530
Br. Mgr.: William G. Mansell. Asst. Br. Mgr.: Dave Cooper. Office Mgr.: David Law. Sales: Ed O'Donnell, T. N. Noble. Bookers: L. J. Hannon, E. Carlin, Anthony Blase, John Daly. Cashier: Ed Larson. Emerg. Phone: Law, PIlgrim 5-5477.

• *Screening Room*

VINE STREET SCREENING ROOM, 251 N. 13th St.—LOcust 4-3980
Owner: Leon Cohen.

• *Supply Dealers*

BLUMBERG BROS., 1305 Vine St.—LOmbard 5-7240. Emerg. Phone: Welsh Valley 4-4920.
NATIONAL THEATRE SUPPLY, 1310 Vine St.—LOcust 7-6156. Emerg. Phone: GR 3-7678.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580
Br. Mgr.: Stanley Goldberg. Office Mgr.: Moe Koppelman. Sales: Maurice Levin.

• *Signs, Advertising and Printing*

INDEPENDENT POSTER EXCH., 1323 Vine St.—WAlnut 2-3233
KEYSTONE POSTER CO., 1909 N. 5th St.—GA 5-0120
NATIONAL-PENN PRINTING, 1233 Vine St.—LOcust 7-0538
NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580
QUALITY LITHO., 241 N. 12th St.—MArket 7-4550
RICH-ART SIGN & DISPLAY, 307 N. 13th St.—LOcust 7-5544
TRIANGLE STUDIO, 1331 Vine St.—MArket 7-6530

• *Film Delivery Services*

CLARK TRANSFER, INC., 829 N. 29th St.—LOcust 4-3450
Pres.: James P. Clark. Emerg. Phone: same.

NEW JERSEY MESSENGER SERV., 1018-26 WoodSt.—WAlnut 5-3944; Camden, N. J. WOodlawn 4-7380
Pres.: Meyer Adelman. Emerg. Phone: Haddonfield (N.J.) HAzel 9-6857; Camden, N. J. EMerson 5-6327.

• *Service Companies*

ALTEC SERVICE CO., 1505 Race St.—LOcust 7-7110
PROGRESSIVE ELECT. CO., 240 N. 13th St.—RIttenhouse 6-3996
RCA SERVICE CO., 121 N. Broad St.—RIttenhouse 6-7568

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Betty Mc Caffrey Ziegler (Miss Mac), completing 40 years service with United Artists, will be honored at a luncheon to be held in The Burgandy Room, Bellevue-Stratford Hotel, Philadelphia, tomorrow (June 16).

MGM To Distribute "King of Kings" Epic

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, and producer Samuel Bronston announce that arrangements have been completed for the distribution by MGM of Bronston's forthcoming production, "King of Kings." It is planned to release the picture early in 1961 on a reserved-seat basis.

The details of the agreement were reached after three weeks of conferences in New York City and Madrid, where the 70mm Super Technirama and Technicolor picture is now in production.

Vogel said: "Before we entered into this arrangement with Samuel Bronston, visits to the studios in Spain were made by Sol C. Siegel, our MGM production head, Bernard Smith, his executive assistant, and other executives of our company, including myself.

"All of us have been impressed with the magnificent motion picture which can result from the whole concept of this production. . . . The approach in writing, casting and all elements involved promises to create a truly memorable screen presentation."

Two years of preparation have gone into Bronston's "King of Kings," based upon the life of Christ. Among the players to appear are Jeffrey Hunter as Christ, Siobhan McKenna as Mary, Robert Ryan as John the Baptist, Viveca Lindfors as Claudia, Rita Gam as Herodias, Rip Torn as Judas, Ron Randall as Lucius, Guy Rolfe as Caiphus, Carmen Sevilla as Mary Magdalene, Hurd Hadfield as Pilate, Brigid Bazlen as Salome, etc.

Watch for them!

NEXT!

Boston Territory
Issue of June 22

Atlanta Territory
Issue of June 29

Save Them!

Sandy Abrahams, publicity and advertising manager, Allied Artists; Zohra Lampert, co-star, AA's "Pay Or Die"; and Ed Morey, vice president, AA, are seen at the recent world premiere of the picture at the Warner, on Broadway, New York City.

Brandeis Dinner Honors UA's Benjamin

NEW YORK—At a dinner honoring Robert S. Benjamin, United Artists board chairman, guest speaker General Carlos P. Romulo, Philippine Ambassador to the United States and former president of the United Nations General Assembly, underscored the special importance today of education in achieving the aims of world peace.

Addressing the annual motion picture dinner in support of Brandeis University, General Romulo declared, "We must look to education for the laying of the groundwork that alone can establish real peace, and we must look to the teachers in every land to provide educational leadership for a free world. . . . We look to education to give us the knowledge without which mere technical information can be dangerous. . . ."

Highlight of the evening was the induction of Benjamin as a fellow of Brandeis University by Dr. Abraham Sachar, president of the University.

Dais guests included Barney Balaban, S. H. Fabian, Abraham Feinberg, Rabbi Joel Geffen, Leonard Goldenson, Arthur B. Krim, Louis Nizer, Eugene Picker, Herman Robbins, General Romulo, Sam Rosen, Dr. Sachar, Abe Schneider, Sol Schwartz, George Skouras, Spyros Skouras, and Mrs. Francis Spingold.

Funds raised at the dinner will benefit the University's Wein International Scholarship Program.

Benjamin, who has long been active in philantropic and humanitarian causes, was honored for his efforts on behalf of Brandeis University.

Lightstone Leaves Island

NEW YORK—The Island Theatre Circuit announced the resignation of Morty Lightstone as film buyer, effective immediately. Lou Allerhand, former New York branch manager of MGM, who has been associated with Island Theatre since last October, assumes the position of head buyer, with Allen Pinsker assisting. Sidney Klein remains in his position as head of the Art Theatre department.

Penna. Suit Settled

PHILADELPHIA—The anti-trust suit of Mrs. Percy Friedman, Yeadon, Yeadon, Pa., was settled last fortnight. A cash settlement and an earlier run against the Stonehurst, Stonehurst, Pa., were received.

The NEW YORK Scene

By Mel Konecoff

BILLY WILDER, producer and director of "The Apartment," found during a recent cross-country tour with Mirisch Company vice-president Leon Roth that press and public were vitally interested in pictures, in the people who make them, and in the stars who appear in them. This is contrasted with 15 years ago, he reminisced, when one of the prime questions thrown at him related to the undergarments worn by Dorothy Lamour.

He opined that too much time is being spent by too many people in Hollywod these days trying to get the best deal, with less and less time going to trying to make the best picture. With characteristic wit, he suggested that an "Oscar" be presented to the producer or actor making the "best deal" of the year at Academy Award time. He personally likes to leave these details to his lawyer and manager, and the words "capital gains" are never mentioned on his sets.

He is very optimistic about the future of the industry. With regard to the so-called "New Wave," he opined that it really wasn't so new, he having gone through this stage before many years ago. Just because the films are brought in inexpensively had him visualizing a Kansas City housewife saying to her husband, "Let's leave the dishes and go see the picture at the Orpheum because it cost $11,000 and the director was bar mitzvahed last week." Baloney, says Wilder.

What is new these days, thought he, is the deeper exploration of character and the ability to tell more mature stories on the screens. The producer-writer-director likes to make one picture per year, and his next will be "Irma La Douce," another comedy, filming on which will probably start in June, 1961. A stage version is scheduled to open in New York this fall.

PRODUCTION PATTER: George Justin, producer of the forthcoming "Wild in the City" for UA release, related that the film will be shot entirely in New York since the yarn has to do with two lonely people in the great, big city. The girl will be Carroll Baker; the boy has not been set as yet; the director will be Baker's husband, Jack Garfein.

Seventy per cent will be filmed on locations utilizing hidden cameras in such places as the city's bridges, Central Park, the shops, the streets, etc. Starting date will be July 25 and it will take six weeks to film. The budget is close to a million dollars with deferments. The deal with UA is for the one picture only at this time.

Justin has been involved in the filming of a number of pictures in the east, and he paid tribute to the leadership of UA for going along on the project which some might term daring in theme and subject.

RELIGIOUS NOTE: George Stevens, prominent producer-director, and son, who is associated with him, were in town last week, and they reported across the breakfast table that their forthcoming epic, "The Greatest Story Ever Told," was being planned for 50 years of playoff. They recently went to the Holy Land seeking "a sense of actuality for the film," and they decided that the film will be shot entirely in the U.S., using the knowledge that they gained on the trip. Shooting here will also permit bringing together "the most elaborate cast in history" for the film.

The film is expected to cost 10 millions or more, and will be filmed in Todd-AO and color. While he admitted it could be "a churchy thing," Stevens wanted to bring it the the theatre as theatre. It should be ready for road showing in theatres by the end of 1961.

* * *

SINNERS BEWARE: Elmer Gantry is coming. Roger Lewis, UA's vice-president in charge of advertising, publicity, and exploitation, revealed the extent of the "teaser" and promotion campaign that was in the works on the forthcoming Burt Lancaster starrer, "Elmer Gantry," and it shapes up as one that will make itself felt the length and breadth of the land as well as overseas.

He noted that it will give him and his staff a chance to use all the old-fashioned showmanship gimmicks with the yelling and the screaming. All stops will be pulled. One of the aims will be to stimulate controversy and curiosity via all media available.

As advertising and publicity director Fred Goldberg noted, we are going where the crowds are to see that our message is gotten across to the greatest number of people possible. Action will start as much as four weeks ahead of opening in most key cities, with radio, TV, newspapers, stickers, banners, buttons, streamers, and special trailers being utilized. Three different theatre trailers have been prepared to arouse audience appetites at different intervals.

Burt Lancaster dropped in at the conference and he thought the campaign was very exciting.

The Legion of Decency gave it a "B" rating, it was reported, because the company agreed to advertise the picture "for adults only." Children under sixteen will have to be occompanied by an adult. It does have a Code seal.

Noted Lewis, while there is no advertising budget set, the more successful the picture and campaign are, the more will be spent. Advertising director David Chasman also was on hand to show some of the ads and art work that is being incorporated into the campaign.

U. of D. Honors Msgr. Little

NEW YORK — Very Reverend Monsignor Thomas F. Little, S.T.L., executive secretary, National Legion of Decency, will be honored by the University of Detroit at its commencement exercises on June 16 with the honorary degree of Doctor of Humane Letters.

Felton Joins MGM-TV

NEW YORK — Norman Felton has been named director of programs for MGM-TV, effective July 1, it was announced by Robert Weitman, vice-president in charge of television production at MGM. Felton is currently director of programs for CBS-TV, west coast.

Compo Describes Ad Code

NEW YORK—The operation of the motion picture industry's advertising code is described in the 116th of the series of COMPO ads in Editor and Publisher. In the 30 years since the Code was adopted, the ad says, the Code Administration has examined and passed on more than three and three quarter million pieces of advertising and publicity material.

Each item is carefully examined, the ad asserts, and then stamped either "Aproved" or "Disapproved," according to the Administration's judgment of whether it meets Code standards of morality and good taste. "After such scrutiny and appraisal," the ad concludes, "we believe the advertising is 'reasonably acceptable to reasonable people.' "

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

CANADIAN Highlights

By Harry Allen, Jr.

LATEST COMPANY to open a TV sales division is 20th-Fox. Cecil Black, head of its 16mm. division, was appointed TV sales head. Warners recently initiated its own TV sales section. MGM's Canadian TV sales are made from New York but physical distribution is handled by its Canadian branches. Fox also will offer stations and sponsors 166 theatre feature films from J. Arthur Rank. Fox is now Rank's distributor in Canada. . . . For 46 years, Simon Meretsky, 80, was one of the most colorful figures on the Ontario motion picture scene. He had an explosive personality and humorous comment. He died in Windsor, Ontario, his adopted home since he was seven years old. For many years he was the principal figure of Paramount Windsor Theatres, a Famous Players affiliate, but recently he limited his role to a place on the board. Meretsky was an alderman and one of the city's wealthiest citizens. In 1914 he bought a theatre there, and the several important ones he controlled later were but a small part of his business operations and real estate holdings. In 1950, the Canadian Picture Pioneers held a banquet in his honor, with honors being paid him by cabinet ministers. He was predeceased by his wife, Nellie, in 1950, and his daughter, Mrs. Lawrence Kert of Toronto, died earlier this year. Surviving are his son, Milton, a Windsor lawyer; two brothers and two sisters; five grand children; and 12 great-grandchildren.

Drive-In Files Trust Suit

CINCINNATI — Oakley Drive-In Theatre, Inc., owned by Mid-States Theatres, has filed suit in U.S. District Court here for $240,000 damages against eight film and amusement firms. All are charged with controlling and dividing the area supply of first-run pictures, and with "unreasonable and arbitrary" discrimination against the drive-in.

Defendants are P. and S. Operating Co., S. and S. Amusement Corp., RKO Mid-West Corp., Cino Theatre Corp., Universal Film Exchanges, Inc., United Artists Corp., Columbia Pictures Corp. and Buena Vista Distribution Co., Inc.

Suits seeking better clearance are on court calendars everywhere.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Kent Circuit Adds 14 Florida Theatres

JACKSONVILLE — The largest theatre transaction of recent years in Florida was consummated in Tallahassee when Kent Enterprises, headed by Frederick H. Kent, prominent local attorney and a former vice president of Florida State Theatres, Inc., purchased all stock in 14 motion picture theatres in six lower east coast towns and cities for a sum in excess of $2,500,000.

Horton R. Prudden, president of the First Southeast Corp., which made the sale to Kent Enterprises, announced the transaction.

Kent at once announced the appointment of Tommy Hyde, former city manager of four Kent-owned theatres in Tallahassee, as general manager of Kent Enterprises. Hyde planned to move his family into a new home at Vero Beach in the near future to be in closer proximity to the newly-acquired theatres.

The sale brought to 22 the theatres in the Kent circuit, which already operated the local Southside and Main Street drive-ins, the Beach Theatre and the Beach Drive-In, as well as the four theatres in Tallahassee. The new Kent houses, some drive-ins and others conventional, are located in Cocoa, Melbourne, Vero Beach, Fort Pierce, Stuart, and Eau Gallie, all of which are populous tourist centers.

Kent said that an extensive program of modernization and enlargements for his new theatre properties is expected to be started this summer.

No announcement was made concerning booking and buying plans for the theatres. Marshall Fling has been Kent's booker in the past and O. Glenn Gryder has been doing the booking for Prudden. Both have booking offices here.

Loew's Manager Honored

NEW YORK—Al Weiss, manager, Loew's Pitkin, Brooklyn, will be honored with the establishment of the Al Weiss Scholarship at Bar-Ilan University, American patterned University in Israel.

A leader in civic, educational and charitable organizations in the Brownsville area, the name of Al Weiss has become a by-word of achievement and renown. His warm personality and sincerity of purpose have endeared him to thousands of his fellow citizens who have united to celebrate the occasion at a reception on June 28.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1 "	75%
Orpheum, Omaha ($5,800)	1 "	104%
Fifth Avenue, Seattle ($5,700)	1 "	105%
Paramount, San Francisco ($13,100)	1 "	77%
Palms, Detroit ($15,400)	1 "	78%
Orpheum, Boston ($15,400)	2 "	56%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	27 "	178%
Loew's State, New York (**$43,175)	28 "	140%
Boyd, Philadelphia (**$12,300)	27 "	238%
Todd, Chicago (No Ave.)	23 "	Ave. $29,600
Coronet, San Francisco ($13,200)	23 "	194%
Blue Mouse, Seattle ($6,100)	17 "	209%
United Artists, Detroit ($9,500)	15 "	308%
Cooper, Omaha ($4,500)	15 "	225%
Brown, Louisville ($5,700)	2 "	307%
Loew's Midcity, St. Louis (No. Ave.)	1"	Ave. $21,000

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	11 "	389%
Gary, Boston ($9,000)	10 "	253%
Palace, Chicago ($21,000)	6 "	162%
Midtown, Philadelphia ($10,600)	4 "	212%
Ambassador, St. Louis ($8,500)	2 "	207%
Alexandria, San Francisco (No. Ave.)	1 "	Ave. $21,000

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6 "	68%
Trans-Lux, Philadelphia ($6,300)	3 "	75%
Pageant, St. Louis ($3,700)	2 "	81%

CONSPIRACY OF HEARTS (PAR.)

Arcadia, Philadelphia ($10,660)	6 "	58%
Normandie, New York ($7,300)	6 "	60%
Victoria, New York ($12,000)	6 "	94%
Orpheum, Omaha ($5,800)	1 "	139%
Esquire, Chicago ($11,800)	1 "	93%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	2 "	81%
Randolph, Philadelphia ($9,900)	1 "	121%
Normandie, New York ($7,300)	2 "	149%
Paramount, New York ($33,200)	2 "	110%
Capri, Boston ($7,000)	2 "	214%
Orpheum, Omaha ($5,800)	1 "	70%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	3 "	100%
Coliseum, Seattle ($7,000)	1 "	100%
Kentucky, Louisville ($6,500)	1 "	50%
Arcadia, Philadelphia ($10,600)	1 "	95%
Esquire, St. Louis (No Ave.)	1 "	Ave. $12,000
Metropolitan, Boston ($16,800)	1 "	79%
Michigan, Detroit ($18,300)	1 "	87%

FLAME OVER INDIA (20TH FOX)

Viking, Philadelphia ($8,000)	4 "	75%
Paramount, New York ($33,200)	3 "	71%
Fox, St. Louis ($13,600)	1 "	90%
Paramount, Seattle ($7,300)	1 "	59%
Fox, San Francisco ($12,000)	1 "	75%
Oriental, Chicago ($23,400)	2 "	58%
Memorial, Boston ($15,400)	1 "	97%
Fox, Detroit ($14,900)	1 "	66%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	7 "	76%
Loew's, St. Louis ($8,600)	2 "	128%
Omaha, Omaha ($6,500)	1 "	77%
United Artists, San Francisco ($8,300)	4 "	102%
Beacon Hill, Boston ($6,000)	5 "	185%
United Artists, Chicago ($25,200)	5 "	61%
Randolph, Philadelphia ($9,900)	5 "	107%
Michigan, Detroit ($18,300)	2 "	96%
Music Hall, Seattle ($7,000)	2 "	72%
United Aritsts, Louisville ($6,500)	1 "	77%

GALLANT HOURS (UA)

Roosevelt, Chicago ($17,800)	1 "	124%
Viking, Philadelphia ($8,000)	2 "	141%
Michigan, Detroit ($18,300)	1 "	110%
United Artists, San Francisco ($8,300)	1 "	181%
Music Box, Seattle ($4,900)	1 "	146%

GIANT OF MARATHON (MGM)

Pilgrim, Boston ($8,100)	1 "	90%
Warfield, San Francisco ($10,200)	1 "	108%

HELLER IN PINK TIGHTS (PAR.)

Capitol, New York ($35,300)	3 "	69%
Golden Gate, San Francisco ($13,700)	1 "	51%
Coliseum, Seattle ($7,000)	1 "	86%
Garrick, Chicago ($8,300)	2 "	97%
Palms, Detroit ($15,400)	1 "	104%
Paramount, Boston ($12,300)	1 "	122%
Viking, Philadelphia ($8,000)	1 "	75%
Fox, St. Louis ($13,600)	1 "	110%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	4 "	79%
Loew's, St. Louis ($8,600)	2 "	145%
Warfield, San Francisco ($10,200)	4 "	103%
Music Hall, Seattle ($7,000)	3 "	80%
Adams, Detroit ($8,700)	4 "	120%
Woods, Chicago ($19.700)	6 "	86%
United Artists, Louisville ($6,500)	1 "	123%
Fox, Philadelphia ($15,300)	6 "	85%
Orpheum, Boston ($15,400)	6 "	95%
State, Omaha ($5,900)	3 "	75%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	3 "	118%
Fox, Philadelphia ($15,300)	2 "	81%
Broadway-Capitol, Detroit ($14,700)	1 "	102%
Palms, Detroit ($15,400)	1 "	110%
Golden Gate, San Francisco ($13,700)	2 "	89%
Coliseum, Seattle ($7,000)	1 "	100%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	2 "	147%
Golden Gate, San Francisco ($13,700)	1 "	146%

MAN ON A STRING (COL.)

Forum, New York ($16,700)	2 "	90%
Woods, Chicago ($19,700)	1 "	109%

MOUNTAIN ROAD (COL.)

Orpheum, Boston ($15,400)	1 "	68%
Goldman, Philadelphia ($11,700)	1 "	103%
Loew's, St. Louis ($8,600)	1 "	78%
Palms, Detroit ($15,400)	1 "	104%
Paramount, San Francisco ($13,100)	1 "	100%
Coliseum, Seattle ($7,000)	1 "	114%

ON THE BEACH (UA)

Astor, New York (**$18,880)	17 "	132%
State-Lake, Chicago (**$25,800)	9 "	131%
United Artists, San Fran. ($6,500)	10 "	184%
Goldman, Philadelphia ($11,700)	8 "	127%
United Artists, Louisville ($6,500)	3 "	149%
Admiral, Omaha (No Ave.)	6 "	Ave. $5,000
Palms, Detroit ($15,400)	5 "	158%
Memorial, Boston ($15,400)	8 "	101%
Esquire, St. Louis (no ave.)	5 "	Ave. $10,400
Music Hall, Seattle ($7,000)	5 "	151%
Music Box, Seattle ($4,900)	4 "	78%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7 "	133%
Ambassador, St. Louis (No Ave.)	4 "	Ave. $14,300
Midtown, Philadelphia (**$9,000)	12 "	158%
Memorial, Boston (**$17,080)	8 "	127%
Chicago, Chicago (**$22,480)	8 "	165%
Golden Gate, San Francisco ($13,700)	6 "	141%
Orpheum, Omaha ($5,800)	3 "	251%
Michigan, Detroit ($18,300)	6 "	116%
Omaha, Omaha ($6,500)	1 "	91%
Kentucky, Louisville ($6,500)	10 "	117%
St. Louis, St. Louis ($12,000)	3 "	68%
Radio City, New York ($148,700)	7 "	122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	16 "	96%
Kenmore, Boston ($10,600)	15 "	98%
Arcadia, Philadelphia ($10,600)	6 "	94%
Stage Door, San Francisco ($5,600)	12 "	144%
Orpheum, Omaha ($5,800)	1 "	104%
United Artists, Chicago ($25,000)	4 "	80%
T-L Krim, Detroit ($7,200)	7 "	108%
Rialto, Louisville ($6,600)	1 "	76%
Loew's, St. Louis ($8,600)	2 "	93%
Fifth Avenue, Seattle ($5,700)	3 "	105%

PAY OR DIE (AA)

Warner, New York ($18,200)	1 "	247%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7 "	110%
Memorial, Boston ($15,400)	6 "	135%
Warfield, San Francisco ($10,200)	6 "	118%
Chicago, Chicago ($25,800)	6 "	131%
Adams, Detroit ($8,700)	7 "	130%
Esquire, St. Louis (No. Ave.)	7 "	Ave. $10,700
Music Hall, Seattle ($7,000)	4 "	117%
United Artists, Louisville ($6,500)	3 "	129%
Stanley, Philadelphia ($17,000)	5 "	106%
State, Omaha ($5,900)	2 "	127%

POLLYANNA (B.V.)

Radio City, New York ($148,700)	2 "	101%

RAT RACE (PAR.)

Astor, Boston ($9,200)	1 "	228%
Capitol, New York ($35,300)	1 "	161%
Chicago, Chicago ($25,800)	1 "	155%
Fox, Philadelphia ($15,300)	1 "	176%

SERGEANT RUTLEDGE (W.B.)

Paramount, Boston ($12,300)	1 "	60%
Palace, New York ($23,300)	1 "	97%
United Artists, Chicago ($25,200)	1 "	61%
Stanton, Philadelphia ($11,000)	2 "	82%
St. Francis, San Francisco ($11,200)	1 "	100%
Music Hall, Seattle ($7,000)	1 "	100%
Mary Anderson, Louisville ($6,000)	1 "	67%
Omaha, Omaha ($6,500)	1 "	64%

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	4 "	117%
Fox, Detroit ($14,900)	4 "	94%
Rialto, Louisville ($6,600)	1 "	121%
Orpheum, Omaha ($5,800)	1 "	138%
Paramount, Boston ($12,300)	2 "	163%
Fox, San Francisco ($12,000)	2 "	117%
Omaha, Omaha ($6,500)	1 "	77%
St. Louis, St. Louis ($12,000)	1 "	75%
Fifth Avenue, Seattle ($5,700)	2 "	160%
Stanley, Philadelphia ($17,000)	3 "	75%
Oriental, Chicago ($23,400)	4 "	115%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	16 "	156%
Sutton, New York ($11,700)	16 "	99%
St. Francis, San Francisco ($11,200)	7 "	135%
Stanley, Philadelphia ($17,000)	9 "	88%
United Artists, Chicago ($25,200)	9 "	98%
Gary, Boston ($9,000)	8 "	156%
Orpheum, Omaha ($5,800)	2 "	158%
Madison, Detroit ($12,900)	10 "	136%
Fifth Avenue, Seattle ($5,700)	5 "	163%
Loew's, St. Louis ($8,600)	5 "	170%
United Artists, Louisville ($6,500)	4 "	144%
Orpheum, St. Louis ($4,900)	1 "	143%

TALL STORY (W.B.)

Stanley, Philadelphia ($17,000)	2 "	82%
Ambassador, St. Louis ($8,500)	2 "	159%
St. Francis, San Francisco ($11,200)	2 "	89%
Omaha, Omaha ($6,500)	1 "	77%
Mary Anderson, Louisville ($6,000)	3 "	133%
Music Box, Seattle ($4,900)	2 "	102%
Palace, New York ($23,300)	4 "	100%
Michigan, Detroit ($18,300)	2 "	96%
Roosevelt, Chicago ($17,800)	2 "	79%
Metropolitan, Boston ($16,800)	3 "	60%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5 "	78%
Astor, Boston ($9,200)	7 "	97%
Goldman Philadelphia ($11,700)	4 "	112%
Loew's, St. Louis ($,8600)	2 "	134%
Palms, Detroit ($15,4003	2 "	114%
United Artists, San Francisco ($8,300)	3 "	129%
Coliseum, Seattle ($7,000)	2 "	121%
Capitol, New York ($35,300)	7 "	85%
United Artists, Louisville ($6,500)	1 "	93%

VISIT TO A SMALL PLANET (PAR.)

Roosevelt, Chicago ($17,800)	3 "	120%
Coliseum, Seattle ($7,000)	2 "	114%
Michigan, Detroit ($18,300)	2 "	104%
Kentucky, Louisville ($6,500)	3 "	65%
Ambassador, St. Louis ($8,500)	2 "	200%
Paramount, Boston ($12,300)	2 "	125%
Midtown, Philadelphia ($10,600)	3 "	85%
Golden Gate, San Francisco ($13,700)	3 "	89%
Orpheum, Omaha ($5,800)	2 "	112%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4 "	84%
Fox, St. Louis ($13,600)	1 "	132%
Fox, Detroit ($14,900)	2 "	97%
Orpheum, Omaha ($5,800)	1 "	139%
Paramount, Seattle ($7,300)	2 "	83%
Paramount, New York ($33,200)	3 "	94%
Fox, San Francisco ($12,000)	2 "	100%
Oriental, Chicago (23,400)	3 "	89%
Metropolitan, Boston ($16,800)	2 "	70%
Rialto, Louisville ($6,600)	1 "	91%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7 "	90%
Orpheum, Boston ($15,400)	5 "	111%
Randolph, Philadelphia ($9,900)	6 "	138%
Ambassador, St. Louis ($8,500)	2 "	206%
Michigan, Detroit ($18,300)	4 "	126%
Paramount, San Francisco ($13,100)	5 "	104%
Orpheum, Omaha ($5,800)	2 "	138%
Rialto, Louisville ($6,600)	3 "	150%
St. Louis, St. Louis ($12,000)	2 "	100%
Fifth Avenue, Seattle ($5,700)	3 "	152%
Criterion, New York ($22,700)	7 "	134%

WILD RIVER (20TH FOX)

Victoria, New York ($12,000)	1 "	142%
Oriental, Chicago ($23,400)	1 "	124%
Fox, St. Louis ($13,600)	1 "	90%
Fox, Detroit ($14,900)	1 "	101%
Fox, San Francisco ($12,000)	1 "	75%
Fifth Avenue, Seattle ($5,700)	1 "	160%
Rialto, Louisville ($6,600)	1 "	91%
Orpheum, Omaha ($5,800)	1 "	86%

LONDON Observations

by Jock MacGregor

LONDON, Folkestone, and Londonderry provide the datelines for this week's activities. After one day in London to recover(?) from the CEA's junketings at Folkestone and catch the world premiere of "Never Let Go," in which the screen's new wonderboy, Peter Sellers, plays a part so tough that he drew gasps from the diamond studded beminked audience, I was at the airport to catch BEA's dawn flight to northern Ireland.

I was the guest of Associated British Cinemas for the opening of the rebuilt ABC at Londonderry, and after much of the downbeat at Folkestone, this company's enthusiasm was as inspiring as it was refreshing. This city of 50,000 inhabitants has six theatres and draws on a large area on both sides of the Irish border. I saw posters announcing the opening up to 50 miles away. The old theatre, opened in 1918, seated 600 and, I gather, never quite lived down the fact that the site had previously been known as "the Shambles" and had been used as a slaughter house. It had nevertheless been a highly profitable operation.

The new theatre seats 1150 and has been constructed at right angles to the original. Only the foundations and part of two very solid stone exterior walls have been retained. The projection suite is at the back of the stalls, and though Todd AO could easily be presented, the cost in relation to potential return does not appear to justify the installation. The circle sweeps back over the foyer. The total cost exceeded $200,000.

Her Majesty's Lieutenant Col. Basil McFarland officially opened the theatre and impressing the audience was Pathe News' Technicolor coverage of the Derby only three nights after the event.

All arrangements were personally supervised by ABC's general manager Bill Cartlidge and went without a hitch.

THERE'S MORE feudin' and fightin' over the Oscar Wilde films and much regrettable bitterness. That there was a race to complete is ancient history. First it was believed that "Oscar Wilde" would play the Rank Circuit on June 13. ABC at short notice cleared dates so that it could start Warwick's "Trials of Oscar Wilde" on May 29. Many independents did likewise, and despite the weather, business was excellent. Efforts were made to stop the release on a legal point, and ABC were not sure if they had a program for their key halls to the last minute. Now Rank has not taken the other picture which is on offer to independents. ABC's flexible booking department is working overtime clearing dates left, right, and centre to show "Trials" ahead of the opposition.

IN RETROSPECT there is no question the CEA summer convention at Folkestone was among the best ever. Much business was completed in the most pleasurable conditions to the credit of president Alfred Davis and organizing secretary Arthur Taylor. The open forum was a marked success, and it was good to have on hand men like John Davis and Kenneth Winckles, who could correct certain misconceptions without delay. Alas, some seem regrettably ignorant of the industry by which they live. Behind the scenes in informed circles there was much talk about a producer who was associated with a sell-out of product to TV. He has recently had talks about producing in Hollywood. The CEA has drawn the attention of the executives of the major studio concerned to the "Llandudno" resultion whereby pictures made by those who sell to TV are not boked by members of the CEA.

ABC POP CORN
ABC POP CORN
POP CORN
MORE PROFITS PER CAPITA FOR YOU!
ABC
BERLO VENDING COMPANY
Div. of A.B.C. Vending Corp., 333 S. Broad St., Phila. 7, Pa. • Offices in All Principal Cities
Address Inquiries to 333 S. Broad St., Phila. 7, Pa.

Magna Theatre Corporation's "South Pacific" in Todd-AO continues to set box office records abroad with the Far East Theatre, Taipei, Formosa, one of the most recent additions to the list. The film created a new all-time high for Taiwan's 10-year history.

PAY-TV

(*Continued from page 7*)

dividend rate of $2 a share and, at the same time, building a solid equity back of your investment in the company." He claimed that "we most certainly have met the first objective and have made satisfactory progress toward the second objective."

"We are going to continue to have these two goals as the keystones of our future corporation policy," Balaban said, adding that "despite the recent actors' strike and that of the writers, Paramount is immensely pleased with the product that will be available to the company for distribution during the second half of the year."

A stock option plan for officers and key employees of Paramount and its subsidiaries was okayed by stockholders.

The stockholders voted to amend the firm's certificate of incorporation to permit the elimination of 50,000 shares of common stock, which will have the effect of reducing capital by $50,000 and capital surplus by $2,277,203.

The stockholders learned that Paramount has no plans to do any more digging for oil on its studio land. The company also has abandoned any possible interest in General Aniline and Film Corporation.

In reporting on Paramount subsidiaries, Balaban stated that Automatic Corporation "has at the present time more calls for its services than it can fill and still do the kind of job which has brought it its present reputation and standing"; Chromatic Television has produced "two new and improved Chromatrons with high color fidelity and sharpness; and it is believed that the mass production of these tubes will lead to a widespread demand for color television"; Paramount Television Productions (KTLA) "continues its operating momentum and has made considerable progress in building its separate divisions which include the promising field of tape facilities rental; and there is every reason to believe that this company will again be profitable in 1960"; Telemeter Magnetics is "enjoying another year of growth"; Dot Records, Famous Music Corporation and Paramount Music Corporation "are having a good year to date."

All directors and officers were re-elected.

Exhib Elected Mayor

STAYTON, ORE.—Marcel Van Driesche, operator, Star Theatre, who previously served two terms as Mayor but lost in 1958, was returned to office last fortnight when he rang up a clear victory, polling 527 out of a total of 786 votes cast. He reassumes his duties as Mayor Jan. 1, 1961.

PHYSICAL THEATRE

•

EXTRA PROFITS

In This Issue:

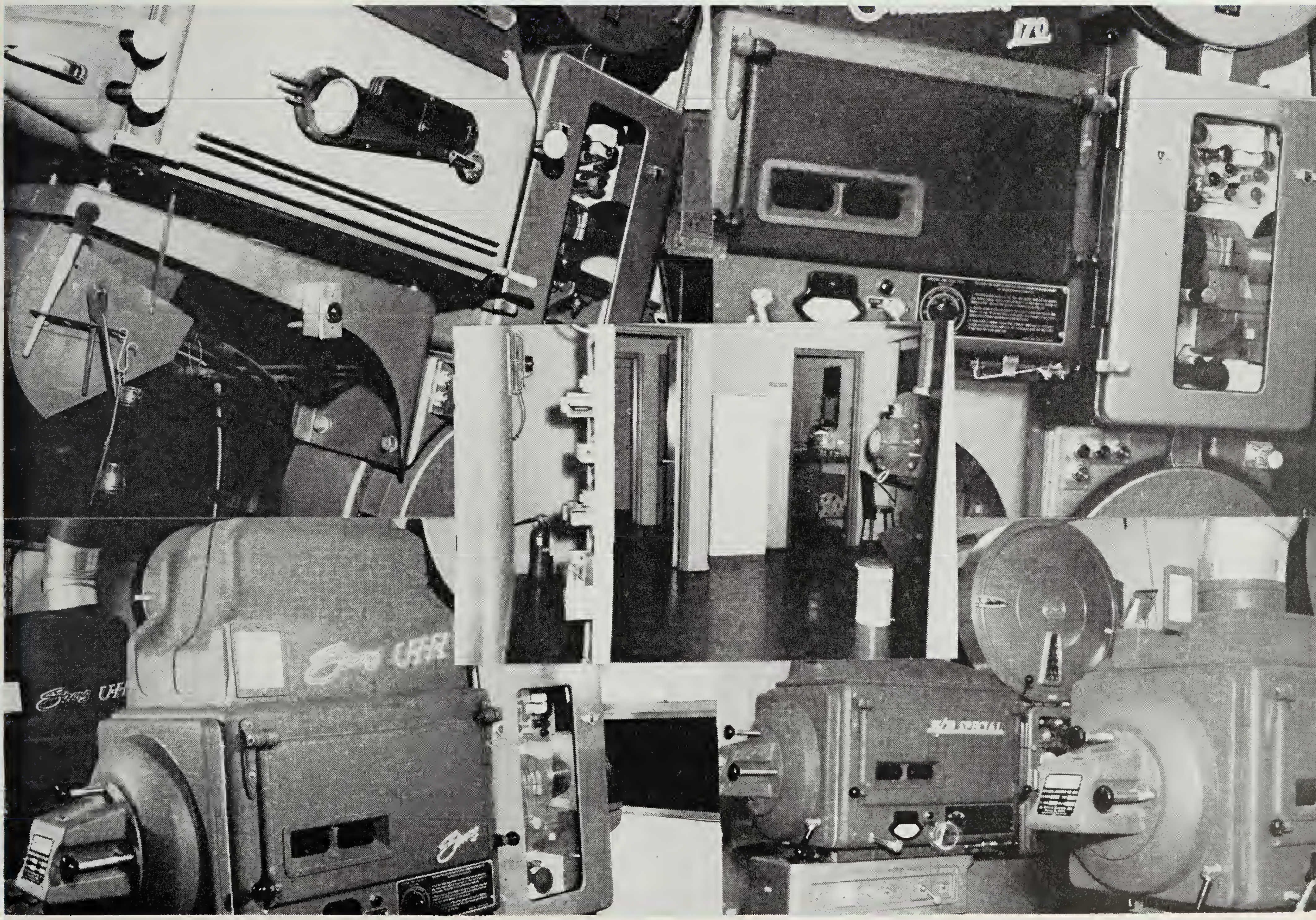
Transistors Basis Of Century's New Theatre Sound System *Page PE-5*

Drink Dispensing And Handling *Page PE-10*

Promotion-Of-The-Month *Page PE-12*

New Products *Page PE-18*

News Notices *Page PE-20*



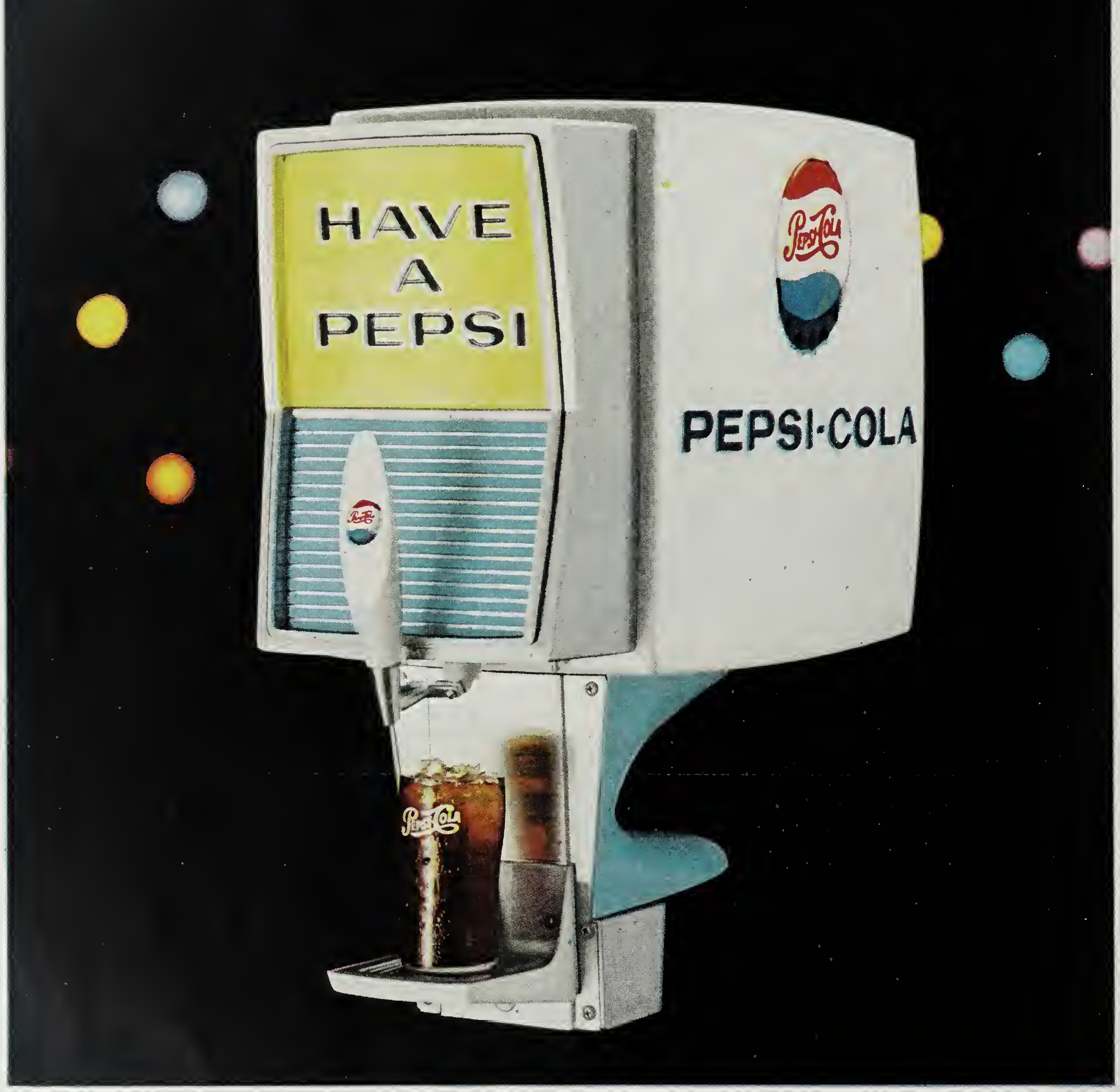
PROJECTION AND SOUND, the "heart" of the motion picture theatre, is the theme of this month's issue. Photo shows the projection booth at the Amity, Amityville, Long Island, New York, an excellent example of a well-run booth. For complete Projectionist Maintenance Memos, see page PE-6.

Volume 15 **Number 6**

June 15, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and managements.

New light-up "Socialight" increases all fountain drink sales!



Adding Pepsi to your fountain with the dramatic new "Socialight" dispenser actually increases *all* soft-drink fountain sales, regardless of brand. This was shown by the sales figures in test-marketing three nationally known drug chains. Ask to see them. They show Pepsi means more profit.

For more coins at your fountain,

Install a "Socialight"

Pepsi-Cola
Pepsi-Cola

Call your local Pepsi Bottler or write:

NATIONAL ACCOUNTS DEPT., PEPSI-COLA COMPANY, 500 PARK AVENUE, NEW YORK 19, N.Y.

EDITORIAL

Training Young People To Keep Our Lead

It's only a matter of time before the industry realizes that young people are not getting the opportunity to train for technical jobs dealing with motion pictures. But however soon the industry recognizes this fact, great strides will have to be made before adequate training is provided.

At the recent convention of the Society of Motion Picture and Television Engineers on the west coast, Don Williams, director of motion picture production at the University of Kansas City, explained that the country's top ten schools with cinema courses are training only 685 students. Williams pointed out the fact that one school alone in Moscow is training 600 students at the graduate level of study in cinema production. Iron Curtain countries are training ten cinema and TV students to each *one* trained in this country. Williams also explained that American students study in schools which have minimal budgets for their cinema departments and limited technical facilities for training.

It's not the race with Russia that presently concerns us, but the race with time. The Soviet figures just drive our point home—we are lacking in a particular phase of our educational program to develop more skilled citizens.

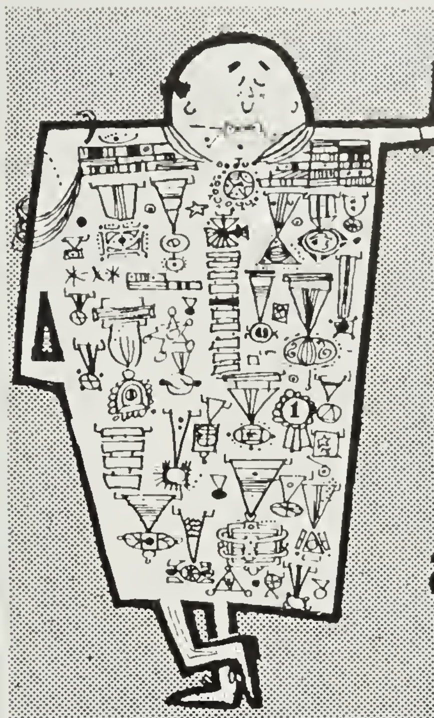
Motion pictures have taught other media many tricks for the best possible methods of communication. And the industry continues to lead other media by providing the finest forms of entertainment. But how long can we keep this lead? Unless we begin to train young people for our industry at once, we will find ourselves without the necessary skilled workers to maintain the lead in the future.

John Tyo of System Development Corporation agreed with Williams, adding that many American students are in courses which are "parochial in outlook and methods." This type of teaching will darken our future, for entertainment must continue to bring new and bright forms of leisure to the public in order to keep boxoffice business booming.

The future depends upon the present, and it is now that we must change our policies. We must provide added classroom space for the student who wants to learn about motion pictures—and this space must be filled with the best available technical equipment. The giants of our industry should work, along with the "little men," to create an interest in high school students. The SMPTE has a plan to foster interest on the college academic level, but the Society cannot do the job alone.

The race with time is one which we cannot afford to lose. We must train now to keep our lead in a field where competition increases at breakneck speed.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



YOU CAN WIN all the awards for ECONOMY!

Yes, you can win Economy awards in buying soap or towelling cheaper . . . in cutting maintainance or light bills or on any other item. BUT, don't cheat yourself by postponing IMPORTANT seat rehabilitation, 'cause your loss of business may be too COSTLY and too late! Just relax, call us, we're specialists, and from then on, your troubles are over.

NOW AVAILABLE

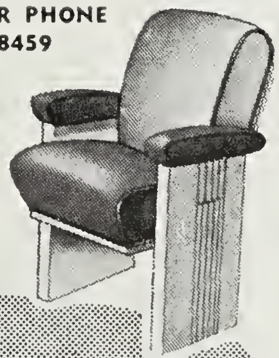
The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.



THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville, Tennessee

Changeable Letters
STANDARD or BALLOON
EE
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.

The new CAPITOL
The new Astor
WARNERS
The new LOEW'S STATE
DE MILLE
RIVOLI
Super CINEX
Ashcraft
CRITERION
RKO PALACE
Victoria

90%

OF BROADWAY'S LEADING MOTION PICTURE THEATRES HAVE RE-EQUIPPED WITH...

ASHCRAFT
Projection Lamps

WHY?...

because there is nothing to compare with ASHCRAFT Lamps and High Powered Rectifiers

available now at your theatre supply dealer!

C. S. ASHCRAFT
MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

Transistors Basis Of Century's New Theatre Sound System

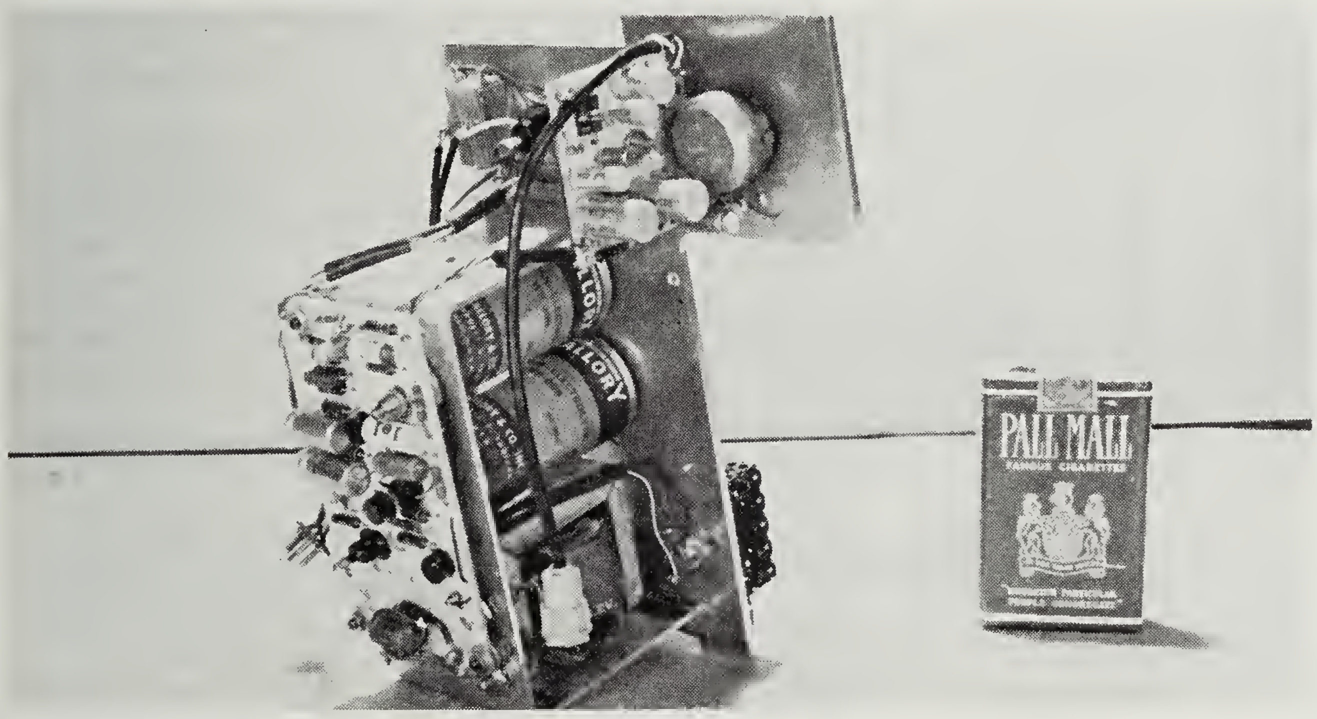
New JTR Sound System Unveiled At Press Conference

ANNOUNCING A MAJOR BREAKTHROUGH of the "sound barrier" with its new all transistorized sound system, Larry Davee, president of Century Projector Company, introduced the new JTR theatre sound system to members of the press at a meeting in the company plant in Long Island City.

Explaining its simplicity, Davee demonstrated how the system operates on only one pair of wires from the sound reproducer to the loudspeaker behind the screen.

No installing layouts, no exhaustive testing, no complicated wiring, no photo cells, no vacuum tubes, no power supply—nothing to install except a standard theatre projector and the reproducer make the system unique throughout the Industry.

The Most Compact System Available



New Century JTR Sound System showing comparative size of complete single channel optical amplification system including power amplifier, pre-amplifier volume control for a 900-seat theatre.

All collector lenses, condenser lenses, mirrors and photoelectric cells have been eliminated. Replacing all of these is a newly developed, ruggedly built, stable, low noise level photo transistor, so sturdy that it will not pick up motor vibration, knocks, or any mechanical vibration.

Therefore, no rubber mountings are necessary, no vibration dampers are needed, and no mechanical disturbances from the booth can possibly be heard in the theatre through the loudspeakers. The system is non-microphonic. The amplification system is all transistorized—even the power amplifier.

At present, the JTR all transistorized system is available for theatres with seating capacities up to 900 seats with standard theatre loudspeakers (preferably Altec Lansing Theatre Speakers) of the type and size best suited for the theatre. Continued development will undoubtedly result in all transistorized power amplifiers for larger theatres. Later announcements on these larger systems will be made as soon as they are available.

Theatre Availability

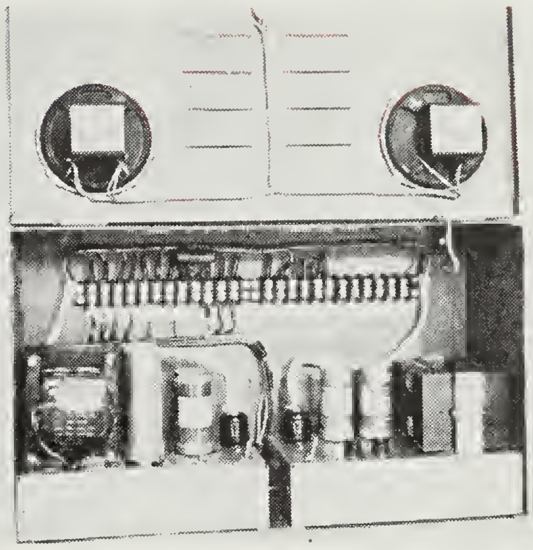
The new JTR sound system is now available for optical reproduction only for indoor and drive-in theatres. When used in larger hard-top and drive-in theatres, a Century Model W5-16 (40 watt power amp.) or a Model W5-19 (200 watt power amplifier) may be used. The output of the JTR sound system is connected directly to these amplifiers making a complete installation capable of operating the largest to the smallest theatre with ease. The total installation of the amplification for such a theatre consists of installing the single power amplifier (or dual 200 watt amplifiers) where desirable.

The use of these new Century JTR sound systems in review rooms, commercial theatres, government theatres, educational institutions, and private homes relieves the user from the usual hazards of operation, overcoming as it does the elimination of switching contacts, freedom from humidity effects, complicated layout, and field engineering.

PHYSICAL THEATRE

Vol. 15, No. 6 June 15, 1960

Naturally, where larger theatres require power capacities beyond the limits of present transistors, the use of vacuum tube power amplifiers are required. If additions to the system to expand it for more complicated operations are necessary, the multiple use of the several "standardized" units can be made.



Monitor Speaker Cabinet (door opened) showing dual power amplifiers with switch, dual amplifier power supplies with switch, dual D.C.—A.C. exciter lamp power supplies with switch, twin monitor speakers, and monitor volume control.

Century Sound Reproducer with sound compartment and exciter lamp compartment open, showing twin exciter lamp, photo transistor, pre-amplifier, volume control, and terminal block.

These units become "spares" because each unit is exactly replaceable by other units, being easily changed by plug-in arrangements.

Startling In Size

Comparative size of the new JTR theatre sound system is startling because a complete system may be held in one hand. At present, these new all transistorized theatre sound systems are available for use with Century projectors and sound reproducers only, including 6 channel 70mm, 4 channel CinemaScope, and single channel optical.

Fantastic is the proper description of a sound system so small as not to require racks of equipment, preselection of the type of system to be set up for the incoming projector, pre set volume control for each system and no relay, and troublesome switch contacts in the circuits used for sound amplification.

This seems to be a major break-through of the sound barrier for all theatre installations making vacuum tube sound systems as obsolete as a horse and buggy.

—Projectionists—

MAINTENANCE MEMOS

1 Will any projection room equipment operate at excessively high temperatures during the summer months? Take temperature rise thermometer readings now, correct unfavorable conditions.

2 If your arc lamp reflectors are becoming so pitted that they will have to be replaced soon, order replacements well in advance of actual need.

3 Are you compelled to play the monitor speaker so loud that it creates an echo in the auditorium? If so, have it moved to a location where you can hear it at a low volume.

4 Do you sometimes forget to inspect rectifiers or motor generators that are located outside the projection room? Set up a regular inspection schedule for them to avoid such oversight.

5 Do you keep careful records showing every repair and replacement made to each item of your equipment as a basis for future recommendations to your management?

6 Whenever changes are made in projection room equipment and wiring do you always recommend installing oversize conduit and spare pairs of wires to minimize cost of next such change?

7 If any items of your projection room equipment are old or in poor shape have you checked the latest models so you will be prepared to recommend replacements whenever requested?

8 If your projector mechanisms are not new do you keep careful check on the increase in vibration and recommend repair, overhaul or replacement before the condition grows too serious?

9 Are projection room ceiling and walls painted in light colors that keep the room too bright for effective observation of screen image? If so, recommend re-painting, explaining reason.

10 How long since last thorough inspection of changeover mechanisms and their switches? Do you have a schedule for this so you can order repairs well in advance of need?

11 Are you ever forced to mutilate a print or order to make sure you won't miss a changeover cue? Simple and effective cue markers are available at low cost. Ask for one.

12 Is your film rewind out of line, worn, or damaging film for any other reason? If so, have you explained to management that you can't avoid damaging film unless repairs are made?

13 If you have emergency projection or sound equipment of any kind do you use it periodically to make certain it will always be in good working order if and when an emergency occurs?

14 Do you have on hand sufficient supplies of every type of lubricating oil and grease you will ever need? Don't let good equipment suffer through failure to order lubricants on time.

15 Re-check to make sure projection room still has every type of special wrench or other special tool that can ever be needed. If any is missing, order replacement at once.

16 Keep all lubricant containers tightly sealed. Use corks on spouts of oil cans. Atmospheric moisture condenses in exposed lubricants, sinks to the bottom, causing rusting of equipment.

17 Does someone periodically check the buzzer and phone to the floor and manager's office to make sure both are in perfect order? If not, why can't you make a schedule for this?

18 If you are not allowed advance time of inspection of all prints before running them for the first time, why not ask for it and explain why prior inspection is important?

19 Is the maintenance of the theatre's public address equipment a part of your responsibilities? If so, have you set up a regular, thorough schedule for doing this work?

20 Test the action of the automatic fire shutter in all your projector mechanisms. Make sure all are still completely reliable in action and that needed replacement parts are on order.

21 How long since all lamphouses exhaust flues were thoroughly cleaned throughout their length? Partly clogged lamp flues are not good for the health of your pair of lungs.

22 How long since projection room ventilating flues were thoroughly cleaned throughout their length? Lamp flues can't remove all unhealthy arc gases. Keep ventilating equipment efficient.

23 Will you have to rely on flashlights for emergency light if power should fail? If so, have you a regular schedule for inspecting lamps, battery condition, spare bulbs?

24 When changes are made in any item of projection room equipment or power wiring do you make certain same are recorded on your blueprints and schematics for permanent future records?

25 Time again for another thorough examination of all motor starters and circuit breakers for accuracy of action, condition of contacts, wearing of parts and adequate lubrication?

26 Are installed projection room electrical meters still accurate? How do you know? Borrow an accurate test meter if possible or check them one against another.

27 Time to re-inventory your supply of report forms, film condition forms, order forms, inspection forms, etc.? If any are running low, ask for more in ample time.

28 Re-inventory all blueprints, schematics, inspection books, parts catalogs, etc. Throw out what is obsolete, order replacement for anything missing; if you don't need it a relief man may.

29 To identify wires when making repairs, bits of paper can be fastened to each wire with electrician's tape. Write the necessary information on each such piece of paper.

30 If your equipment is such that lamphouse and projector optical centers can get out of alignment in course of time, re-check their present state of alignment.

Natl. Carbon Offers Film On Carbon Arc Projection

This film, which cannot be shown at meetings to which an admission charge is made, is obtainable, free of charge, from Mr. J. W. Cosby, National Carbon Company, 270 Park Ave., New York City 17. Requests must specify 16 or 35mm. The Physical Theatre Department highly recommends this film for all theatre associations and active theatremen. Ed.

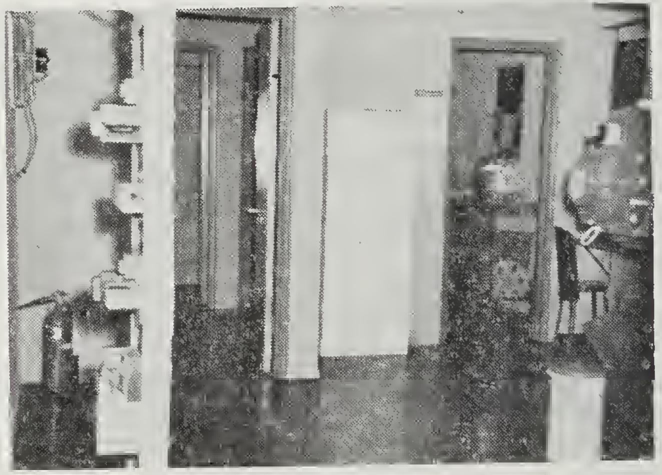
A motion picture in Technicolor titled "Carbon Arc Projection" is again being made available for showing to exhibitor and projectionist groups throughout the country by National Carbon Company, Division of Union Carbide Corporation.

A 15-minute sound picture, the film is said to be the first ever made to demonstrate the optics of motion picture projection, and the unique role played by the carbon arc in the broad science of light, sight and color. The technical information is still sound and timely, and remains a valuable tool in explaining and demonstrating the importance of the color quality of the light source in good motion picture projection.

Divided about equally between live action and animation, the film explains what the carbon arc is and how it operates, illustrating how the high-intensity light source has both the brilliance and color balance required for projection and production.

One animated sequence presents a diagrammatic description of the optical systems used in projection equipment for harnessing the tremendous intensity of light necessary for modern motion picture screens, especially those created for wide-screen systems and the huge expanses of screen now common in outdoor theatres.

Other sections of the picture show the actual operation of scientific equipment used to measure the crater brilliance of the carbon arc, and give a graphical explanation of how closely the light from a high intensity carbon arc approximates that of natural sunlight. The film also includes a demonstration of how a motion picture film acts as a filter to reproduce on the screen the colors that are possible only if those colors are in the light source used in the projection equipment.



Above photo shows projection booth at the Amity, Amityville, Long Island, New York. The booth is kept in spotless condition by operator John Scannelli and manager Robert Polson. Notice that all safety factors are considered in the booth's equipment arrangement. Directly behind each projector is a metal can for carbon stubs. Two fire extinguishers are located in the booth, one being shown at left. A metal cabinet for clothes gives added protection. Schedules, etc., are posted on wall, not left lying haphazardly around the booth. Following similar precautions are a must for proper safety in any theatre.

From

San Francisco
St. Louis
Sacramento
Seattle
Syracuse

Shreveport
San Diego
Salt Lake City
Sao Paulo, Brazil
Salisbury,
South Rhodesia

Terre Haute
Tulsa
Toronto, Canada

Rochester
Richmond

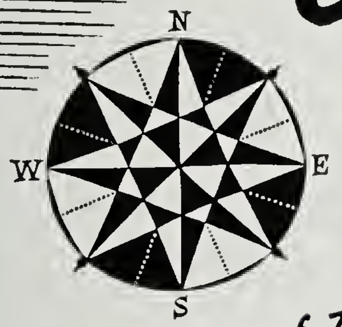
Omaha
Oklahoma City

New Orleans
Norfolk
Nashville

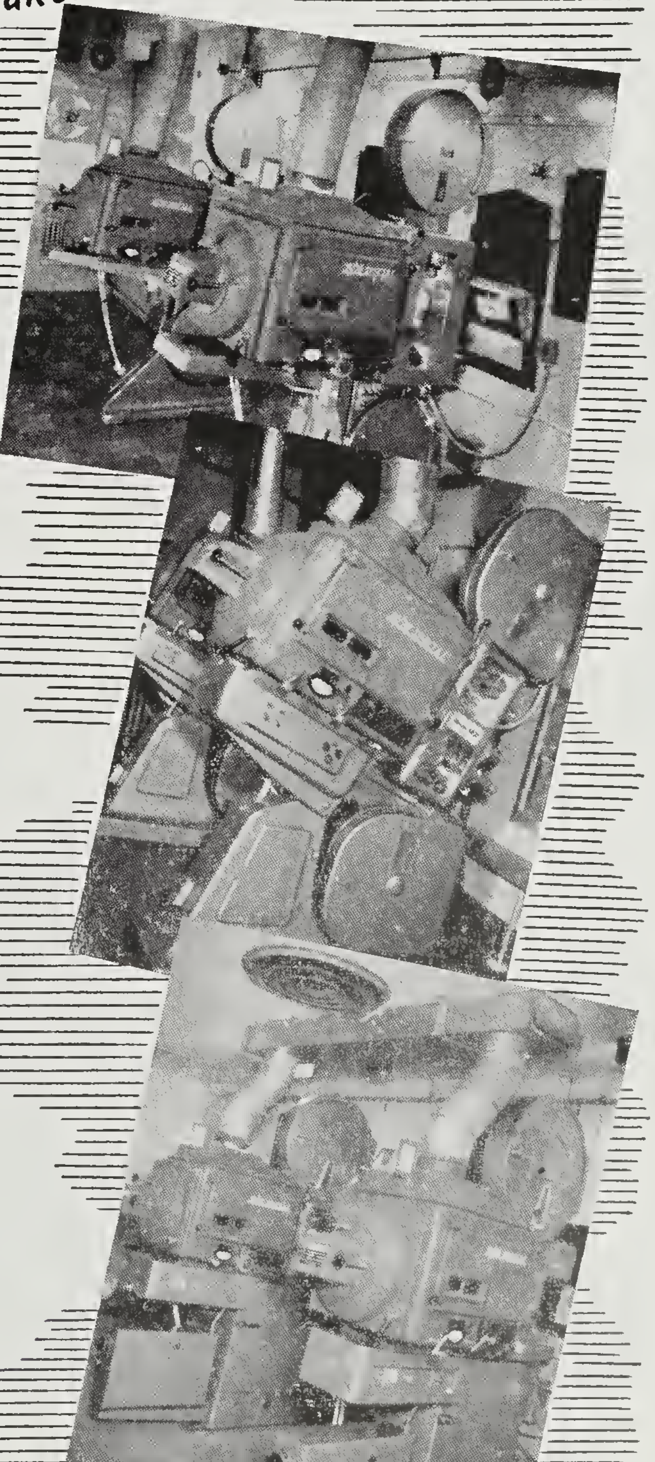
Glen Falls

STRONG

Comes the News!



In fact, from all parts of the compass, comes the word that more Strong projection arc lamps are installed for the projection of 70 mm productions than all other makes combined!



The New Strong "35/70 Special" PROJECTION LAMP MEETS THE OPTICAL REQUIREMENTS OF EVERY 70MM/35MM PROJECTOR!

Designed specifically for 70 mm/35 mm projection, it projects both equally as well and without changing reflectors. The only 70 mm arc which accommodates full 20-inch positives. Permits projection of an extra double reel per carbon.

Automatic arc control—

AT NO EXTRA COST!

Strong manufactures nine types of projection lamps. The only complete line. Write for full details. Without obligation, you can have any of them demonstrated in your theatre.

THE STRONG ELECTRIC CORP.

21 City Park Avenue • Toledo 1, Ohio

Jet-Heet Announces Availability Of New D-I Heating, Cooling System

CLAPP

After a three year testing period, the nation's most efficient and economical in-car drive-in heating system will be available on a mass-produced basis, according to Jerry Clapp, newly appointed national sales representative for Jet-Heet, Inc. of Englewood, New Jersey, manufacturers.

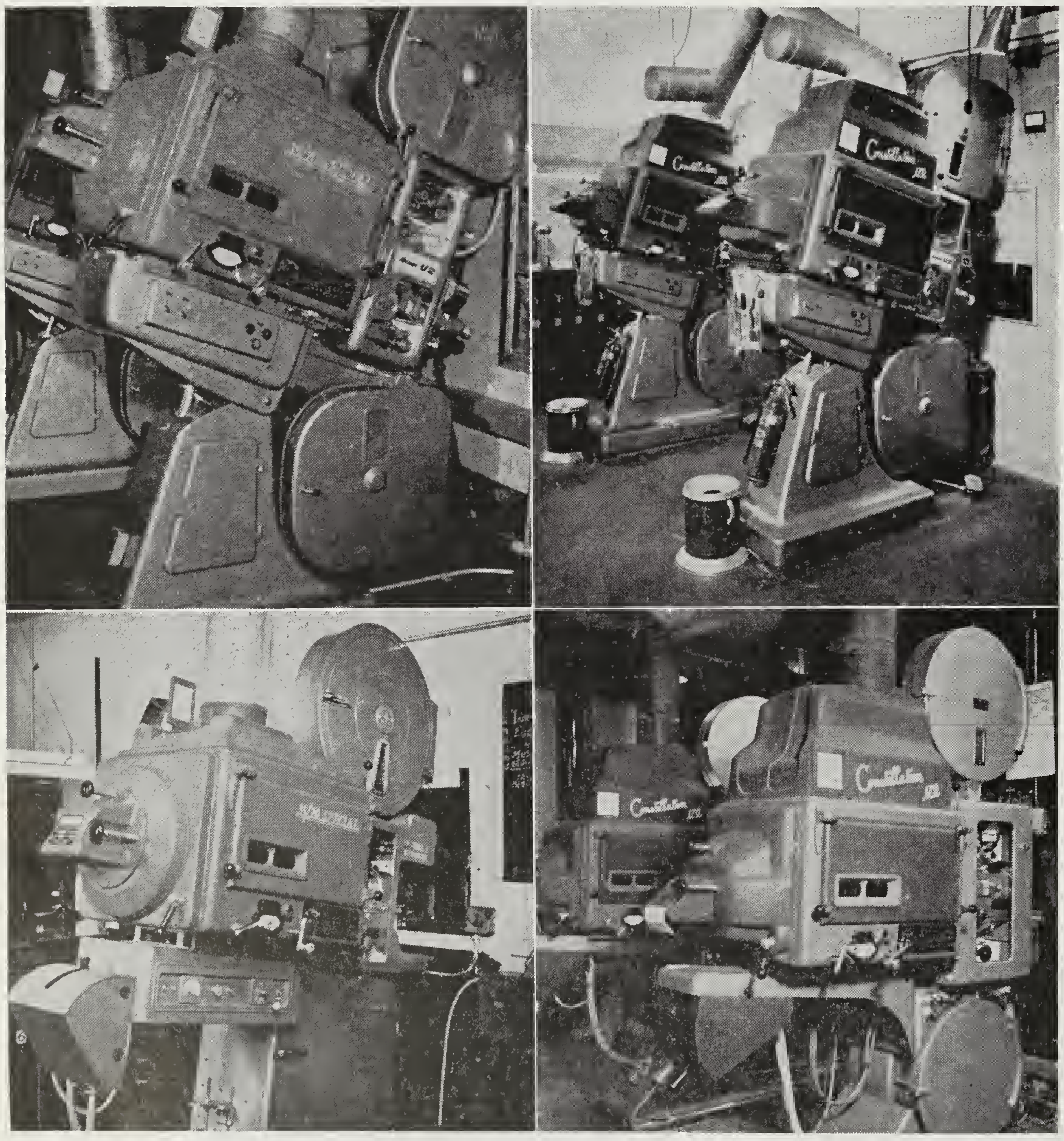
Clapp, who has initiated plans to set up a national sales force to introduce the system, said Eastern Management Corporation, operators of a chain of drive-ins, first installed the Jet-Heet system in their Totowa, New Jersey drive-in three years ago.

Totowa has remained open throughout the year since that time because of the revolutionary heating system, and reported a 41.2 per cent increase in business at the relatively minor operating cost of two cents per car per night, the company reports. Eastern Management predicts an 80 per cent increase for next year and possibly triple that amount with the addition of Jet-Cool, companion central air-conditioning which will be available with the Jet-Heet system.

According to Calvin D. MacCracken, president of Jet-Heet, Inc., the three year test at Totowa was comparable to the 13-year field testing of the system in 2,000 homes throughout the country. The success of the system at the Totowa will make drive-in theatres an all-year round operation, he asserted.

Although its efficiency and economy of operation are major factors in its advantages, the Jet-Heet system has other superior characteristics, according to Sheldon Smerling, president of Eastern Management Corp. He cited its even heat, living-room comfort, quietness, lack of gadgets to hand out to patrons upon entering the theatre, no service or personnel problems, and its maintenance-free operation.

70mm Installations



RECENT 70mm INSTALLATIONS shown are: Upper left, Strong 35/70 arc lamps on National 70 Bauer projectors at Center, Fall River, Mass.; and Constellation "170" arc lamps mounted on National 70 Bauer projectors at the University, Toronto, Ontario, Canada. Installation at the University was made under supervision of Tom Head, projection supervisor, General Sound and Theatre Equipment, Ltd. of Toronto, for 70mm projection of "Ben Hur." Photo at bottom left shows Strong lamps on Victoria X projectors at the Lincoln, Miami, Florida. At bottom right, photo shows Constellation "170" arc lamps mounted on Norelco projectors at the Clyde, Fort Wayne, Indiana. National Theatre Supply Company made the installation at the Clyde.

Possible Solution Found For D-I Speaker Thefts

The problem of speaker thefts, one of the costliest and most annoying faced by drive in theatre owners, has apparently been solved by a Houston theatre manager who decided to "do it myself."

The predicted result of his experiments, a speaker that will be useless away from its permanent installation, was announced today to the 250 theatre owners attending the Eighth Annual Convention of the Texas Drive In Theatre Owners Association in the Sheraton Dallas Hotel by Claude Ezell, internationally known theatre executive.

If the speaker is as good as experiments promise and manufacturers will adopt it, it could solve a problem that has been costing the drive in industry hundreds of thousands of dollars per year.

Its adoption would cut off the source of supply of the teen-agers and young marrieds who have been acquiring drive in speakers at a rapidly increasing rate for use in car radios and home intercommunications systems.

Study of the problem has led drive in operators to believe that this type of theft accounts for more than 60 per cent of speaker loss. Most of the balance is the result of pure vandalism.

The new speaker is the product of a year's testing by Dan Goodwin, spare-time amateur engineer and electrician and full-time Houston city manager for Bordertown Theatres of Dallas, largest drive in circuit in the world.

Ezell, president of Bordertown and a former general sales manager for Warner Bros. Pictures, explained in a closed Convention session on "Equipment" that his firm is faced with a loss of speakers that in the last five years has risen from 5 per cent per year to 10-15 per cent and in some Bordertown theatres is as high as 25 per cent.

The present speaker, a universal type, is easily converted to many uses and is a constant temptation to drive in patrons, Ezell pointed out. The cost of replacement averages $8.00 per unit.

Tired of worrying about continual speaker replacement in the Houston theatres under his charge, Goodwin began working a year ago to design a speaker nobody could use, Ezell explained.

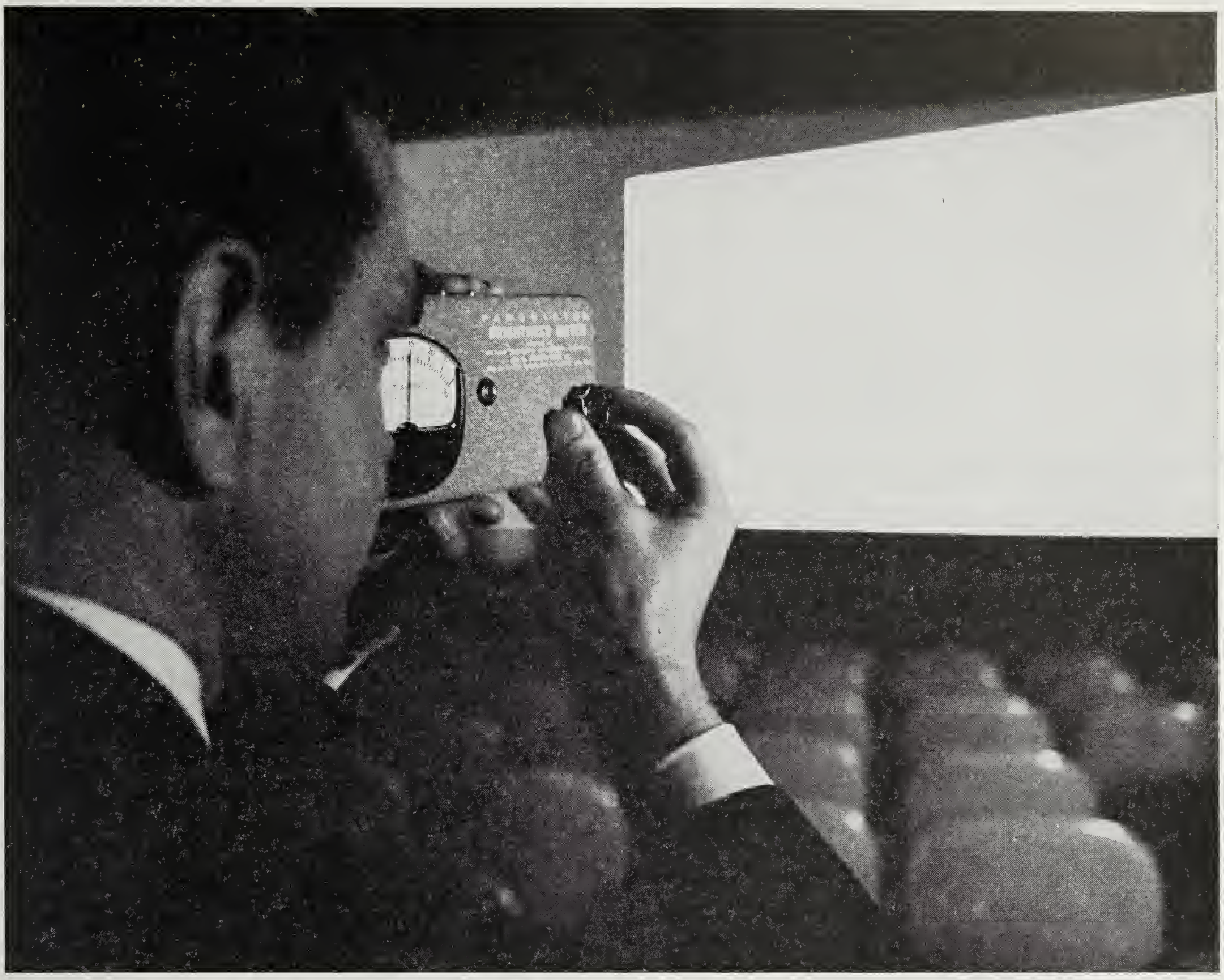
He has achieved a modification of the present drive in speaker and transformer which when perfected will alter the ohm output of both units, making the speaker useless for any other purpose, Ezell said.

One of the chief advantages of the plan, he explained, is that speakers presently in use could be modified easily and would not have to be replaced.

Ezell, a pioneer in the drive in industry and holder of the franchise when drive-ins were patented, said that if this is a solution to the knotty speaker theft problem, Bordertown intends to turn it over to all speaker manufacturers, urging them to adopt it immediately for all speakers they sell to drive-ins.

Carbon Savings Announced

Theatres equipped with the powerful "blown arc" type projection lamps, such as the Strong Jetarc and National Ventrac, now can save one-third on carbon costs by using the new joined carbons, it is announced by The Strong Electric Corporation. These new joinable carbons, made available through National Carbon Company, produce uniform light on the screen when the joint is actually being consumed. Functioning as a continuous carbon they eliminate all positive stubs.



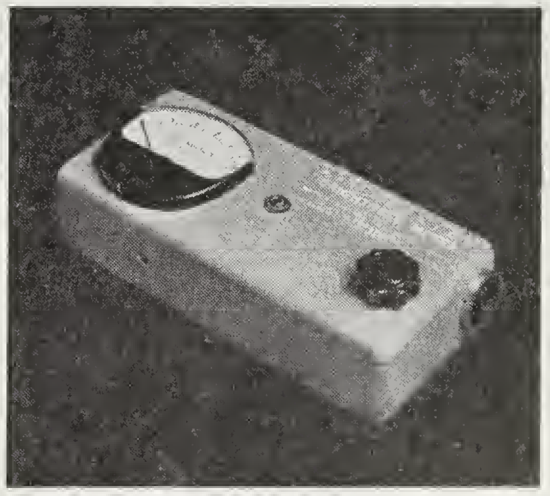
YOUR NATIONAL CARBON MAN...

Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using a brightness meter for checking the reflected screen light to obtain a reading in foot-lamberts. This is another one of the services performed by your NATIONAL CARBON Sales Engineer to help you realize the ultimate in picture quality.

These sales engineers—equipped with compact service kits containing the most modern tools in the trade — stand ready to assist you on any screen lighting problem you might encounter.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, contact your NATIONAL CARBON supply dealer or write to National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. In Canada, Union Carbide Canada Limited, Toronto.



This brightness meter — used for obtaining a foot-lambert reading on screen lighting — is just one of many precision tools carried in each NATIONAL CARBON Sales Engineer's kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY UNION CARBIDE

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

LEE LAPENSOHN, *Editor* June 15, 1960

Tips for Soft Drink Dispensing, Handling

Eight Necessary Factors From Royal Crown Cola

RC COLA
Royal Crown Cola

One of the most important extra profit items in any theatre—be it hard-top or drive-in—is the soft drink. Selling beverages to patrons can reap great benefits if the theatreman behind the operation carefully plans each and every one of his sales. There are many ways in which the theatreman can increase his concession profits, and most of the major soft drink companies provide help to theatremen in need.

Royal Crown Cola Company of Columbus, Georgia, provides such help with point-of-purchase posters, national advertising campaigns, and direct tips to theatremen throughout the nation. The following article deals with the many important aspects of drink selection and dispensing business. Mr. J. B. Cooper, who is manager of the syrup sales division for Royal Crown Cola, has provided information for this article. Mr. Cooper is one of the outstanding members of the soft drink industry, and the information that he passes on will prove invaluable to theatremen who wish the maximum in profits from their drink dispensing.

The first question Mr. Cooper states is "Why do you sell beverages in your theatres?" The answer that many concessionaires would give seems to be *"For Profit."* And some will also add *"Because of Demand."* These two reasons are not sufficient, unless they are considered to their fullest extent.

Profit can only be evaluated when placed in a comparative position. The profits made from the sale of popcorn or candy cannot, however, be equated with the sale of soft drinks. You must carefully compare the profit margin on *different* soft drinks before you choose to feature one in particular.

And demand also comes into the picture when choosing a soft drink to feature. Determine which drink company advertises to *your* best advantage, and then feature that item. Your customers must always be kept in mind, and sometimes it is necessary to make less of a profit on an item in order to increase volume sales. But remember, volume will pay off in the long run, and happy customers will buy drinks to compliment their purchases of other food items.

The following eight points suggest to the theatre owner *all* of the necessary factors to consider with the purchasing and sales-supervising of beverages.

1. The cost per gallon is the first point to consider. No matter what drink is being purchased or sold, the prime factor for consideration is the *cost per gallon.*

2. The second factor is the number of drinks that each *gallon* will yield. Many products cost less, but they actually are more expensive to use because it takes *more* syrup to make a saleable drink. Testing to find out the actual yield of *each* gallon should be done periodically in order to insure that dispensing units are in proper working condition. The wise theatreman will also periodically check to see that his employees are mixing the syrup in the correct proportions. Mixtures, when found to be correct and profitable, should be kept constant.

3. The quality of the beverage should be determined by the theatreman *before* he attempts to sell the item to his patrons. If an item of poor quality is used, patrons will not buy drinks a second time. The public is fickle, and once dissatisfied, it will not take another chance. Also remember that many synthetic products are sold in the same price range as true fruit products. The active theatreman will constantly compare both *price* and *quality.*

4. The theatreman must determine what percent of his total beverage sales each product enjoys. If, in a three-drink unit for example, cola sales are more than 50 percent, he should look with a sharp eye at the fruit flavors he is using. Another point to consider is the way in which he is merchandising these flavors.

5. The next point centers around the question: Are all available sales aids being used, especially when using national brands? Point-of-purchase posters, specially designed cups, attractive dispensers, streamers, back-bar posters, and other promotional material should be used whenever they are available. The patrons enjoy seeing attractive posters, and these signs help to increase sales in any location. Give the promotional pieces a place of prominence in your concession stand operation and watch your sales increase.

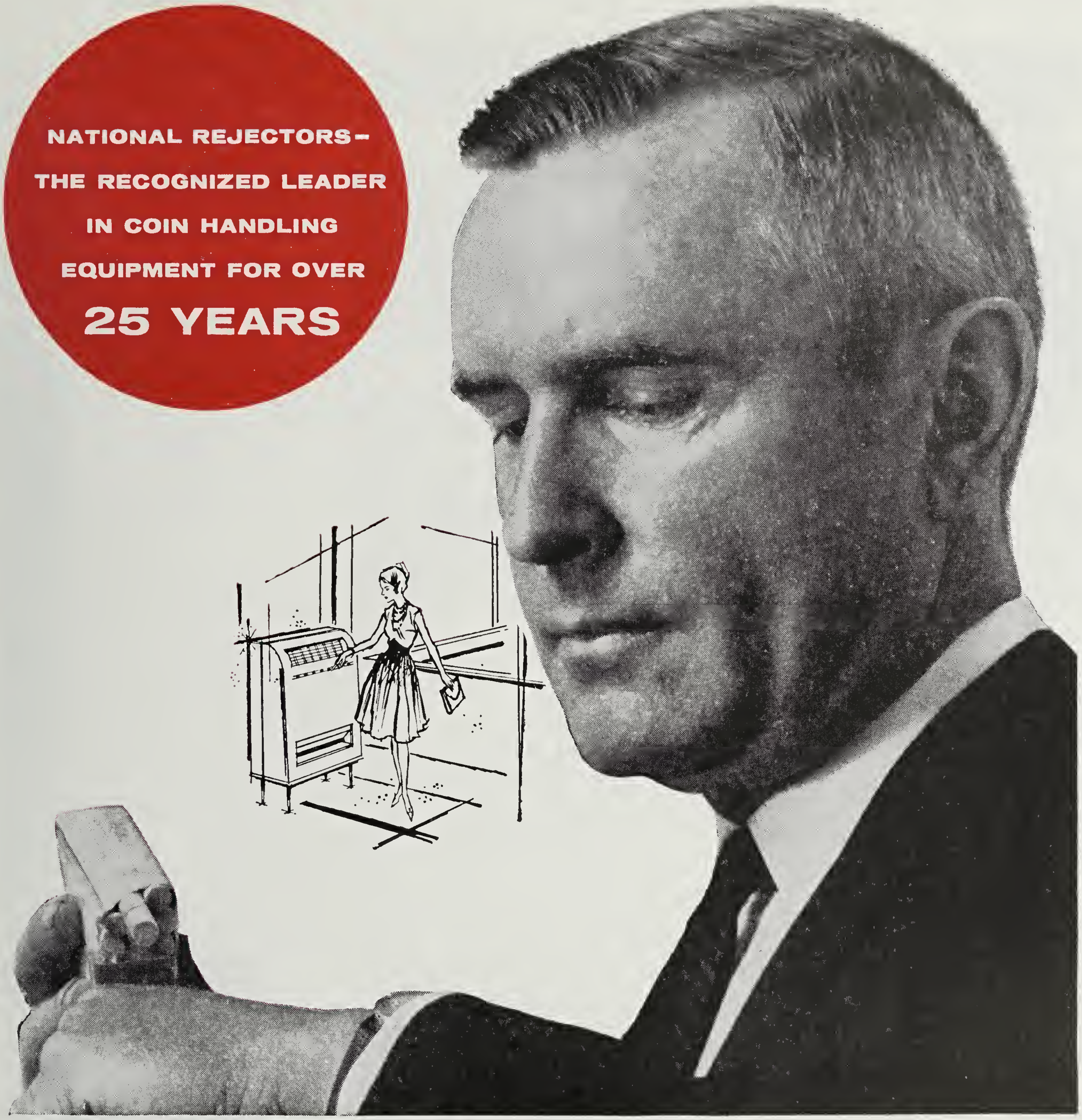
6. Equipment failures often deprive the theatre owner of important beverage sales. Local service from *qualified* repairmen will eliminate this profit killer. Remember, once lost sales can never be regained. If the theatreman purchases his syrup from a local source, he avoids the costly repair bills that eat up his profit, as the local bottler has a definite interest in the dispensing unit operating properly at all times. The bottler knows the importance of continued performance and will give prompt and efficient service.

7. Are syrups delivered from a local distributor, shipped, or delivered from a local manufacturer? The theatreman should know if he purchases from a distributor that he is paying a middleman's profit plus freight charges. If syrups are shipped to the theatre directly from a source of supply, the theatre owner is paying freight charges, or they are included in his purchase price. But if he purchases his syrup from a company that manufactures on a local level, the theatreman will get his item with only a nominal delivery charge. Naturally, no one company can provide this service for every theatre in the country, and it is up to the purchaser to select his beverage with the cost and demand factors in mind. Compare to select.

8. Each theatreman should know whether local delivery on syrup and maintenance on equipment is available to him. Some of the advantages to be found in local delivery are: allowance for return of jugs, reducing the cost of the syrup; promotions to stimulate sales; participation in national promotional programs; availability of promotional material for immediate use; greatest possible choice of point-of-purchase material; and the very important factor that the theatreman is doing business with another local businessman, an excellent way to continue giving the theatre a good public image.

**NATIONAL REJECTORS—
THE RECOGNIZED LEADER
IN COIN HANDLING
EQUIPMENT FOR OVER**

25 YEARS



Our Specialty: Quality Products Backed by Service

National is truly National when it comes to service. Our trained sales engineers will school your men in all phases of coin handling—teach them how to keep your machines in perfect operating order.

There's no obligation involved. Training men is a plus only offered by National. Specify only National, and you also get the finest, most dependable coin handling equipment made.

NRI
NATIONAL
REJECTORS INC.

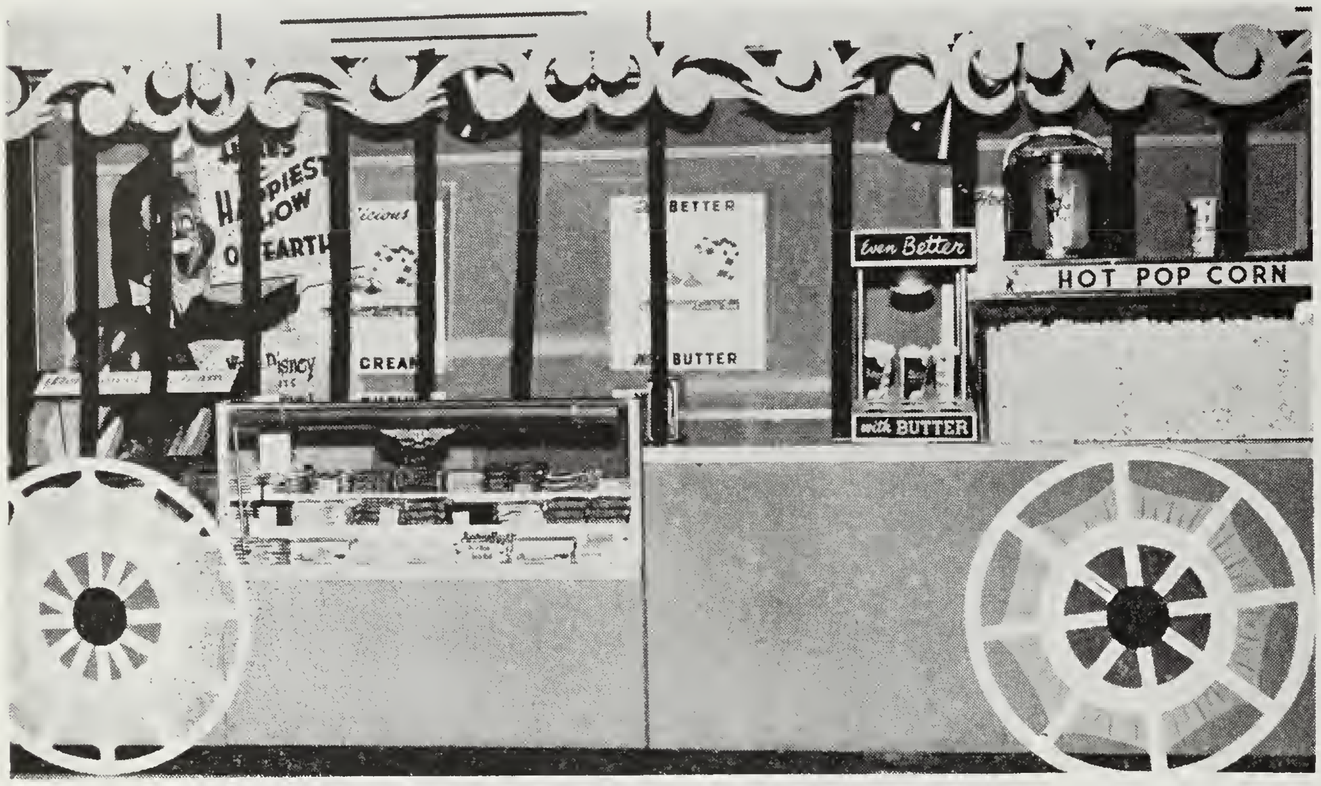
CALL THE MAN FROM NATIONAL

FACTORIES: ST. LOUIS, MO.— HAMBURG, GERMANY

BRANCH OFFICES: NEW YORK, CHICAGO, LOS ANGELES, DALLAS, ATLANTA, DETROIT, TORONTO, CANADA AND HAMBURG, GERMANY

PROMOTION-OF-THE-MONTH

Tysinger Wins Contest With Economical Counter Promotion



Dale F. Tysinger, manager of the Zanesville Theatres, Shea Theatre Corporation, is the June winner of the EXHIBITOR Extra Profits Promotion-of-the-Month contest. Tysinger receives a $25 cash prize for his concession counter promotion tie-in with the Walt Disney feature "Toby Tyler."

Tysinger, who planned the promotion for the Weller in Zanesville, decided to turn his concession counter into a circus wagon. By adding wheels at either end of the counter, and then creating a cage effect with crepe paper, Tysinger made the display. Clowns were placed behind the "bars" to give the effect of animation within the "wagon."

This display is an excellent example of an outstanding promotion, because it cost the theatre relatively little money, while it created an interesting affect for the concession counter. Many such displays can easily be made with creativity, minimum building equipment, and *little* cost.

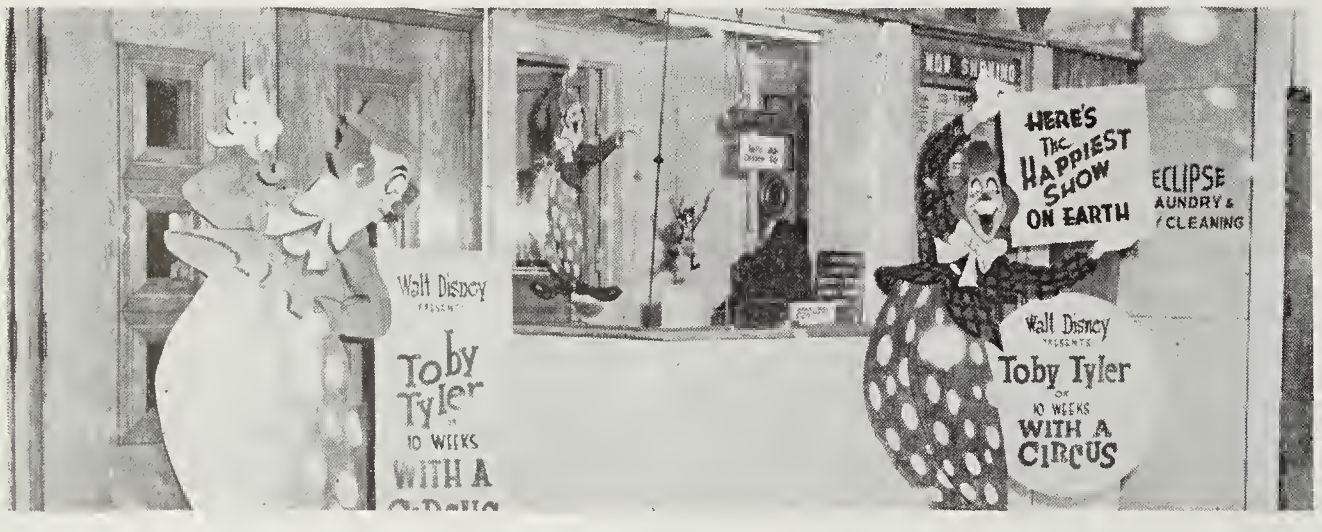
The photo of the concession stand clearly shows that Tysinger constantly keeps his customers happy. The stand, as the photo shows, is spotlessly clean and attractive. Candy in the display case is piled neatly, with wrappers easily read for quick purchaser identification. Poster cases on the back-bar wall feature special point-of-purchase signs. The popcorn bin is full of fresh product at all times.

To enhance his counter display, Tysinger used large clown posters in front of the boxoffice. Photo shows how attractive the entrance to any theatre can be made with the use of large interesting poster displays.

Tysinger is one of the theatremen who keep building boxoffice profits throughout the year. His entry states: "Continuing our policy of extra attractions, we now have dancing on stage every Saturday night. Local disk jockeys from radio station WHIZ bring the records. Also, the local Coca-Cola Co. bottler gives a free bottle of Coke to each boy and girl participating in the stage dancing. Each week we give cash prizes to the participants."

The Extra Profits department is pleased to give Tysinger this month's award, for he has created another interesting promotion with little cost involved. The use of crepe paper and other inexpensive materials to develop attractive concession counter displays can be done by any active theatreman interested in building his confection sales. And a clever promotion may win him an extra $25.00.

Any theatreman who runs a special display to promote the sale of confections may enter the Promotion-of-the-Month contest. Entries should describe the promotion, and should include glossy black and white photographs of the display. Send entries to: Motion Picture Exhibitor, 246 N. Clarion St., Philadelphia 7, Penna.


Walt Disney presents
Toby Tyler or 10 Weeks with a Circus
HERE'S The HAPPIEST SHOW ON EARTH
ECLIPSE LAUNDRY & CLEANING
Walt Disney presents
Toby Tyler or 10 Weeks with a Circus

Kneisley Announces New Line Of Silicon Rectifiers

Kneisley Electric Company recently introduced an entirely new line of silicon rectifiers featuring the Sil-Can design. The design provides for diodes individually contained in copper cylinders.

Each Sil-Can is individually removable without disturbing the others. Sil-Tubes are also individually replaceable and each screws into a mogul socket.

Eight new models range from 40 amperes at 28 volts to 180 amperes at 70 volts in three phase designs, and from 40 amperes at 28 volts to 135 amperes at 65 volts in single phase designs. These designs are unique in that they depart completely from the conventional selenium or silicon rectifier stack designs.

The single and three-phase designs up to 80 amperes at 45 volts, for coaxial trim arcs, employ copper-enclosed Sil-Tubes, which are convection cooled, 97 percent to 98 percent efficient, hermetically sealed, and non-aging.

All single and three phase units from 100 amperes through 180 amperes, 55 to 70 volts, employ Sil-Cans. The silicon diodes are individually contained in a drawn copper cylinder, closed at both ends, which acts as a heat radiator. Air is drawn over the Sil-Cans at high velocity, for cooling purposes.

These designs are the result of field requests from heads of projection departments who want the diodes easily accessible and individually replaceable, rather than replace an entire stack. A Sil-Tube or Sil-Can can be replaced in about 90 seconds. Both designs result in a susbstantial reduction of stack replacement costs. Overall efficiencies of the single phase designs run approximately 74/78 percent three phase 85/86 percent.

Another in the Pacemaker Series of Quality Dispensers for Coca-Cola

ICE COLD
DRINK
Coca-Cola
DRINK
Coca-Cola
Coca-Cola

the new dole

DIRECTOR

Big break through in dispensing equipment featuring:

Mechanical refrigeration... eliminates the need for ice in the dispenser. *Multi-drink* . . . speeds service by serving 3 drinks from one dispenser. *Completely self-contained* . . . when used with carbonator which fits compactly into base. *Illuminated end panels* . . . brilliant full-color transparency inserts located at each end of the dispenser will attract customers and also increase sales. *Accurate quality control* . . . built-in Dole valves insure quality drinks and full profit on each gallon of syrup you sell. Manufactured and distributed by The Dole Valve Co., Chicago, Illinois.

See your representative for Coca-Cola or write: Manager, Vending and Equipment, Fountain Sales Department, The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Ga.

Sell Coca-Cola

Pepsi-Cola Joins NBC For Huge Panel Promotion

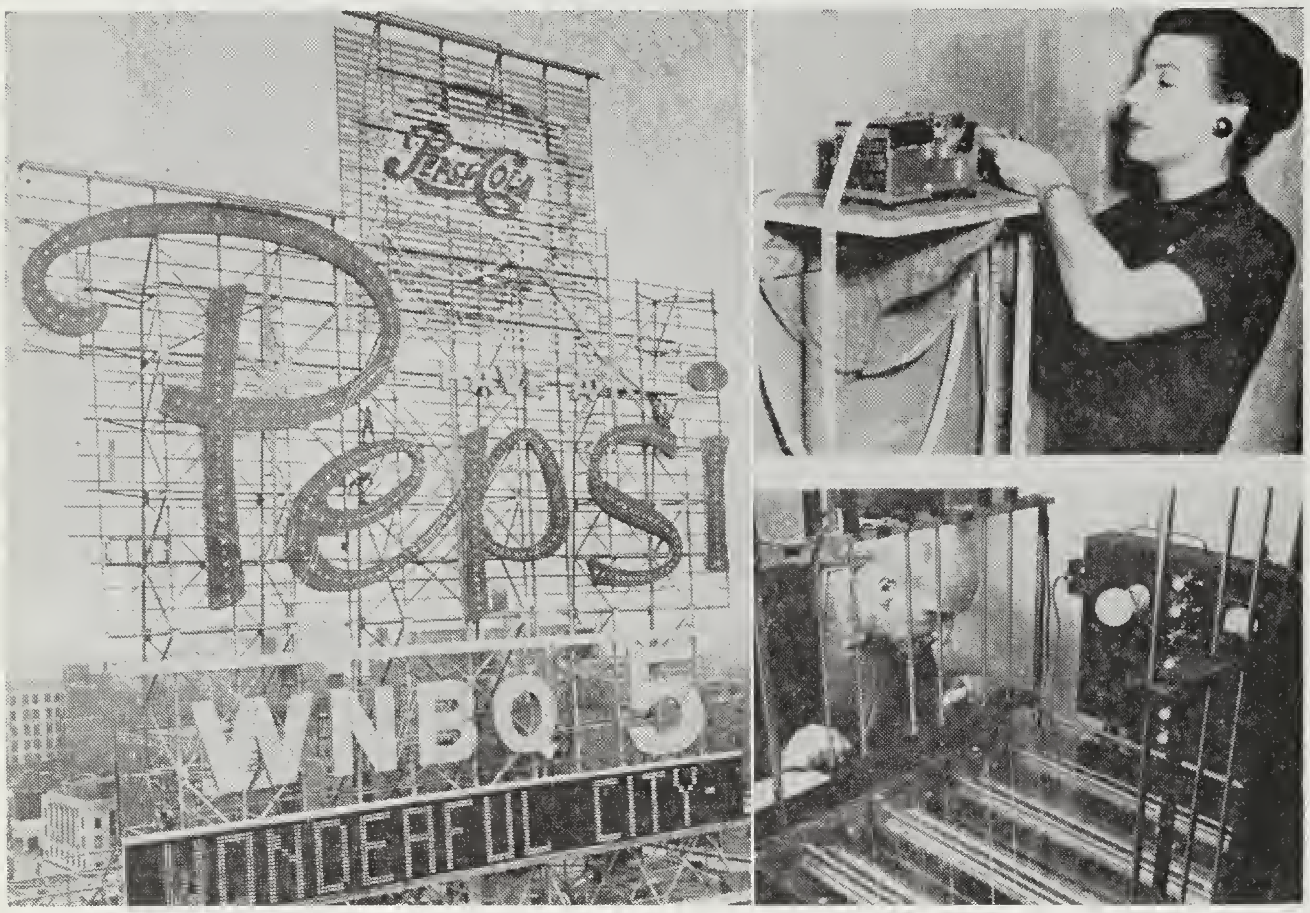


Photo at left shows the new Telesign promotion in Chicago, sponsored jointly by the Pepsi-Cola Co. General Bottlers, Inc. and NBC Chicago. The sign, which is located atop a 7-story building at Roosevelt Rd. and Michigan Ave., has 9-feet high letters which can be seen for nearly a mile. At top right, Miss Barbara Albright of NBC demonstrates how perforated tape news bulletins are fed into a transmitter located in NBC Chicago headquarters. Bottom photo shows all-electronic control panel at sign site which operates sequence of lights to flash instant news.

Chicago's first electronically operated news message panel, providing up-to-the-minute news and sports bulletins to pedestrians and motorists on Michigan Avenue in Chicago, is an extremely effective advertiser for both The Pepsi-Cola Company and The National Broadcasting Company, co-sponsors of the panel.

The 103-foot wide Telesign, whose 9-feet high letters are formed by a bank of 4,000 electric bulbs, is a feature of the giant spectacular display located atop a 7-story building at Roosevelt Road and Michigan Avenue. Pepsi-Cola General Bottlers, Inc., and WNBQ and WMAQ, NBC TV and radio stations in Chicago are the main forces which teamed up to bring this excellent promotion to Chicago citizens.

News headlines can appear on the message panel within seconds of the time bulletins are received in NBC news headquarters in the Merchandise Mart, Lloyd Yoder, NBC vice-president and general manager of the Chicago stations, said. As fast as news copy is edited, a typist perforates a tape on a machine similar to a typewriter. The tape then is fed into a transmitter linked to a control board at the sign site, and the correct sequence of lamps is activated automatically.

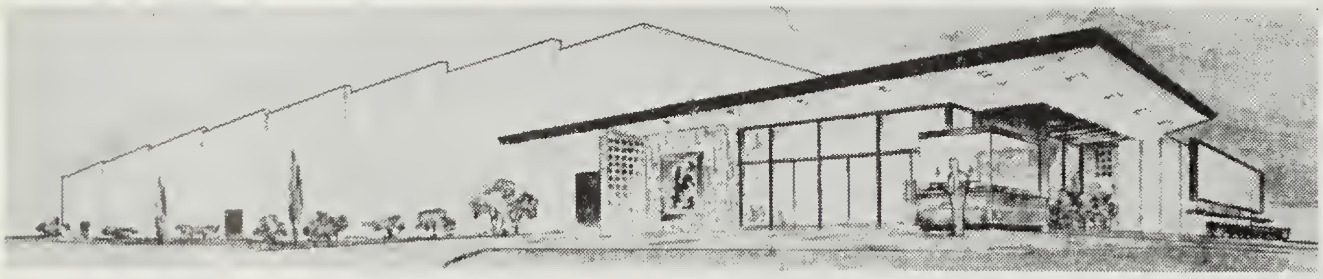
The electronic message panel provides news as much as one hour faster than the famous New York Times sign in Times Square, on which messages are set by a manual method. Chicago's sign has larger letters than any other traveling news panel, and is legible for nearly a mile. Speed of the messages is 30 words per minute.

The over-all spectacular display is 13 stories high and 116 feet wide, nearly a third the size of a football field. Featuring more than 5,000 electric lights and 5,500 feet of neon tubing in six different colors, the display has as much illumination as is used in 800 average homes.

Federal Sign and Signal Corp, the nation's largest engineer and producer of electrical outdoor advertising displays, constructed the new sign in 126 sections in the company's Blue Island, Ill., plant. These sections were hoisted individually to the top of the 7-story building on which the sign is located, and then assembled jigsaw-puzzle style.

Douglas Leigh, Inc. designed the spectacular sign and Naxon Telesign Corp. developed the electronic control device for the message panel.

Melvin Fox To Build New Levittown Hard-Top



Shown above is an architects' drawing of the 1200-seat conventional theatre to be built by Melvin J. Fox, operator of a 21-house chain in and around Philadelphia, Penna. The new theatre will be built at Levittown Plaza, multi-million-dollar regional shopping center in Levittown, New Jersey. Architects Supowitz and Demchick designed the theatre.

Congress To Include Science Field Survey

NEW YORK—"The scope of the Fifth International Congress on High Speed Photography will include a survey of various fields of the sciences now using high speed photography as a basic tool in research and development and an exploration of new applications and techniques," Congress Chairman Max D. Beard said here.

The Congress is scheduled to take place October 16-22 at the Sheraton Park Hotel in Washington, D. C., under the sponsorship of the Society of Motion Picture and Television Engineers.

According to Beard, speaking at a meeting of the SMPTE Board of Governors, equipment and instrumentation designs representing new basic principles in mechanics and optics are now being developed for their initial presentation at the Congress.

The SMPTE in 1952, cognizant of the rising technological values of photographic instrumentation, sponsored the First High Speed Congress in Washington, D. C. Subsequent Congresses have been held in Paris, London and Cologne, West Germany.

"Research and development in the science of high-speed photography," Beard said, "and the tremendous growth of governmental and industrial activity in this area have stimulated interest in the international forums that these Congresses provide to such an extent that they now become major international meetings in which governments as well as private users and manufacturers participate."

The United States Senate endorsed the Fifth Congress in a unanimous Resolution (introduced by Senator Magnuson) last August, urging that interested agencies of the Federal Government actively participate in the Congress. Active participation is planned also by other scientific and technical societies including the Society of Photographic Instrumentation Engineers, the Society of Photographic Scientists and Engineers and the Instrument Society of America. In conjunction with the Congress, the SPSE will hold a two-day Symposium on Processing in Washington, D. C., October 14-15 to cover new, simplified and rapid processing techniques, and including discussion of equipment design and chemistry.

Trade Show Plans Set

S. J. Papas (left), president, National Association of Concessionaries, and Jack Kirsch, president, Allied Theatres of Illinois, Inc., discuss plans for the 1960 National Concessions Industry's Trade Show and joint conventions of NAC and Allied States Association of Motion Picture Exhibitors. These attractions for concessionaires and theatre owners are scheduled from November 6-10 at the Conrad Hilton Hotel, Chicago.

Popcorn Sales Kit

HAVE FUN WITH
POPCORN
HOT FRESH
POPCORN
POPCORN

The "Popcorn Showcase," a three-piece sales kit printed on clear, see-through acetate, has proved the most popular ever produced by The Popcorn Institute. In brilliant red, white, yellow and black, the "Showcase," a versatile sales booster, can be used on either glass, metal or wood.

Walter Lynch To Head New Capital N.Y. Office

Capital Film Laboratories, Inc., Washington, D. C., headed by James A. Barker, president, and Arthur Rescher, vice-president, is expanding, opening a New York office in the Paramount Building at Times Square, with Walter Lynch, veteran laboratory executive, in charge.

Lynch recently resigned as sales manager of Mecca Film Laboratories, with which he was associated for 22½ years. He is also co-chairman of the Motion Picture Industry group of the National Association of Credit Management. He is a writer of radio technical material, is the editor of Historical Motion Picture Records of the World War for the Army War College, and for many years was a sales executive of Pathe.

Walter Lynch

Capital, a motion picture laboratory and service organization, also provides complete editorial and sound services, including location recording, mixing and foreign language dubbing.

Oxberry Machine Installed At Filmack Productions

CHICAGO—Filmack Productions, specialists in the production of film for industry and theatres, announced the installation of specialized new Oxberry animation equipment which "promises to help make the Midwest as great an animation production center as New York or Hollywood."

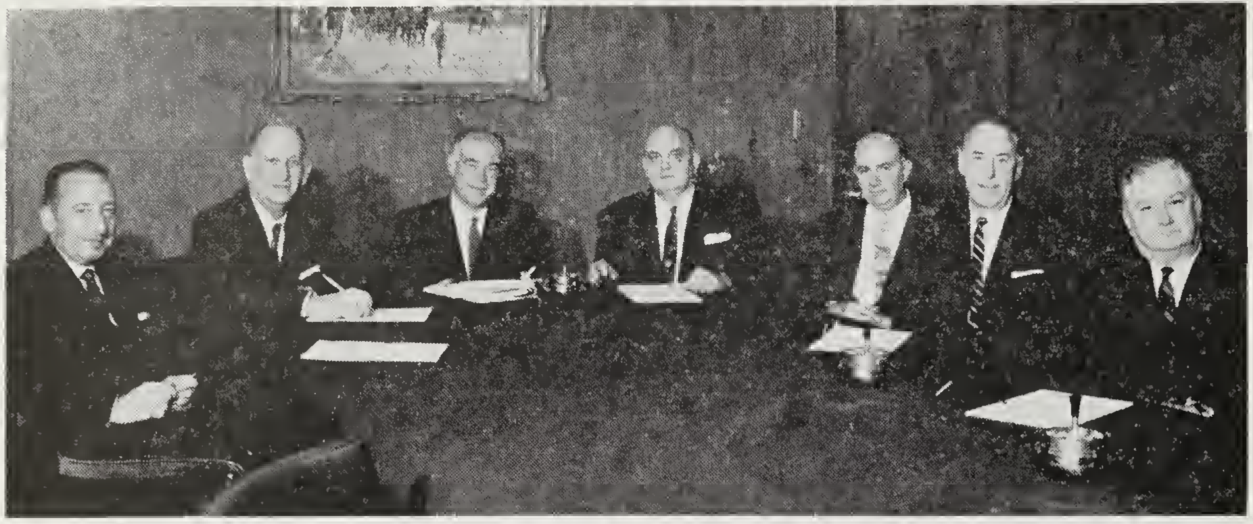
If you like your patrons
(and you want them to like you)
give them projection and sound
by
Simplex
T.M. REG. U. S. PAT. OFF.

. . . and don't forget those wonderful SIMPLEX in-a-car speakers

NATIONAL THEATRE SUPPLY COMPANY
SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION
Home office, 92 Gold Street, New York 38, N. Y.
Branches Coast to Coast

NATIONAL THEATRE SUPPLY
A GENERAL PRECISION COMPANY

Two Hundred Years Of Service



TWO HUNDRED YEARS OF SERVICE to the motion picture industry. Gathered in New York for a sales meeting with President W. J. Turnbull are the National Theatre Supply Company vice-presidents. From left to right (years of service in parentheses) are: J. W. Servies (32); R. L. Bostick (26); W. J. Turnbull (27); L. C. Ownbey (32); A. F. Baldwin ((27); J. E. Currie (24), and H. J. McKinney (32). Every one of the NTS executives came directly to National upon graduation from college, thus devoting their entire business careers to the motion picture industry.

Lab Problem Solved By New SOS Device

S. O. S. Cinema Supply Corporation has announced its new Lectronotch delay timer. The device, a variable time delay unit, is designed to solve the laboratory problem of spacing differences in motion picture printing cue systems.

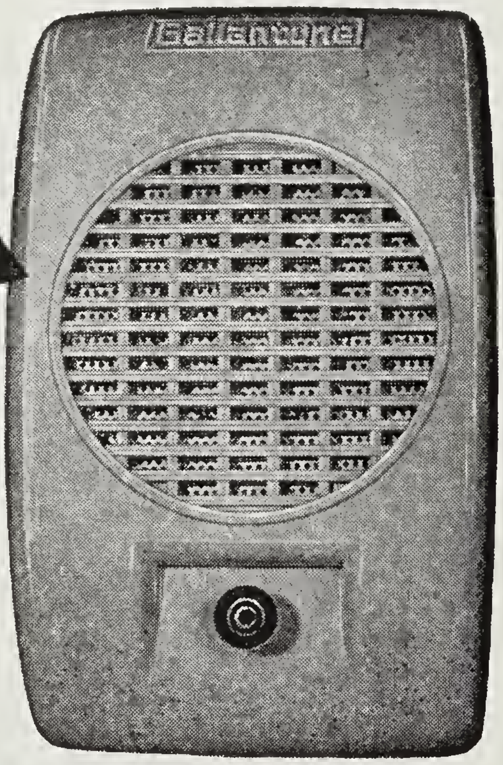
Joseph A. Tanney, S. O. S. president explained, "Quite often laboratories are faced with the problem of running negative notched for a particular machine on another type printer with a longer scene-to-notch spacing. In the past, they have met the problem by employing one of several methods, patching and renotching, reprinting with a single timing light, or maintaining an old non-standard printer especially for the job. All of these methods produce inferior results and are costlier. Our new lectronotch unit simply delays the impulse to the light-change mechanism until the correct frame is in position."

Tanney went on to say that prototypes of the unit have been in constant use for quite some time in laboratories of the National Film Board of Canada.

TONE Quality

Unsurpassed

TOUGHEST
CONSTRUCTION
EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series
DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Coca-Cola Promotes Cokes With Burger

It isn't too surprising to find that the food item most frequently ordered with a fountain Coke is a hamburger. Last year Americans consumed 7½ billion hamburgers. This public preference just can't be disregarded. With an eye to making the most a little "moster," The Coca-Cola Company has come up with a promotion of Coke and Burger that promises through its many merchandising channels to make these companion items even more popular this year.

Like Coca-Cola, the burger makes fascinating reading. In most food and fountain operations the burger is the leading dollar item. Based on current population statistics burger consumption, per capita, is 42. Consumer research shows that a burger is ordered with fountain Coke more often than any other food item. Because of these and other favorable signals the fountain sales department of The Coca-Cola Company is introducing the largest single integrated advertising-promotional campaign it has ever sponsored.

Enjoy a Large COKE and BURGER with Cheese
COKE BRIGHTENS EVERY BITE
TODAY'S FEATURE

Photo shows some of the many point of purchase posters featuring Coke and Burger. Materials include wire banners, counter cards, handout slips, menu tip-ons, and personnel badges.

This campaign which will unite the world's most favored soft drink with the popular American burger will help dealers sell more Coke through many channels.

The companion items, Coke and Burger, will be advertised in nine national magazines with a total circulation of more than 36,500,000—or 139,000,000 reader impressions.

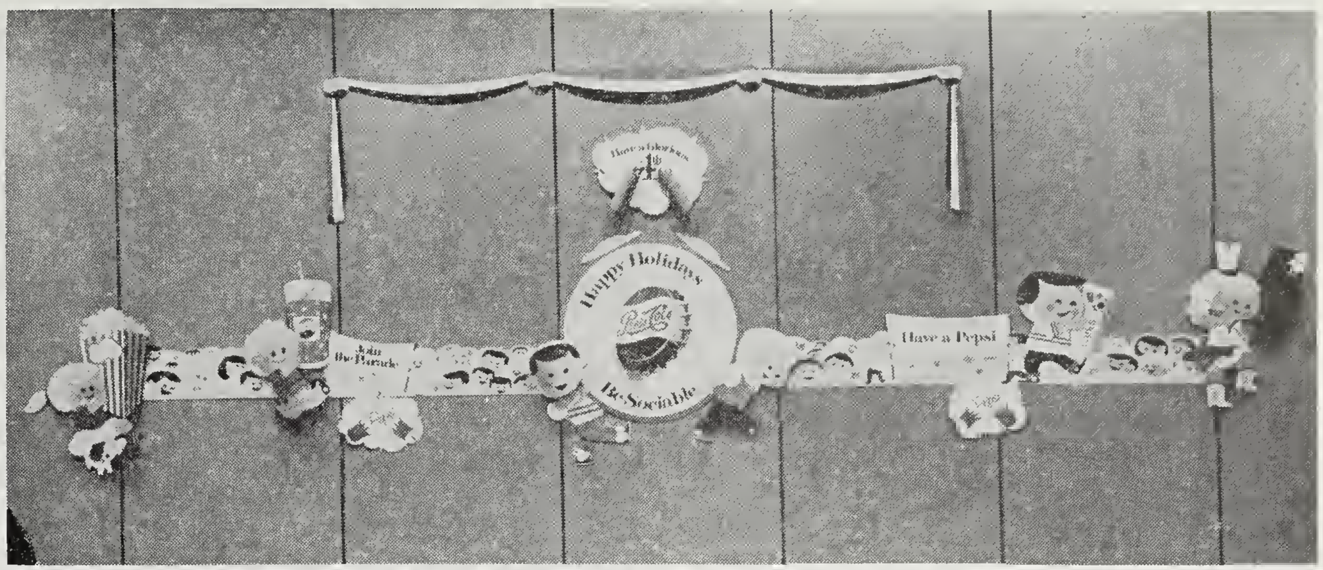
The Coca-Cola Company advertised during the month of May with 24 sheet posters, making over 1,700,000,000 customer impressions. Coca-Cola and Burgers will be advertised with spectacular Outdoor Bulletins with over 300,000,000 consumer exposures.

Burgers will be advertised with Coca-Cola through illuminated Photo-Murals in key transportation centers with over 108,000,000 consumer exposures.

And to bring this advertising right up to the point of sale, Dimensional Store Display Pieces have been created, a new concept in point of sale display. The material is designed to actually reach out and tempt the customer into buying more—and more often, and there is every indication that it will.

Pepsi-Cola Co. Plans For TOA Trade Show, Wins Top Promotion Honors

Officials of the Pepsi-Cola Company and Theatre Owners of America review plans for the 13th Annual Convention and Trade Show of TOA in Los Angeles from September 13 to 16. Left to right are: Norman Wasser, manager, Pepsi-Cola's Theatre Sales and Cup Vending Division; Charles N. Baker, vice-president, promotion of the Pepsi-Cola Company, and Albert M. Pickus, president of TOA. Pepsi-Cola was among the first companies to sign for booth space at the TOA Trade Show. Pickus reported that nearly 50 percent of all available booth space has already been sold for the Trade Show, indicating a sell-out is in prospect. More than 25 firms have already signed contracts for the four-day all-industry product and services exhibition.



Pepsi-Cola's Decoration Day—Fourth of July theatre lobby spectacular was awarded top honors in the point of purchase category under "Signs and Wall Displays" temporary by the Federated Advertising Club of Chicago. Norman Wasser, Pepsi National theatre sales manager, will receive the certificate of award at the Federation's eighteenth annual dinner.

ABC Vending Earnings Up Fourteen Per Cent

Earnings of ABC Vending Corporation during the first 13 weeks ended March 27 were up 14 per cent on a 8 per cent sales rise, Benjamin Sherman, chairman of the board, reported.

Sales and other operating revenues totalled $14,033,292 compared with $13,058,553 for the 1959 period. Net income before taxes was $788,475, an increase of $109,222 over the 1959 figure of $679,253.

Net income after taxes was $419,475 or 37 cents a share on the 1,148,013 shares of common stock presently outstanding. Earnings for the first 13 weeks ended March 29, 1959 were $367,253 or 32 cents a share on the shares preently outstanding.

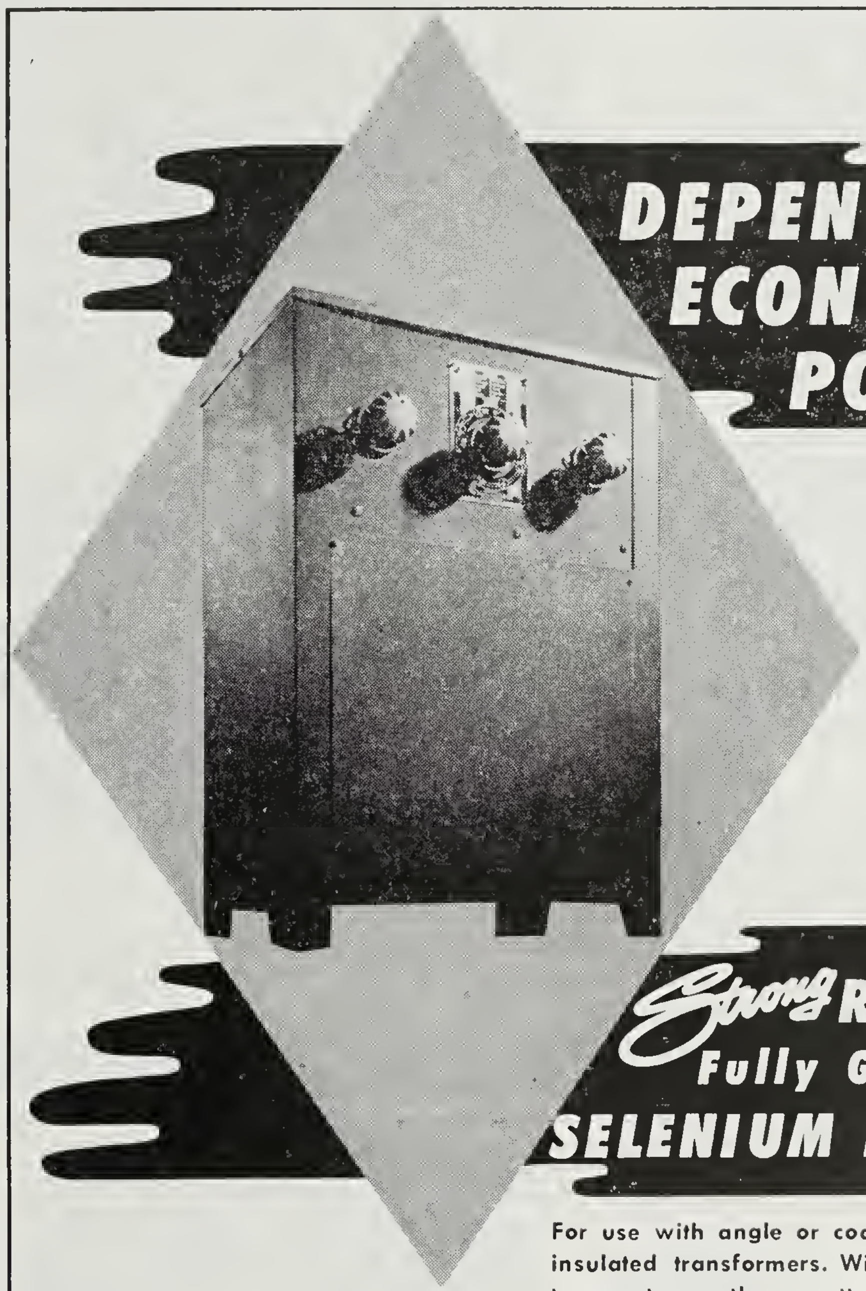
NAC News Of Changes

The National Association of Concessionaires announced the following news concerning its members. L. E. Liebers purchased The Korn Popper from Mrs. Grace Miller. Sam Rosenblum of Nebraska Popcorn Supply Company announced the change in his firm's name to Nebraska Concession Supply. Manny Frisch advised NAC headquarters of the change in his firm's name from Theatre Concessions, Inc. to Entertainment Concessions, Inc.

Free Blueprints Available From Sweden Freezer Co.

Complete blueprints with all electrical, plumbing, space requirements, and suggested equipment for a wide variety of snack bar operations are available "free-of-charge" from Sweden Freezer to assist the potential operator in installing these highly profitable, traffic building units.

Prepared by John F. Byers & Associates, member of the Ford Facilities Engineering Society and one of the country's outstanding food facilities engineering firms, the plans are adaptable to backwall or island sites and come in a variety of sizes to suit space limits and number of food items to be offered.



DEPENDABLE ECONOMICAL POWER

Strong RED ARROW
Fully Guaranteed
SELENIUM RECTIFIERS

For use with angle or coaxial trim lamps. Glass insulated transformers. Withstand 150° F. higher temperatures than cotton. Permit emergency operation of two lamps on one rectifier.

Full size damp-proofed selenium stacks.

8-point dial switches for adjusting amperage during operation and compensating for line phase unbalance.

Heavy-duty fan. Line control relay.

3-PHASE—
60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere
SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

THE STRONG ELECTRIC CORP.
21 City Park Avenue • Toledo 1, Ohio
Please send literature on Strong Rectifiers.

NAME____________________
THEATRE____________________
CITY & STATE____________________
NAME OF SUPPLIER____________________

NEW PRODUCTS
. . . that have Theatre interest

SunRich, New Dispenser Introduced By Crush, Inc.

SunRich, a new heavy pulp lemonade, was introduced in April by CRUSH International Inc., producers of Orange-CRUSH and Old Colony beverages.

"We are pleased to announce that SunRich Lemonade is a revolutionary new product that will permit any food service operator to serve a home-made type of lemonade with the greatest economy and convenience. We beleive SunRich is a unique product combining the flavor and appearance of fresh lemonade with the convenience of a non-frozen fountain syrup that requires no refrigeration," D. W. Stevenson, national sales manager, fountain division said.

The Princess, a 3-gallon dispenser specially designed for SunRich lemonade, was also introduced. The dispenser-lemonade combination was designed for use in the largest fast food operations as well as the smallest retail outlets.

SunRich
SunRich

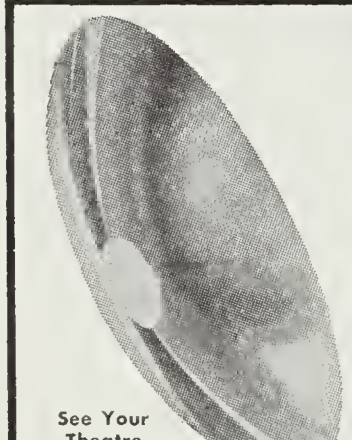
SAY DEAR... WANT TO GO TO THE DRIVE-IN TONIGHT?
I'M AFRAID THE MOSQUITOS WILL RUIN THE ENTIRE EVENING!
NOT WITH NEW PiC TO DRIVE THEM AWAY!
PiC WINS AGAIN
ONLY 25¢ AT OUR DRIVE-IN

IMPORTANT NEWS FOR DRIVE-IN THEATRE OPERATORS!

PiC • Non Toxic • Harmless • Pleasant to Use

guarantees to eliminate the mosquito as your NO. 1 box office enemy and the most serious threat to your business! Write for a box of free sample today!

PIC Corporation • 837 Broad Street • Newark 2, N. J.



HEYER-SHULTZ
UNBREAKABLE
METAL REFLECTORS

5 YEAR GUARANTEE
WILL NOT PIT OR TARNISH
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEPENDABLE
FACTORY REFINISHING SERVICE

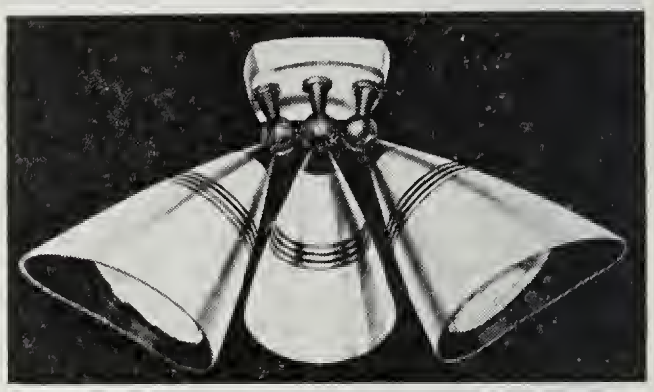
See Your Theatre Supply Dealer

Manufactured by HEYER-SHULTZ CORP. Cedar Grove, N. J.

Wide Area Floodlights In Contemporary Styling

The new die-cast aluminum decorative outdoor cluster lights just announced by Stonco Electric Products Company ar edesigned for wide area floodlighting in outdoor or indoor locations where both smart design and weather-proof performance are required.

Fixtures are available in three contemporary styles in a wide range of colors, including new satin, bronze, copper and brass epoxy metallic finishes that are virtually unaffected by long exposure to freezing cold, salt spray, high temperatures, corrosives and outdoor weathering.

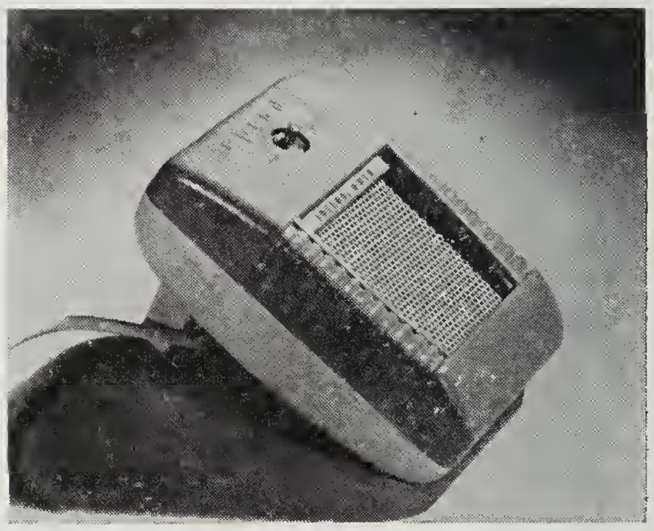


All units are silicone-sealed for face-up protection in rain, snow or sleet, and fully vented for cooler, cleaner operation, longer lamp life.

Eprad Introduces Speaker With Fiberglas Housing

A durable speaker with a housing of Fiberglas and polyester resin for use in drive-in theatres has been announced by Eprad, Inc.

The firm, one of the nation's leading producers of speakers and heaters for drive-in theatres, says the combination of Fiberglas and polyester resin is stronger than aluminum, lower in cost, and is expected to increasingly replace aluminum in the manufacture of housings.



The company points out the Fiberglas speaker housings will not rust, never need painting, can withstand all weather conditions, and the physical abuse frequenty encountered in drive-in theatres.

Eprad states that theatre owners should not confuse the Fiberglas housings with plastic speaker housings that have been on the market in the past and proved unsatisfactory in weathering ability.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

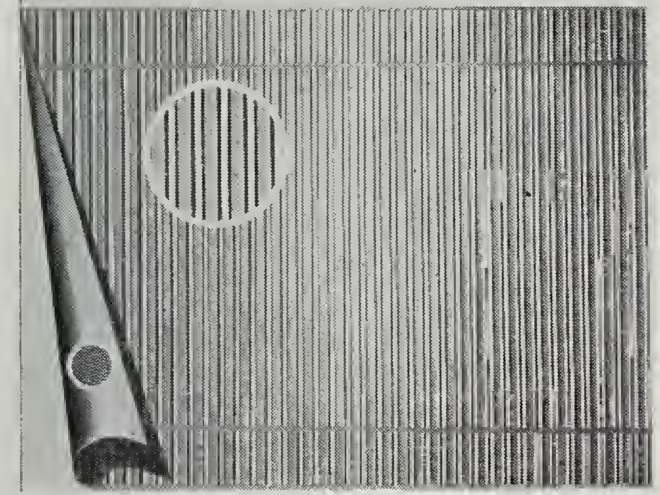
Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

New Matting Developed

The new Akro-Rib pattern provides the ultimate in a non-skid, non-slip walking surface, states the Buxbaum Co., manufacturer.

Alternating ribs and grooves permit even women in the new thin heels to walk with complete safety. This pattern is the easiest to clean of any on the market, Buxbaum says. You simply sweep sideways along ribs and grooves.



The opposite side has a special corrugated design which performs a dual function. It grips the floor firmly to prevent slipping and it provides free and easy drainage, the company states.

WANT FURTHER INFORMATION ON
PRODUCTS
ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **CENTURY PROJECTOR CORP.,** Model H Projector Mechanisms
- ☐ **COCA-COLA CO., THE,** Coca-Cola, Director Dispensers
- ☐ **HEYER-SHULTZ CORP.,** Metal Reflectors
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO. (Div. of Union Carbide Corp.),** "National" Projector Carbons, Free Technical Service
- ☐ **NATIONAL REJECTORS, INC.,** Coin Handling Equipment and Service
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound, In-A-Car Speakers
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola, "Socialight" Fountain Dispensers
- ☐ **PIC-CORP.,** Mosquito Eliminator
- ☐ **STRONG ELECTRIC CORP., THE,** New "35/70 Special" Projection Lamps, Red Arrow Selenium Rectifiers
- ☐ **UNION CARBIDE CORP., NATIONAL CARBON CO. DIV.,** "National" Projector Carbons
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frame, Letters and Panels

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS ____________________

ISSUE OF JUNE 15, 1960

NAME ....
THEATRE ....
ADDRESS ....
CITY, STATE ....

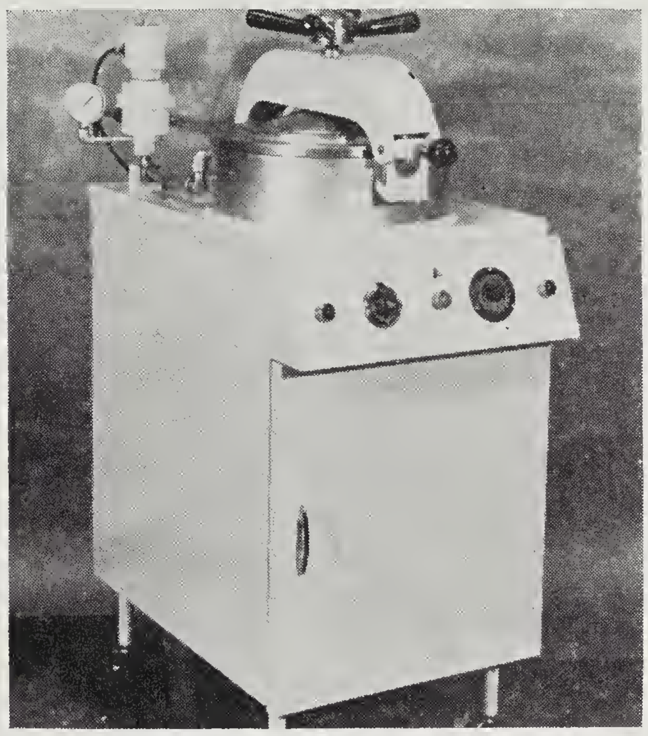
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Ballantyne Co. Offers New Pressure Fryer

A new dual purpose Flavor-Crisp Pressure Fryer that prepares 12 pounds of chicken in eight minutes is now available to restaurants, drive-ins, and motels by The Ballantyne Company.

The Flavor-Crisp Pressure Fryer is portable, fully automatic, easy to clean and drain, and costs about half as much as comparable pressure fryers, the company says.

All aluminum construction, the Dual Purpose Flavor-Crisp Fryer is designed for both open and pressure cooking. It also has a safety cover latch, easy-to-use basket, a fat capacity of 45 lbs., and stands 44" high.



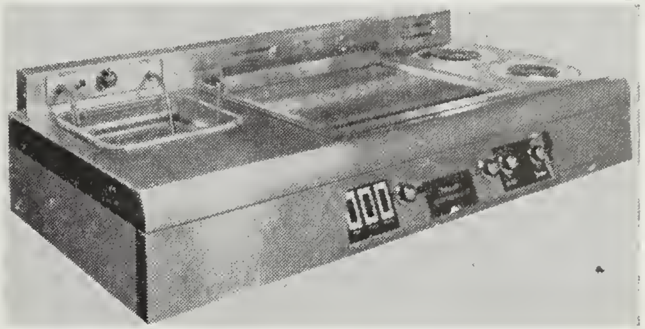
Ballantyne Pressure Fryer

Hotpoint Introduces Unit For Compact Cooking

A new Custom Cooking Center was introduced by Hotpoint at the National Restaurant Show.

This device is designed to serve all types of fast food-service operations. The Custom Cooking Center packages in one unit special adaptations of Hotpoint's HK3 fryer, Rocket griddle, Rocket hotplate, plus a deepwell cooker which is convertible into a surface cooker.

Designed for convenience and high productivity, the compact Custom Cooking Center reflects Hotpoint's "total value" engineering. It's easy to install—only one connection; easy to operate—central opertaion saves countless steps; easy to clean—stainless-steel body. It can be mounted on a stand, installed on a counter, or mobilized for outdoor or decentralized catering.



Get the Most
FOR YOUR
Advertising Dollar
WITH
WAGNER
ATTRACTION PANELS
AND LETTERS

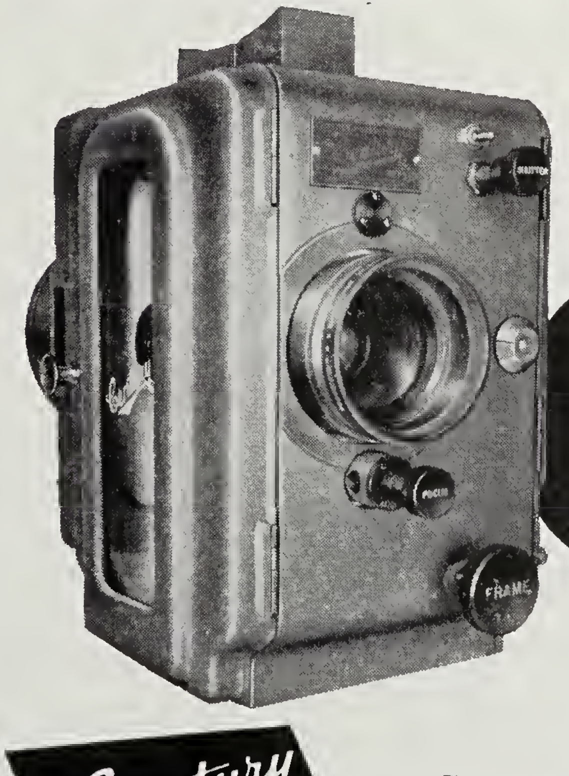
Exclusive features accounts for them being more widely used than all other makes.

Only Wagner letters can be satisfactorily changed by means of a "mechanical hand."

Easier
Quicker
Safer

Write for free literature.
WAGNER SIGN SERVICE, INC.
218 S. Hoyne Avenue • Chicago 12, Illinois

new model H projector mechanism:



NEW "AIR-FLOW" VENTILATION — Reduces destructive heat and shutter noise.

NEW INTERMITTENT MOVEMENT — Larger star and cam, simplified service and maintenance.

NEW 4" LENS MOUNT Easier to focus. Will take any lens. Reduces focus drift.

NEW CURVED FILM TRAP — Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:
CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
....Attraction Board
....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Heralds
....Signs
....Trailers

AIR CONDITIONING
....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS
....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES
....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING
Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name .... **City, State** ....

Address .... **Theatre** ....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
246 N. CLARION ST., PHILADELPHIA 7, PENNA.

NEWS NOTICES

EVANSTON, ILL.—Donald E. Glover has been appointed fountain division representative covering Lower Michigan and Northern Ohio for CRUSH International Inc., announced Derrill W. Stevenson, national fountain sales manager. Glover will make his headquarters in Detroit.

NEW YORK—Curry E. Ford has been named director of marketing for National Carbon Company, Division of Union Carbide Corporation. In his new position, Ford will have overall marketing responsibilities for the company's complete line of industrial carbon and graphite products.

SAN ANTONIO, TEXAS—Six new colors have been added to the Vinal-Lux 800 Series in vinyl asbestos tile, it was announced by W. K. Clark, vice-president, sales, Azrock Floor Products Division of the Uvalde Rock Asphalt Company. Two of the new numbers are Metallic Tones.

NEW YORK—The Board of Directors of the Society of Motion Picture and Television Engineers authorized the establishment of a Student Chapter of the Society at Boston University. The new Chapter brings to five the number of SMPTE Student Chapters throughout the country.

ROCHESTER, NEW YORK—Raife G. Tarkington has been appointed associate head of the applied photography division of the Kodak research laboratories, it was announced by Dr. Cyril J. Staud, Kodak vice-president in charge of research.

NEW YORK—National Carbon Company has published an instructive booklet titled "The Optics of Projection." The booklet deals with vital technical data intended to provide a better understanding of the science of projection. Copies are available.

BEVERLY HILLS, CALIF.—Acquisition of Integrated Data Processing, Inc. by the Monroe Calculating Machine Co., Inc., a division of Litton Industries, has been announced.

ROCHESTER, NEW YORK—Dr. Merle L. Dundon, international authority on color photography, has announced his plans to retire after 37 years of service with Eastman Kodak Company. Dr. Dundon played an important role for the past 30 years in the development and manufacture of a wide variety of color film products at Kodak.

CHICAGO—Electro Carbons president, Lee Artoe, announced the development of a new series of "king-size" carbons which, according to Artoe, have resulted in savings of up to 46 per cent.

BEVERLY HILLS, CALIF.—Litton Industries' sales volume for the first nine months of the current fiscal year, ending April 30, totaled $134,459,000, according to Charles B. Thornton, president and chairman of the board. This compares with sales of $89,191,000 for the same period last year.

According to Thornton, earnings per share for the nine months amounted to $1.29 for the 4,147,854 shares of common stock outstanding, an increase of 36 per cent over the per share earnings from operations for the same period last year.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

JUNE 15, 1960
SECTION TWO
VOL. 64 NO. 4

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
5915 **CRIME AND PUNISHMENT, U.S.A.**—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd Julie Adams
June **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens

COMING

BRIDGE, THE—German-Made
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI—(EC)—African Documentary

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD. A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Lillane Scottane—4609 (7-29-59)—Mild horror for teen-agers
JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English

TO BE REVIEWED

HOUSE OF USHER, THE—(CS: C)—Vincent Price, Mark Damen, Myrna Fahey
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton
ROUGH AND THE SMOOTH, THE—Nadja Tiller, Robert Britton—England
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
•Alamo..........................		UA
•All In A Night's Work...........		Par.
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men...............		Col.
Alligator People, The............	A2	Fox
Anatomy of Love, The.............		For.
Anatomy of a Murder..............	SC	Col.
Angry Island.....................		For.
Angry Red Planet.................	A2	A-I
•Anna of Brooklyn................		Col.
Aparajito........................	A1	For.
Apartment, The...................	A3	UA
Aren't We Wonderful..............		For.
•As The Sea Rages................		Col.
Atomic Submarine.................	A2	AA
Attack of the Jungle Women.......		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, reedited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle In Outer Space		Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Big Chief, The		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
•Boy Who Stole A Million, The		Par.
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

•Cage Of Evil		UA
Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
•Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
•Counterfeit Traitor, The		Par.
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer		For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
•David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
•Day They Robbed the Bank of England	A1	MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col
Electronic Monster, The	B	Col.
Elephant Gun		For.
•Elmer Gantry		UA
Enchanted Mirror, The		For.
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

Face of Fire	A1	AA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 ANATOMY OF A MURDER—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

404 HAVE ROCKET, WILL TRAVEL—C-76m.—Three Stooges, Anna Lisa—4633 (9-2-59)—Good bet for kiddies

I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—England

KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

403 LEGEND OF TOM DOOLEY—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song

MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn

STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

405 30-FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies

1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller

WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

June TWELVE TO THE MOON—Ken Clark
July SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
July STOP, LOOK, AND LAUGH—Three Stooges
July THIRTEEN GHOSTS—Jo Morrow, Donald Woods

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ANNA OF BROOKLYN—(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
AS THE SEA RAGES—Maria Schell, Cliff Robertson
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
NIGHTS OF LUCRETIA BORGIA, THE—(C)—Belinda Lee, Jacques Sernas
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

---

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

923 BEAT GENERATION, THE—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale

BELLS ARE RINGING—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

924 BIG OPERATOR, THE—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program

2 FOR THE FIRST TIME—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry

10 GAZEBO, THE—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

4 GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

12 HOME FROM THE HILL—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 HOUSE OF THE SEVEN HAWKS, THE—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

1 IT STARTED WITH A KISS—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal

11 LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 LIBEL—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

922 NORTH BY NORTHWEST—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

14 PLATINUM HIGH SCHOOL—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

925 SCAPEGOAT, THE—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations

3 TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

7 WRECK OF THE MARY DEARE, THE—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

July SUBTERRANEANS THE—(CS; C)—Leslie Caron, George Peppard

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood

BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey

CIMARRON—(CS; MC)—Glenn Ford, Maria Schell

DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England

GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine

GORGO—(Automation; TC)—William Travers, Vincent Winter—England

KEY WITNESS—Jeff Hunter, Pat Crowley

TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten

TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half

R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots

5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing

5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world

5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English

5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration

5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English

R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama

5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller

R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue

5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help

5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England

5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England

5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry

R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller

5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining

R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high

5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller

5921 **PRISONER OF THE VOLGA**—MD-102m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer

5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.

R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment

5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry

5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations

R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy

5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

COMING FEATURES IN ORDER OF RELEASE

July **BELLBOY, THE**—Jerry Lewis, Joan Tabor

July **TARZAN THE MAGNIFICENT**—(C)—Gordon Scott, Betta St. John

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine

BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim

BOY WHO STOLE A MILLION, THE—Virgilio Texera, Marianne Benet

BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin

CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn

COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer

G. I. BLUES—Elvis Presley, Juliet Prowse

IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren

ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado

PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds

PSYCHO—Anthony Perkins, Vera Miles

SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani

UNDER TEN FLAGS—Van Heflin, Mylene Demongeot

WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles

931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting

937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers

929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star

925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters

004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English

CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical

018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.

DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue

011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program

932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program

017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller

923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama

933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles

934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made

919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama

012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary

924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment

016 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry

926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flames Over Pompeii		UA
•Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	Fo.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•From The Terrace		Fox

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-I
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
Girls Are Willing, The		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Go North		Fox
Goliath and the Barbarians	A3	A-I
•Gorgo		MGM
•Grass Is Greener, The		U-I
•Great Imposter, The		U-I
Great Is My Country		For.
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

Hannibal	A2	WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
•Head of a Tyrant	B	U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller in Pink Tights	A3	Par
•Hell To Eternity		AA
Hercules Unchained	B	WB
Hidden Fortress, The		For.
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Hound Dog Man	A1	Fox
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The		A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
•Ice Palace		WB
Il Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA
•Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Voyage, The	A1	MGM
•Leech Woman, The		U-I
•Legions Of The Nile		Fox
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let No Man Write My Epitaph		Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
•Lovers Of Salammbo, The		Fox
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
Magloian, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of the Hills, The	A1	Fox
Model For Murder		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
•Murder, Inc.		Fox
Music Box Kid, The		UA
My Dog, Buddy	A1	Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
•Nights Of Lucretia Borgia, The		Col.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North by Northwest	A3	MGM
Nude In A White Car		For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7–15–59)—Exploitable horror entry
903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12–16–59)—Wacky but uneven comedy features new team
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1–20–60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2–3–60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7–15–59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1–6–60)—Highly Interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2–17–60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2–3–60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3–30–60)—Lower half dualler
TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6–8–60)—Okay programmer
VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4–27–60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3–30–60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3–16–60)—Compilation of silent comedy reels makes cute entry
WILD RIVER—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6–8–60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2–17–60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

June **SEPTEMBER STORM**—(Stero-Scope; DC)—Mark Stevens, Joanne Dru
July **FROM THE TERRACE**—(CS; DC)—Paul Newman, Joanne Woodward
July **LOST WORLD, THE**—(CS; DC)—Michael Rennie, Jill St. John
July **ONE FOOT IN HELL**—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
July **STORY OF RUTH, THE**—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
July **TRAPPED IN TANGIERS**—Edmund Purdom, Genevieve Page

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CAPTAIN'S TABLE—(EC)—John Gregson—England
DESERT ATTACK—John Mills, Sylvia Syms—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
GO NORTH—(CS; DC)—John Wayne, Capucine, Fabian
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MURDER, INC.—(CS)—Stuart Whitman, Mary Britt
OSCAR WILDE—Sir Ralph Richardson, Phyllis Calvert—England
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
39 STEPS—(EC)—Kenneth More, Taina Elg—England
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5–25–60)—High rating entry—Mirisch
BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3–30–60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8–12–59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10–7–59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7–29–59)—Interesting, topical crime meller—Canon
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8–12–59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1–20–60)—Boy and dog tale for duallers—Premium
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4–13–60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5–11–60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1–20–60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11–4–59)—Hilarious sophisticated marital comedy—Fields
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9–23–59)—Actionful gangster meller for program—Premium
MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5–11–60)—Exploitable adventure meller—Fowley
MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5–11–60)—Familiar crime meller for duallers—Premium
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4–13–60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10–7–59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2–17–60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12–2–59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7–1–59)—Topical programmer—Premium
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1–6–60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7–15–59)—Programmer has interest—Hecht, Hill, Lancaster
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1–6–60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9–2–59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12–16–59)—Fine drama with nearly an all-Negro oast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3–30–60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10–21–59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7–29–59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3–30–60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1–6–60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10–7–59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

July **CAGE OF EVIL**—Ron Foster, Pat Blair—Zenith
July **FLAMES OVER POMPEII**—(WS; C)—Steve Reeves—Filmar
Aug. **ELMER GANTRY**—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineworld
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRIDES OF DRACULA, THE—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
DINOSAURUS—MD-85m—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

June **HEAD OF A TYRANT**—(CS; C)—Massima Girotti, Isabelle Corey—Italian-French
June **LEECH WOMAN, THE**—Coleen Gray, Grant Williams
July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
July **PORTRAIT IN BLACK**—(EC)—Lana Turner, Anthony Quinn, Sandra Dee
Aug. **CHARTROOSE CABOOSE**—(PanVision; EC)—Molly Bee, Ben Cooper

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows Mamie Van Doren
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
HANNIBAL—D-103m.—(Supercinescope: TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
HERCULES UNCHAINED—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—3711 (6-8-60)—Colorful spectacle should have wide appeal
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE: TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

July **ICE PALACE**—(TC)—Richard Burton, Carolyn Jones
Aug. **OCEAN'S ELEVEN**—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire
PARRISH—Troy Donahue, Claudette Colbert, Karl Malden
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—Natalie Wood, Warren Beatty
SUNDOWNERS, THE—(TC)—Deborah Kerr Robert Mitchum
SUNRISE AT CAMPOBELLO—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Oscar Wilde		Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Parrish		WB
Pay or Die	A2	AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
•Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Porgy and Bess	A2	Col.
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par
Private Property	C	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
Rat Race, The	B	Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary	B	For.
•Rough and the Smooth, The		A-I

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
•Savage Innocents		Par.
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•September Storm		Fox
•Serengeti		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sex Kittens Go To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
•Spartacus		U-I
•Splendor In The Grass		WB
Speaking of Murder		For.
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col
Stranglers Of Bombay	B	Col.
•Stop, Look and Laugh		Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Snmmer Wind Blows, The		For
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The	For.	

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
•Tarzan The Magnificent		Par.
Teenage Zombies		Mis
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
•Thirteen Ghosts		Col.
—30—	A1	WB
Tides of Passion		For.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Tangiers	A2	Fox
Tread Softly Stranger	A3	For.
Twelve Hours To Kill	A1	Fox
•Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The.		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
Wicked Go To Hell, The	B	For.
Wild River	B	Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magalli Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part color)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-
Tested and Approved
THEATRE
FORMS
AND
SYSTEMS
write to
EXHIBITOR
BOOK SHOP!

Actual sample sheets
of all "Plus Services"
will be sent on written
request.

FEATURE FILMS
PRODUCTION NUMBERS and NATIONAL RELEASE DATES
1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5908	Surrender Hell	July
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5915	Crime and Punishment, U. S. A.	Nov.
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6005	I Passed For White	Mar.
6006	Raymie	May
	Pay or Die	June
	Hell to Eternity	July
	Sex Kittens Go To College	Aug.

American-International

Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct..
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Why Must I Die?	May
Jailbreakers	May
The House Of Usher	July
Konga	Aug.
Male and Female	Sept

Columbia

342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Comanche Station	Mar.
	Babette Goes To War	April
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May
	The Stranglers of Bombay	May
	The Electronic Monster	May
	12 To The Moon	June
	The Mountain Road	June
	My Dog, Buddy	June
	Battle In Outer Space	June
	Strangers When We Meet	July
	Thirteen Ghosts	July
	Stop, Look, Laugh	July
	Song Without End	July

MGM

916	Ask Any Girl	June
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
	The Subterraneans	June
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May

Paramount

5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan.
5912	The Big Night	Feb.
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar.
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5919	Conspiracy of Hearts	April
	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
	Walk Like A Dragon	June
	The Greatest Show On Earth—RE	May
5923	The Rat Race	July
	The Bell Boy	July
	Tarzan The Magnificent	July

20th-Fox

916	The Diary of Anne Frank	July
918	Say One for Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec.
001	Story on Page One	Jan.
002	Seven Thieves	Jan.
003	The Rookie	Jan.
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
014	The Wind Cannot Read	Feb.
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
015	Operation Amsterdam	June
009	Wild River	June
010	Wake Me When It's Over	April
013	13 Fighting Men	May
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
	David and Bathsheba—RE	May
	The Idiot—USSR	April
	Oscar Wilde	
	Bobbikins	June
	12 Hours To Kill	June
	September Storm	June
	Captain's Table, The	
	The Story Of Ruth	July
	The Lost World	July
	From The Terrace	July
	One Foot In Hell	July
	Trapped In Tangiers	July

United Artists

Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound of the Baskervilles	June
Shake Hands with the Devil	June
The Horse Soldiers	July
Day of the Outlaw	July
The Devil's Disciple	July
A Hole In the Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Inside the Mafia	Sept.
Take a Giant Step	Oct.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway In the Sky	Nov.
Happy Anniversary	Dec.
Gunfighters of Abilene	Jan.
Dog's Best Friend	Jan.
Solomon and Sheba	Jan.
On The Beach	Feb.
Vice Raid	Feb.
The Pusher	Feb.
Take A Giant Step	Mar.
Oklahoma Territory	Mar.
The Unforgiven	April
The Boy and the Pirate	April
Three Came to Kill	April
The Fugitive Kind	May
The Gallant Hours	May
Noose For A Gunman	May
Quiet Flows the Don—USSR	May
Macumba Love	June
Music Box Kid	June
The Apartment	July
Cage Of Evil	July
Flames Over Pompeii	July
Elmer Gantry	Aug.

Universal

5923	The Mummy	June
5924	Curse of the Undead	June
5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	
6005	Othello (U.S.S.R.)	Jan
6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6009	Too Soon To Love	Mar.
	The Glenn Miller Story—RE	Mar.
	Head of the Tyrant	April
	The Snow Queen	April
	The Cossacks	May
	The Leech Woman	June
	The Brides Of Dracula	June
	The Great Imposter	July
	Dinosaurus	July
	Portrait In Black	July
	Chartroose Caboose	Aug.

Warners

818	The Young Philadelphians	June
819	Gigantis, the Fire Monster	June
820	Teenagers from Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back In Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
906	The Boy And The Laughing Dog—RE	Nov.
	The Cranes Are Flying	Nov.
907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
	Hannibal	June
	Hercules Unchained	July
	Ice Palace	July
	Ocean's Eleven	Aug

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Please check √
ONE YEAR 50 Issues $2.00
TWO YEARS 100 Issues $3.50
THREE YEARS 150 Issues $5.00
Foreign—$5.00 per yr.

Theatre or Firm ____________
Mailing Address ____________
____
City ____________ State ____________
If copies are to be addressed to an individual, please state:
Individual's Name ____________ Title ____________

Opinion Maker of the Motion Picture Industry!

U.S. MAIL

There is no other service as complete, as accurate, or as accessible as the SERVISECTION at which you are looking.

•

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO

MOTION PICTURE EXHIBITOR

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

COMIC BOOKS. Write for free samples showing how you can give away 3,000 comics at no cost to the movie house. BOOK NOVELTY COMPANY, 2031 N. 29th St., Philadelphia, Pa.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

PROJECTOR REPAIRS

WALDO—Simplex Specialist since 1939. 1635 Central Parkway, Cincinnati, Ohio.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

EMPIRE THEATRE. Movie theatre for sale or rent. For information, write Box 347, Block Island, R. I. or phone HOward 6-5509.

DRIVE-IN THEATRE, 700 Car Capacity, over 13 acres of land, large screen. Excellent location in fast growing city in central Florida. RAY DOCKUM, INC., 520 Ingraham Bldg., Miami, Fla. FR 7-3685, MO 7-0553.

USED EQUIPMENT

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

FOR SALE: 40 ton Worthington Air-Conditioner, complete with evap condenser, etc. Seats, upholstered, excellent condition. Must see to appreciate. HARRY HIXON, Box 216, Atchison, Kansas.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

STILL AVAILABLE!

The NEW 12 Month Set of Booking Sheets for the full year starting JUNE 26, 1960

"Pocket-Size" DATE BOOK

Price: 70c per yearly set of sheets, without binder, including postage

---

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A **(WO)MAN** is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER DESIRES CHANGE; English circuit-trained; ten years experience, chain and independent conventional. Award winning career in exploitation and house management. Large first run preferred. **BOX A615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

DISTRICT MANAGER, now employed, would like better opportunity, all phases. Conventional and drive-in, also concessions and advertising. **BOX B615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: EXPERIENCED PART-TIME PROJECTIONIST, sober and reliability a must. Mid States location, no objection to elderly man. Good opportunity for side line business. **BOX C615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

BOX-OFFICE SICK? Let me help rebuild it. Young man experienced in exploitation desires position as house manager or assistant. Hard worker! Will go anywhere. **T. W. AMACKER, 4090 S.W. West Bay Road, Lake Grove Oregon.** (615)

MANAGER needs a drive-in. Knows all phases including booking, buying and plenty exploitation. Reliable, honest, sober. Wants South Central or Southwest. Last 10 years outdoor. **BOX A61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for first run situation Philadelphia exchange area. Pemanent position. Must be experienced all phases theatre management, advertising, exploitation. Apartment in theatre building available for right man. Send complete details first letter **BOX C61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED to operate only 2nd run theatre in city. Population 40,000 has only three theatres. 385 seats, operating over ten years heart of main street. Opportunity to purchase interest. Contact **SHELBY THEATRE, Box 4, Bristol, Virginia.** (68)

TOP THEATRE MANAGER available. All phases, first run, art, neighborhood. Former N. Y. Roxy. Highest references. Prefer metropolitan New York. **BOX B61, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED—Permanent Position. Top salary. Many benefits. Call **KEllogg 1-1600** or write **WALTER READE, INC.,** Mayfair House, **Deal Road, Oakhurst, N. Y.** (61)

WANTED: Theatre Manager to work for live-wire circuit in Midwest. Excellent opportunity for advancement for the right man. **BOX A68, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title ....

Name ....

Address ....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

A POSY from the PRODUCER of "DAISIES"

"I have always been impressed with the impact trailers have had on audiences. And when we needed a TV trailer for 'Please Don't Eat The Daisies' we went to National Screen Service — the logical place to go for any kind of trailer.

I needn't add that since then everything's been coming up 'Daisies,' especially those delightful boxoffice figures."

Joe Pasternak

Joe Pasternak

NATIONAL Screen SERVICE

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 22, 1960
Volume 64 Number 5
IN THREE SECTIONS · THIS IS SECTION ONE

20th-Fox Resigns As MPAA Member

(See Page 8)

MPI Kills Limits On Production Aid

(See Page 9)

John Broumas, president, Maryland Theatre Owners Association, a TOA affiliate, will conduct the new unit's first annual convention June 28-30 at the George Washington Hotel, Ocean City, Md.

editorial: Theatre Slump Ahead . . . see page 5

HEADED FOR BOX-OFFICE HEADLINES!

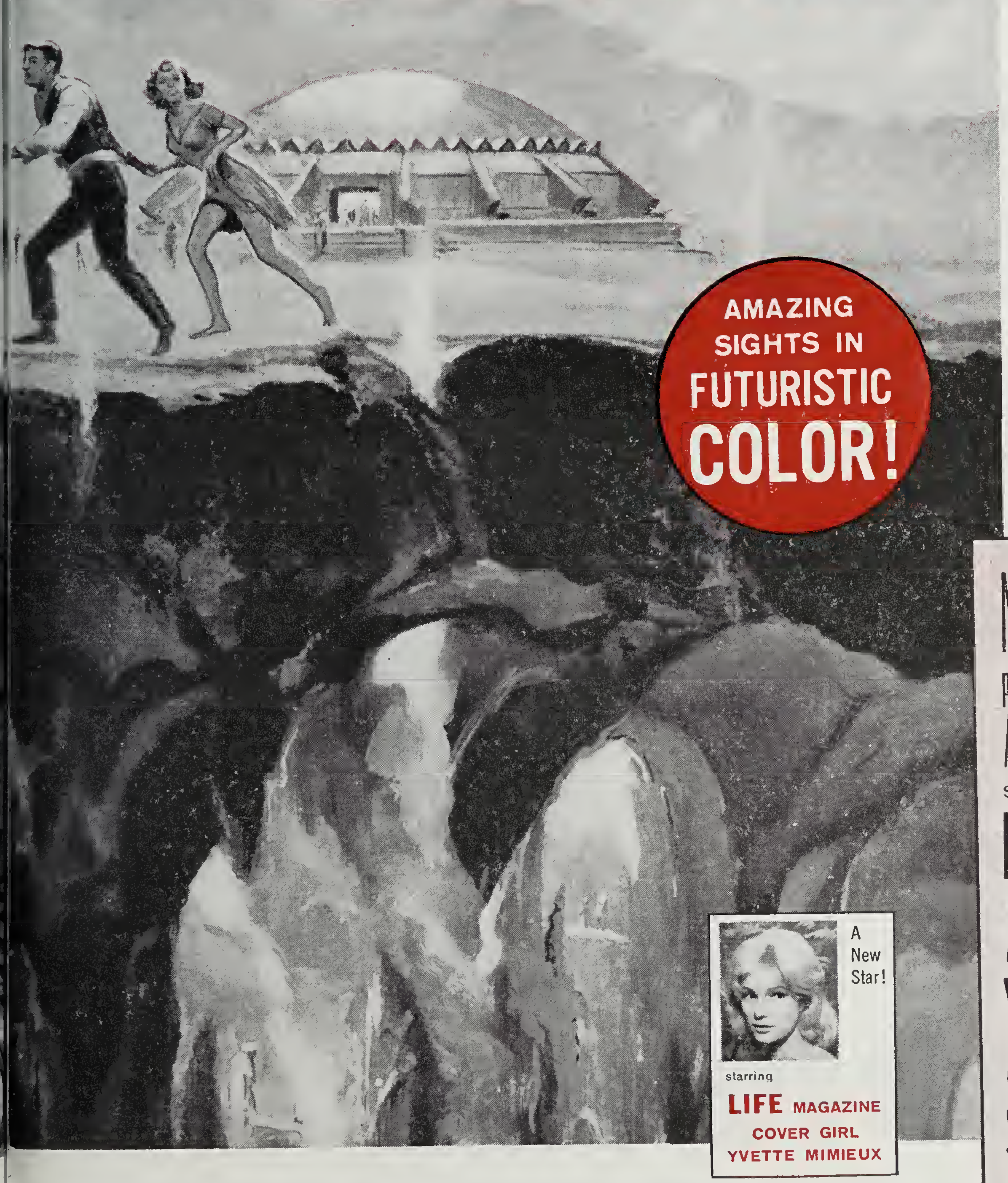
Watch for M-G-M's

TREMENDOUS TV, RADIO, NEWSPAPER CAMPAIGN!

IT WILL ORBIT "THE TIME MACHINE"
ACROSS THE NATION!

G. WELLS'

THE TIME MACHINE


AMAZING SIGHTS IN FUTURISTIC COLOR!
A New Star!
starring
LIFE MAGAZINE COVER GIRL YVETTE MIMIEUX

TRIPLE TERRIFIC!

1. All the fascination of science-fiction at its GREATEST!
2. All the chill-thrills of a masterpiece of horror!
3. Not since H. G. Well's "War of the Worlds" *(also a George Pal Creation)* has the screen seen anything like it!

NOW BOOKING LIKE WILD FIRE!

"Time Machine" goes into high gear as saturation bookings are set across the nation. High-powered M-G-M showmanship swings into action with multiple runs backed by newspapers, TV and radio in all top markets.

METRO-GOLDWYN-MAYER
presents
A GEORGE PAL PRODUCTION
STARRING
ROD TAYLOR
ALAN YOUNG
YVETTE MIMIEUX
SEBASTIAN CABOT
TOM HELMORE
Screen Play by DAVID DUNCAN
Based on the Novel
by H. G. WELLS
METROCOLOR
Directed by GEORGE PAL

20th CO-SPONSORS BOTH DEMOCRATIC

starting July 11th

AND REPUBLICAN

starting July 25th

CONVENTIONS ON ABC TO PRE-SELL

JOHN O'HARA'S
FROM THE TERRACE

AND

SIR ARTHUR CONAN DOYLE'S
THE LOST WORLD
AN IRWIN ALLEN PRODUCTION

TO THE GREATEST TV AUDIENCE EVER ASSEMBLED!

100,000,000 GUARANTEED IMPRESSIONS . . . OVER ENTIRE ABC NETWORK!
(87% of Total TV homes in America!)

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J Martin, advertising manager; Max Cades business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 5

JUNE 22, 1960

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

THEATRE SLUMP AHEAD

WHETHER WE USE the mid-May TOA findings of 40 feature productions placed before the Hollywood cameras by eight majors up to that point in 1960; or whether we use the New York Times June 7 findings of 32 feature productions placed before the same cameras by just five majors; all signs still point to the worst Hollywood slump since that 1927 birth of sound, and to the tightest product situation that has ever faced America's theatremen.

The reasons are obvious.

For more than a month all studio production was shut tight by the actor's strike, except at Universal. And since the middle of January, members of the Writers Guild of America have also been on strike, again with the exception of Universal. The usual wheels just could not turn. Hollywood lived in a vacuum.

But now the strikes are settled. Writers, plus all of the other creative and technical personnel, are back at work. The Hollywood slump may be over. But the feature productions that were not made will reflect themselves in both the quantity and quality of theatre supplies for many months to come.

Into the regular lineups of most major distribution sources are creeping frankly foreign pictures that are often of questionable merit. Too often they add numerical bulk without any real playability. No one blames the distributor for trying to fill the gaps and to keep his branch personnel busy, but theatremen will need to exercise judgment.

News of a joint production effort by the top five theatre circuits gives promise of increased quantity. There is also the possibility that M.P.I. will launch a production effort as its fund grows. But all of this will affect the distant future only.

The immediate future, next fall and winter, is when the production slump should be most felt. With some few exceptions this is the period when few distributors should have any sizable amount of playable product with which to serve their customers. This should be the time of the theatre slump, and it may well last until Christmas.

Should any theatreman plan on remodeling or redecorating that will force him to close for a few weeks or even a few months, this should be the ideal time to do it. Otherwise, it will be necessary to tighten up all expenditures and to try to ride out the period with reissues, gimmicks, or anything else that comes to hand.

$2,000,000 WORTH OF CONFIDENCE

THERE IS a certain confidence in the future of this industry that is reflected in that news story about Spyros Skouras' purchase of the Rodgers & Hammerstein smash Broadway musical "THE SOUND OF MUSIC" for what may eventually be $2,000,000. Not only is this the highest price ever paid by any studio for any story property, but by the terms of the contract, the resulting motion picture cannot be released until after Jan. 1, 1964. So, with that kind of money "coppering" a production bet that can't be realized on for about three and one-half years, 20th Century-Fox must certainly expect to be in business in 1964, and to have enough healthy theatre customers in business also.

Other 20th Century-Fox plans for the future include "CLEOPATRA" with Elizabeth Taylor in 1961, George Stevens' "THE GREATEST STORY EVER TOLD" in 1962, and the recently concluded deal with Rodgers & Hammerstein to provide new songs for a re-make of "STATE FAIR" in 1963. All of these are big, expensive efforts. All reflect a deep seated confidence in our industry and a faith in its future that we can only hope will rub off on some of our other major product sources.

On this kind of confidence and faith this industry was built and prospered through half a century.

With it lays our future!

WINDOW CARD WOES

MENTION of 24-sheet boards ("BLABBERMOUTHS AND BILLBOARDS" – issue of June 15) has brought a communication from an eastern independent pointing up another standard accessory that is being eliminated by some distributors, often at the expense of productive tieups. His "beef" is about window cards, and here are his views:

"In the most successful days of this business of ours it was always possible to obtain from the distributor or poster renter a quantity of colorful window cards with blank top panels that could be localized to any theatre message. Nowadays, even on some of the exploitation shows like "PAY OR DIE," "SIGN OF ZORRO," etc., there are no window cards available, and no 24-sheets either.

"As pointed out in your editorial, posting costs are so high that it is easy to understand the elimination of 24-sheets. But why window cards? An order for 50 or 100 cards for each of our situations was normal practice, so the print run for all theatres should be a minimum of 100,000. And our managers placed them advantageously in plenty of good store windows that sold tickets. What are we going to use now for tieups at record counters, or at other tie-up points?"

There is some merit in his thinking. If more and more of the staple accessories are dropped, the average theatreman will need to tailor his advertising to the abilities of his local sign shop. And to the one or two theatre front signs that he can afford.

What will happen to away-from-the-theatre selling?

And what does a theatreman use to carry out the show selling that everyone says he should do?

Window cards can effect national grosses!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SYRACUSE, N.Y.

Here is another note for the attention of the Press Book Editors.

We are a situation where we are too large to use a classified listing and too small to use a large display ad in our local newspapers. We are able to use a 14-line mat for our top feature, and set type for our second feature, and with our signature make up a 28-line ad. Most of the distribution companies furnish one-inch or even one-half inch mats, but Warner Brothers and Columbia are at least two who furnish nothing smaller than a 20-line to 35-line mat.

As a result, when playing one of the latter company's pictures, we need to set our entire ad in type, with a cheap looking and ineffective result. This was the case last week when we played "SUDDENLY LAST SUMMER." The smallest mat available was 23-lines, and that only gave the title.

I'm sure there are other theatres in this same boat.

GEORGE E. READ
Kallet Genesee Theatre

EDITOR'S NOTE: This complaint seems to have merit. How about it, Press Book Editors? Those one column ads are still the most used by the most theatres and deserve special attention.

From NORTHAMPTON, MASS.

Would you please send us, if available, a new CHECK-LIST of FEATURE MOTION PICTURES in TV CHANNELS? The last one we have is dated August 1, 1956. Is there a later one?

Would you also advise sources of supply for some of the *OLD* movies, including those now on TV, if we want to book them for theatre presentation? We are particularly interested in obtaining a 35mm. print of "DAVID COPPERFIELD," among others.

CLIFFORD BOYD, Managing Director
Academy of Music

EDITOR'S NOTE: It is safe to conclude that all pre-1948 features are now available to TV. It is for this reason that any current CHECK-LIST, prior to any sizable quantity of post-1948 features being turned over, would be a waste of printing and effort. The August 1, 1956, list was the last published.

"DAVID COPPERFIELD" was last released by MGM in 1935. You will find that the small independent film exchanges in your area are the only remaining sources of supply for old reissues.

From BELMONT, N.C.

After being out of the theatre for several years I find it even more important than ever to get MOTION PICTURE EXHIBITOR regularly. Just one copy is often worth more than the entire cost of a year's subscription.

JOHN M. RITCHIE, Owner
Moonlight Drive-In Theatre

EDITOR'S NOTE: If we can ever do anything to fill you in, just shout!

From WASHINGTON, D. C.

Let me add a word of admiration and commendation for the editorial "THE HIGH COST OF LEGAL CLAPTRAP" as carried in MOTION PICTURE EXHIBITOR of June 1. I am by way of being a lawyer and I have followed some of those intra-industry lawsuits very closely. Based on that intimate experience, I could not have written on the subject more accurately than you, and certainly not as interestingly. However, I would have gone back even further and pointed out that if it had not been for the stiff-necked attitude of company lawyers, moderate concessions made at any one of numerous intra-industry conferences would have averted the Government suit and the hundreds of private actions based thereon.

ABRAM F. MYERS, General Counsel
and Chairman of the Board
Allied States Assn. of M. P. Exhibitors

EDITOR'S NOTE: Comment and approval from important industry personages are always gratifying.

From YORK, PA.

A correspondent in the June 1 issue of MOTION PICTURE EXHIBITOR talks about the need for MOTION PICTURE INVESTORS, and states that "if 1000 exhibitors . . . would just put in $100 to $200 in stock purchases each" the purchase of some of the post-1948 films could begin, and these films could be kept for our reissue purposes. "But how can you get it to them?" he asks.

Here are some of the things that I don think the average theatreman knows, and on which I think he should have answers:

1. What is M.P.I.? What are its aims and who are its officers?
2. What is the cost of M.P.I. stock per share?
3. Where and to whom should the check be sent?
4. Is there a possibility of returns on such an investment, or even of a stock dividend?

Perhaps the trade papers, such as yours, could give a little space to this information, presented in the usual stock presentation format.

RAY NESSLY
Stony Brook Drive-In Theatre

EDITOR'S NOTE: Here at MOTION PICTURE EXHIBITOR we have given a great deal of space to M.P.I. since its founding more than a year ago. We do think, however, that the executives of M.P.I. are in a much better position to answer Mr. Nessly's questions, and to extend to him such assurances as they can at this time. We are accordingly directing his inquiry to them.

in this issue. . . .

There are 13 "Theatre-Wise" REVIEWS of important feature pictures in the separate saveable pink REVIEWS section. From cast, to synopsis, to evaluation, they are the most hard-headed theatre appraisals available today. Check 'em against your own knowledge!

See *SECTION TWO!*

From TWENTYNINE PALMS, CAL.

On Page 15 of the May 25 issue of MOTION PICTURE EXHIBITOR there was an ad for "THUNDER IN CAROLINA" that sounds interesting. Could you please tell me through whom do I book this picture? It only says "HOWCO INTERNATIONAL."

I am a constant reader and appreciate your mag.

PRUDENCE UNDERHILL
Starlite Twin Drive-In
and 29 Palms Theatres

EDITOR'S NOTE: Howco International has become one of the more important sources of supply of independent product. Our records show FAVORITE FILMS as their Los Angeles distributor. We will alert their home office however, so you will be certain to be contacted.

From CHICAGO, ILL.

I have followed your "How I Would Sell . . ." SHOWMANANALYSIS series with keen interest. I am sure it has been helpful to many others in the field as it has to me.

EDWARD SEGUIN, Adv.-Pub. Director
Balaban & Katz Circuit

EDITOR'S NOTE: Mr. Seguin will soon join the impressive list of author-showmen who have developed this series, with his views on the sales possibilities of Universal's "PORTRAIT IN BLACK."

From COON RAPIDS, IOWA

We like your yellow SERVISECTION very much. How about more and larger picture layouts?

WAYNE JONES, Manager
Lyric Theatre

EDITOR'S NOTE: Thanks! We'll give that picture suggestion some thought.

From VIRGINIA BEACH, VA.

We consider MOTION PICTURE EXHIBITOR the best trade magazine on the market, and would definitely never be without at least one copy in our office.

J. K. CROCKETT, Manager
Crockett-Pender Theatres

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mrs. John W. Gardner, Jr., whose husband is associated with his parents in the operation of Glen Drive-In, Glens Falls, N. Y., gave birth to a daughter, named **Cherie.**

A daughter, **Nicki Kalmine Lazare,** was born to **Mr. and Mrs. Paul Lazare,** New York City, at Lenox Hill Hospital. Mrs. Lazare is the former **Janet Kalmine,** daughter of **Harry M. Kalmine** and the late **Mrs. Kalmine.** Mrs. Lazare's father is vice-president of Stanley Warner Corporation. The father, Paul Lazare, is president of Fabrex Corporation.

Jerome Segal, manager, Jerry, Philadelphia, and his wife, **Gay**, became the parents of a son, **Randy Yale Segal,** and this makes **Sam Segal,** veteran exhibitor, a proud grandfather.

Diamond Rings

Dena Heffler, secretary to **Harry Goldsmith** of United Artists foreign department New York, became engaged to **Phil Gartner**. A summer wedding is planned.

Gold Bands

Susan J. Frisch, daughter of **Emanuel Frisch,** treasurer, Randforce Amusement Corporation, Brooklyn, N. Y., was married to **Roger F. Bloom,** an attorney.

Nell McLaughlin, clerk at Warners' Boston exchange for the past 16 years, and in the industry for 30 years, was married to **Arthur Bonns,** of New York, a former traveling auditor for Warners. The Warner office tendered her a grand farewell party in the office, hosted by branch manager **Bill Kumins.**

Obituaries

Arthur Bronson, 51, vice-president, Central Casting Corporation for the past 18 years, died last fortnight in Hollywood following a heart attack. His widow, two sons, mother, brother, and two sisters survive.

Herschel MacDonald, 83, Chicago trade paper correspondent and representative of MOTION PICTURE EXHIBITOR, died after a fall in his Evanston, Ill., home.

Sam J. Nelson, projectionist for 16 years at Pasadena, Tex., died in a Houston hospital recently. Prior to residing in Pasadena, Nelson had been a projectionist for several years at the Saenger, Vicksburg, Miss.

Frank Silver, 58, well-known vaudeville musical conductor, composer, and band contractor, died in Brooklyn Jewish Hospital following a cerebral hemorrhage.

George Sweeney, 49, manager, Rialto, Roslindale, Mass., for American Theatres Corporation, died suddenly after a heart attack. He had been with the company for 30 years.

Double Celebration

PHILADELPHIA—Sam Diamond, 20th-Fox local branch manager is celebrating his birthday June 25, and it is a doubly important event. On June 22, the high-grossing "South Pacific" is breaking in 67 area theatres backed by an extensive newspaper ad campaign. It should be an exciting event, and another demonstration of the value of local autonomy. The engagement is all Sam's idea.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JUNE 20

NT&T Reports Loss From Telefilm Unit

BEVERLY HILLS, CAL.—National Theatres & Television, Inc., and its voting-controlled subsidiaries, reported a consolidated net loss of $835,981 or 30 cents per share for the 26 weeks ended March 29, as compared with net income of $903,838 or 34 cents per share for the first 26 weeks of the preceding fiscal year.

Not included in the report is a net profit of approximately $3,000,000, which will result from the sale of WDAF-AM-TV, Kansas City, to Transcontinent Television Corporation for a cash price of $9,750,000. Completion of this transaction now awaits approval of the Federal Communications Commission.

The consolidated total for this year's 26 week period included losses of $2,669,000, or 96 cents per share, attributable to National Telefilm Associates, Inc. For the period, NTA's film rental income was $7,238,000 and provision for amortization of its inventory of television programs was $5,527,000.

B. Gerald Cantor, NT&T president, said the market for TV syndicated product continues to be adversely affected by the major broadcasting networks' expansion of programming and their pre-emption of time from their station affiliates, and the previous bulk sale of major studio film libraries.

N.E. Tent Honors Perini

BOSTON—Louis R. Perini, owner of the Milwaukee Braves, was presented by Dr. Sidney Farber, Variety Club of New England's Great Heart Award at a banquet.

The citation read, "Louis R. Perini—Master earth mover, world engineer, builder of a better world, leader in industry, citizenship, sports, and philanthropy. His devotion to children with cancer will hasten the day when this scourge will be no more."

Arthur Lockwood, president of the Lockwood and Gordon Theatres, was dinner chairman.

BROADWAY GROSSES

Openings Send Business Up

NEW YORK—The opening of some strong attractions sent Broadway grosses upward last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE STORY OF RUTH" (20th-Fox). Paramount reported $42,000 for the opening session.

"POLLYANNA" (Buena Vista). Radio City Music Hall claimed $76,000 for Thursday through Sunday, with the fifth and last week anticipated at $120,000. Stage show.

"THE RAT RACE" (Paramount). Capitol reported $19,000 for the fourth week.

"PSYCHO" (Paramount). DeMille claimed a $45,000 opening week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, did $27,919 on the 30th week.

"PAY OR DIE" (Allied Artists). Warner claimed the fourth week at $20,000.

"THE APARTMENT" (United Artists). Astor hit $41,000 on the opening week.

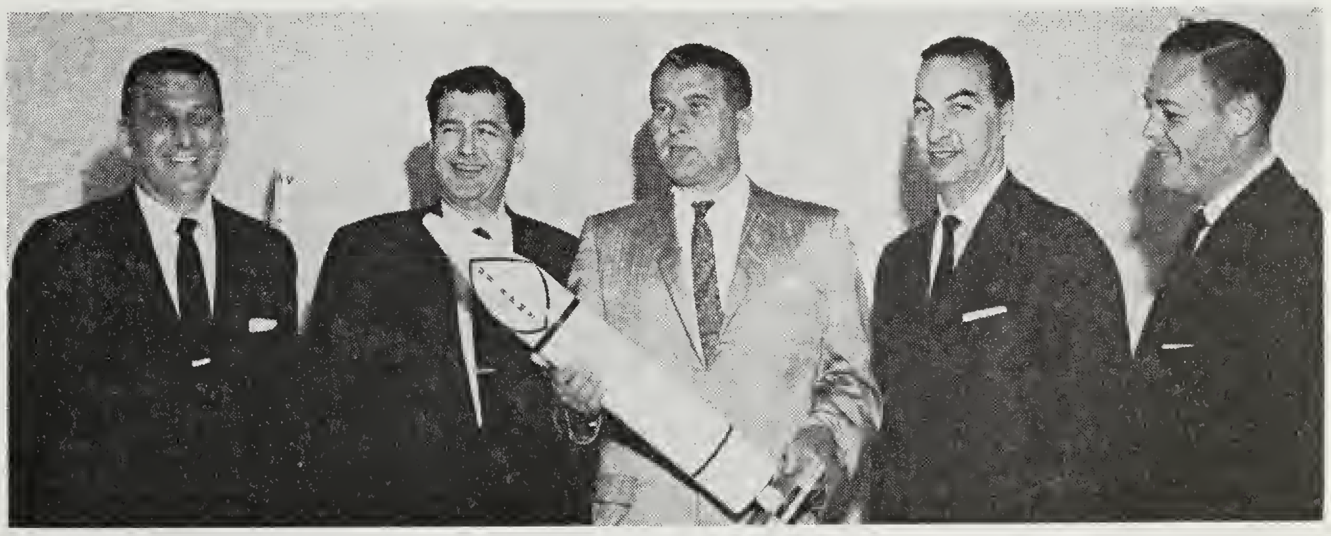
"WILD RIVER" (20th-Fox). Victoria reported $8,700 for the fourth session.

"WHO WAS THAT LADY" (Columbia). Criterion claimed the 10th week at $17,000.

"CAN-CAN" (20th-Fox). Rivoli did $27,000 on the 15th week of hard ticket policy.

Levine's "Night With Gods"

NEW YORK—Embassy Pictures president Joseph E. Levine will stage two mammoth "Night with the Gods" celebrations in Beverly Hills and New York for more than 700 members of the press, diplomatic corps and entertainment notables. The parties, scheduled for June 22 in California and June 28 in New York, will keynote the national openings of Levine's new film spectacle, "Hercules Unchained." Sites will be poolside at the Beverly Hills Hotel and the Forum of the Twelve Caesars in New York.



Famed rocket scientist Dr. Werhner von Braun, center, whose film biography, Charles H. Schneer's "I Aim At The Stars," will be released by Columbia, recently visited the Columbia home office to discuss world-wide distribution and promotion of the film. Shown, left to right, are Robert S. Ferguson, national director of advertising, publicity and exploitation; Jonas Rosenfield, Jr., executive in charge of advertising and publicity; von Braun, holding scale model of the Jupiter rocket; Mo Rothman, executive vice-president, Columbia Pictures International; and Stanley Schneider, assistant secretary, Columbia Pictures International.

Fox Quits MPAA Over "Similar" Films

"King Of Kings" Release By MGM Triggers Move By Skouras; "Greatest Story" Seen in Jeopardy

NEW YORK—The use of similar production themes by other member companies was cited as the reason 20th Century-Fox last fortnight resigned from the Motion Picture Association of America, effective in one year.

President Spyros P. Skouras explained that he was forced to make the move because several prospective costly Fox films, including "The Greatest Story Ever Told," were jeopardized by features to be made, already produced, or to be distributed by other companies.

Skouras declared that "The Greatest Story Ever Told", an adaptation of the Fulton Oursler book, represented "an investment by Fox of over $5,000,000 for several years," with its production recently becoming somewhat more of a risk when MGM, another MPAA member, took over the distribution of "King Of Kings," another biography of Jesus currently being produced by Samuel Bronston.

This, however, Skouras continued, was not the sole reason for his discontent. Fox has owned the rights to the Mary Renault novel, "The King Must Die," on which a large expenditure of time and money had been made. Recently, he added, "I learned that a foreign company is making 'Theseus Against The Minotaur,' which is practically the same subject."

He also cited "The Last Days Of Pompeii," a property Fox has had on its production schedule for some time. A feature film of that title recently was completed in Italy by an Italian company and is down for distribution in the U.S. by United Artists, which is also a member of the MPAA.

Skouras added that there are also such properties as "Cleopatra" and "Salammbo," both of which have been produced abroad and were acquired for distribution by Fox to protect its interests in the company's original properties.

"I'm sorry," Skouras stated, "that I have to take this kind of action, but I do hope it is constructive and out of it will come greater understanding and respect."

The action, he said, was "in no way a reflection on the association or its dedicated staff but rather reflects the difference of opinion within the membership of the organization." He praised MPAA and its administration of the Production Code.

Eric Johnston, president, MPAA, expressed his regret at the resignation and his admiration for Skouras. He declared that "the industry needs his inspiration and guidance" and that "if he should decide to return he is always sure of a hearty welcome."

The Fox resignation is not unprecedented in the 38-year history of the MPAA, which is composed of representatives of MGM, U-I, Paramount, Fox, Warners, Allied Artists, United Artists, and Walt Disney.

United Artists quit the association twice, once in 1955 and once in 1945, but is again a member.

The UA withdrawal came as a result of the MPAA refusing a Production Code seal to "Man With the Golden Arm," a story of dope addiction.

Skouras Named Board Head; Hassanein New Circuit Prexy

NEW YORK—At a meeting of the board of Skouras Theatres Corporation, Spyros S. Skouras was elected chairman of the board.

Salah M. Hassanein, vice-president of the corporation, was elected to the presidency, the position vacated by Skouras. Hassanein joined this company in 1945 as a film buyer, a position he has retained up to the present time.

Irving Palace, treasurer, was appointed a vice-president.

Allied Hits Road Show Policy Of MGM, Fox

WASHINGTON—Taking a crack at long-run, road-show engagements of "Ben-Hur" and "Can-Can," Allied States Association of Motion Picture Exhibitors in a bulletin issued last fortnight suggested that "MGM is playing a kind of Santa Claus act—keeping its great big bag of goodies for good little cities, to whet our appetities. But someone should tell MGM that Santa Claus must arrive on time to satisfy his public. Irritating the people whose pennies must repay the enormous cost of 'Ben-Hur' is lamentable public relations by MGM."

The bulletin suggests it is "rubbing salt on sore wounds" and "hitting below the belt" for 20th-Fox to entice a "have not" exhibitor's patrons to far away places to see "Can-Can," and points out that the company asks him to cut his own throat by urging his customers to journey elsewhere to see this picture.

The bulletin continues by saying that "this is too serious a matter to be laughed off. The withholding from thousands of deserving exhibitors of the 70mm pictures until their exhibition value is destroyed or seriously impaired is a proper subject for presentation to the offending film companies through ACE."

Fineshriber MPEA V-P

NEW YORK—The Motion Picture Export Association of America board of directors, in addition to relecting all incumbent officers for the ensuing year, elected William H. Fineshriber, Jr., vice-president.

On a recent visit to Madrid, MGM studio head Sol C. Siegel inspected the huge sets of Samuel Bronston's "King Of Kings," which MGM will distribute. Here Siegel is shown with Philip Yordan, left, who wrote the screen play; MGM International vice-president David Lewis; and director Nicholas Ray.

Writers' Strike Ends; Film Casting Starts

HOLLYWOOD—Members of the Writers Guild of America on strike since January 16, last fortnight reached an agreement with the producers which was approved at a union membership meeting.

The strike affected seven of the eight major studios, Universal-International having signed with the Guild before the strike. More than 40 independent companies also came to terms with the Guild before the strike. Most of these producers release through United Artists.

Casting immediately began at the studios as work resumed on scripts the strike shelved.

The strike settlement provided for contribution by the studios of $600,000 to set up pension, health and welfare funds. In return, the writers waived claims in income received by the studios from the sale or lease of pre-1960 films to television.

Pictures made after the three-and-one-half year contract goes into effect are in a different category. The writers are to receive two per cent of income from the sale or lease of these pictures to TV. No provision is made for payment to writers for pictures made available to pay-television.

The contract also provides for a 10 per cent increase in minimum wages during the first two years of the contract and for an additional five per cent thereafter. The current minimum is $350 a week. It is for a three and a half year duration.

U-I From Red To Black

NEW YORK—Universal Pictures Company, Inc., reports for the 26 weeks ended April 30, consolidated net earnings of $3,695,194, after a provision of $3,875,000 for Federal taxes on income. After dividends on preferred stock, such consolidated net earnings amounted to $4.04 per share on 892,190 shares of common stock outstanding, excluding shares in the treasury of the company.

For the 26 weeks ended May 2, 1959, the company sustained a consolidated loss of $533,266 after Federal income tax benefits of $366,000, on ordinary operations, which, after providing for dividends on preferred stock, amounted to 68 cents per share on 927,254 shares of common stock outstanding at May 2, 1959. This loss is exclusive of a profit of $3,667,387 net of taxes, resulting from the sale of the studio.

AB-PT Leases Drive-In

SALT LAKE CITY—AB-PT's Intermountain Theatres, Inc. affiliate last fortnight leased the Motor-Vue theatre for a 10-year period in a deal involving more than $250,000. The lease had the okay of New York City Federal District Court. Sid Hassell, from Norfolk, Va., was named manager.

Chandler Heads SAG

HOLLYWOOD — George Chandler, board member, Screen Actors Guild since 1946, and present treasurer, was elected president last fortnight to succeed Ronald Reagan, who resigned upon becoming a TV producer. Leon Ames, one of the founders of the Guild in 1933, will succeed Chandler as treasurer.

MPI Kills Limits On Production Aid; Maps Cooperative Action With ACE

KANSAS CITY—At the annual meeting last fortnight of stockholders of Motion Picture Investors, Inc., it was voted with approval of the board to remove the 15 per cent limitation on the amount of assets that may be tapped for loans to finance production and for the acquisition of films directly or indirectly through subsidiaries for release to theatres.

In connection with plans to acquire top-post-1948 pictures for re-issue to theatres, the stockholders approved the board decision to obtain the films from the majors with the understanding that the companies will furnish the prints and handle the distribution for which the normal distribution fee will be paid by MPI. It will be MPI's job to prepare the promotional campaigns for the reissue packages, and a budget for this has been set up.

The plan calls for the assembly and testing of several good reissued packages this summer, a task to be undertaken by a committee headed by Ben Marcus, Beverly Miller, and Richard H. Orear. They will also supervise the promotion of the films.

Si Fabian, chairman, American Congress of Exhibitors, gave the stockholders and the directors a rundown on the production plan being set up by ACE, and the MPI was invited to participate in the plan.

A committee with MPI president Walter Reade, Jr., as chairman was named to investigate the areas in which ACE and MPI could work together. Orear and Byron Spencer, MPI secretary, will serve with him.

The stockholders voted to increase the number of directors from 15 to 21. However, only three of the six new directors were named. They are Harry Brandt, president, Brandt Theatres, and Independent Theatre Owners Association of New York; Jack Kirsch, head, Allied of Illinois; and Theodore G. Solomon, president, Gulf States Theatre Corporation.

It was revealed that MPI now has 400 stockholders representing more than 1,600 theatres. Exhibitors in 30 states hold an aggregate of 40,939 shares of stock of the company.

Cincy Film Center Set

CINCINNATI—The States Film Service of Ohio and Indiana today announced the acquisition of a major service building as part of its expansion plans.

Meyer Adleman, president, said that the building, located in the heart of Cincinnati's film district, will be made available to the entire film industry as a center for film exchanges, offices, and shipping rooms.

Adleman is also president of the New Jersey Messenger Service with main offices in Philadelphia.

Gov't Leaders See "Stars"

WASHINGTON, D.C.—An unprecedented invitational preview of Charles H. Schneer's "I Aim at the Stars," the story of famed rocket scientist Dr. Wernher von Braun, was to be held here last night (June 21) for top government and press leaders. The gala screening was to be hosted by Senators Lister Hill and John Sparkman of Alabama, home state of the Redstone Arsenal at Huntsville and the adopted home of Dr. von Braun.

AIP Plans 15 Releases; Co-Productions Top List

NEW YORK—At a press luncheon last fortnight American International president James H. Nicholson announced the company plans 15 releases this year, five being co-productions, five company productions and five acquisitions.

Co-productions are apparently being emphasized with "Konga" being made in England as an Anglo-Amalgamated joint project with Herman Cohen producing, now being scheduled for release in October.

Nicholson said that before the end of the month he is going to Japan with vice-president Samuel Z. Arkoff to complete co-production arrangements in Tokyo with either the Toho or Toie company on Jules Verne's "In The Year 2889."

An Italian co-production, "Goliath and The Dragon," will start next month, while A-I's "Master Of The World" will roll in Hollywood late this summer for Christmas-New Year release. "House Of Usher" will be released in July.

Meanwhile, Nicholson said planning continues on AI's 70mm roadshow project, "Ali Baba And The Seven Wonders Of The World," which will be made on various foreign locations.

New Distrib Unit Bows

HOLLYWOOD—Parallel 49, Inc., owned by a group of Washington State industrialists, announced last fortnight the organization of Parallel Film Distributors, Inc., with national headquarters at 1150 S. Beverly Drive under Sam Nathanson as general manager of distribution.

Ten sales offices will be established in the U.S. and Canada, forming a network of company-owned distribution facilities.

Outside producers may avail themselves of PFD facilities, it was said.

Parallel 49 has appointed James J. Cassidy as head of production, with George R. Borden, company president, as production supervisor. Several screenplays are in preparation for late fall release.

American-International recently hosted a luncheon for the trade press at Absinthe House, New York City, preceding a screening of "The House Of Usher." Seen left to right are George Waldman, Realart; Nat Cohen, Anglo-Amalgamated; A-I president James H. Nicholson; and William G. Reich, A-I vice president in charge of foreign distribution.

Magna Earnings Up As "S. P." Rolls On

NEW YORK—George P. Skouras, president, Magna Theatre Corporation, told the stockholders at their annual meeting held at the company's home office that the current fiscal year, which began Feb. 1, will produce earnings far exceeding last year's $820,913.

A. E. Bollengier, vice-president and treasurer, estimated that Magna would earn some $500,000 in the first half of this year from its third share of the $1,500,000 expected to be netted by "South Pacific" in the six months. In the first half of last year, the company suffered a $100,000 loss.

The Magna president reported to the stockholders that up to June 1 of this year "South Pacific" had rolled up gross film rentals of $19,600,000, with the Todd-AO version of the film still piling up record runs in Great Britain, Copenhagen, and other European spots, as well as Australia.

Acquisition of Sound Services, Inc., from Westrex Corporation, was credited with increasing the income of the Todd-AO Corporation "considerably."

Skouras asserted that "in order for our company to grow and prosper it is essential to broaden our sources of income by undertaking production of additional motion pictures in the Todd-AO process." It was said that if the company could produce "a quality picture" of the roadshow type every two years, it would have nothing to worry about.

Skouras, Bollengier, Joseph M. Sugar, MacMerrill Birnbaum, Irving Cohen, Oscar Hammerstein II, Herbert P. Jacoby, James M. Landis, and R. A. Naify were reelected to the board. The directors met after the stockholders' session and reelected all officers.

"Bells" Ring At Music Hall

NEW YORK—"Bells Are Ringing," Metro-Goldwyn-Mayer's production of the Broadway stage success, starring Judy Holliday and Dean Martin, will have its world premiere at the Radio City Music Hall on June 23.

For director Vincente Minnelli and producer Arthur Freed, "Bells Are Ringing" is the 29th occasion that a film representing one of them had played the Radio City Music Hall. As a production team, it is their sixth film to play the famous showplace.

Loew's Building N. Y. Hotel

NEW YORK—Mayor Robert F. Wagner was to officiate at ground-breaking ceremonies yesterday (June 21st) for the Americana of New York, the first new hotel to be erected in Manhattan since 1931, when the Waldorf-Astoria opened its doors. The 21-story Americana which will rise on the site of the famed Loew's Lexington, is being built by Loew's Theatres, Inc., and will be operated as a Loew's Theatres' enterprise, the company's first major diversification project.

UA Circuit Ups Kunkel

NEW YORK—Frederick F. Kunkel, former manager, Penn, Pittsburgh, and more recently assistant to Salah M. Hassanein, vice-president, United Artists Theatre Circuit, Inc., has been transferred to Los Angeles, where he will assume the position of manager of the western division of this circuit. This division embraces 16 theatres in the Los Angeles, Pasadena, Glendale, Long Beach, Englewood, and Pomona areas.

United Artists Reports Earnings Up As Backlog Indicates Bright Future

NEW YORK—At the annual United Artists stockholders meeting last week, chairman of the board Robert S. Benjamin reported a 10.5 per cent increase in net earnings for the first quarter of 1960 over 1959, and president Arthur B. Krim forecast continuing growth based on the finest backlog of quality films in the company's history.

UA's gross world-wide income for the first quarter of 1960 totalled $23,188,000, against $19,297,000 for the like period in 1959, Benjamin told shareholders gathered at the Astor Theatre on Broadway.

First quarter net earnings for 1960 were $788,000, compared with $712,000 for the comparable period of the previous year.

The quarterly net represents earnings of 47 cents per share on the 1,664,218 shares outstanding on April 2, 1960. This compares with net earnings of 43 cents per share for the first quarter of 1959.

United Artists previously reported a record net of $4,111,000 for 1959 on an all-time high company gross of $95,068,000.

Benjamin underscored United Artists continuing growth pattern as well as diversification, represented by the recent acquisition of Ziv Television Programs, Inc., now called Ziv-United Artists, Inc.

Turning to prospects ahead for theatrical films, Krim predicted a bright future for United Artists.

"Never before in our history have we had so many films of blockbuster potential completed, in work and in preparation," Krim stated.

In this connection, he cited productions scheduled for release through the remainder of 1960. Among those listed were "The Apartment," "Elmer Gantry," "Inherit The Wind," and "The Magnificent Seven."

Scheduled for roadshow engagements during 1960 are "The Alamo" and "Exodus." Also scheduled for 1960 release are "The Facts of Life," starring Bob Hope and Lucille Ball, produced and directed by Norman Panama and Melvin Frank, and "Studs Lonigan," Philip Yordan's production, based on the James T. Farrell classic with Christopher Knight in the title role.

Among the major productions to be released in 1961 are Arthur Miller's "The Misfits," starring Marilyn Monroe, Clark Gable, Montgomery Clift, Eli Wallach, and Thelma Ritter; "West Side Story," produced by Robert Wise for the Mirisch Company; Frank Capra's "Pocketful of Miracles," produced and directed by Capra; Pennebaker Productions' "Paris Blues," starring Paul Newman, Joanne Woodward, and Sidney Poitier; Harold Hecht's "A Matter of Conviction," starring Burt Lancaster and Dina Merrill; "Aimez-Vous Brahms," starring Ingrid Bergman, Yves Montand, and Anthony Perkins, produced and directed by Anatole Litvak; Stanley Kramer's "Judgment at Nuremberg," starring Spencer Tracy, Sir Laurence Olivier, and Maximilian Schell; Hecht-Hill-Lancaster's "Man of Alcatraz," starring Burt Lancaster; "Two for the Seesaw," a Mirisch Company Picture, starring Elizabeth Taylor and Paul Newman; Edward Small's production, "Jack the Giant Killer," starring Kerwin Matthews; and Pennebaker-Baroda's production of "First Train to Babylon," starring Gary Cooper.

In his report, Krim cited the contribution of Lopert Films, a UA subsidiary acquired last year for handling specialized feature product. Not only has its gross revenues increased during the past 12 months, said Krim, but Lopert's prospects are excellent for the next year with the recent acquisition of top quality productions for future release. Among these are Jules Dassin's "Never On Sunday," "The Great War," and "Tunes of Glory."

Krim also reported favorable prospects for United Artists' other allied entertainment activities conducted by United Artists Associated in television, and by United Artists Records and United Artists Music in the music field.

Medical Scientists Join Industry On Hospital Tour

NEW YORK—Members of the Medical and Scientific Advisory Board are among the nearly one hundred entertainment industry executives making the annual junket to Will Rogers Hospital and Research Laboratories at Saranac Lake, N.Y., which leaves on June 23 and returns June 25.

Headed by medical advisor to the Board, Dr. Edgar Mayer, the especially appointed medical committee comprised of Mayer, Dr. Colin MacLeod, of the hospital of the University of Pennsylvania, and Dr. Norton Nelson, of N.Y.U. Bellevue Medical Centre, will present their observations and recommendations relating to the new laboratories under development at Will Rogers for clinical and exploratory research in a broadened field of operations.

European Exhibitors To Attend TOA Meet

NEW YORK—Upwards of 30 West German, French, and other European exhibitors will attend the 13th annual convention and trade show of the Theatre Owners of America, at the Ambassador Hotel in Los Angeles, from Sept. 13 through 16, it was disclosed by Albert M. Pickus, TOA president.

The tour group, accompanied by interpreters, will fly directly from Germany to Los Angeles' International Airport. The group will attend all convention sessions and social events, and will visit film studios and Disneyland. Special sessions will be set up by TOA so the visitors can speak to TOA officers and ask questions about the American film industry and exhibition.

After the convention, the group will inspect installations of the Pacific Drive-In Corporation, will go to San Francisco to inspect art and drive-in houses; will stop at Washington; and will arrive in New York on Sept. 23 to visit Radio City Music Hall, the Motion Picture Association of America, and participate in a special forum, at which exhibitor and trade paper representatives will be speakers.

Other New York activities will include inspection of a major television studio, backstage inspection of Loew's State, tour of National Screen Service Corporation, a screening at 20th-Fox's home office, and a visit to a television tape recording operation, all designed to give the Europeans a better understanding of the American motion picture operation, and American television.

COMPO Reports 21 States Tax Admissions

NEW YORK—COMPO's annual survey of state sales and admission taxes, made public by Charles E. McCarthy, executive secretary, shows that 38 of the 50 states now levy state sales or gross receipts taxes, of which 20 are applicable to motion picture admissions. Texas has no general state sales tax but does levy a tax on admissions over $1.05.

In addition, five states—Alaska, Connecticut, Delaware, North and South Carolina—impose state license fees on motion picture theatres. Film rentals are subject to the sales tax in 10 states while New York imposes a state license fee on film rentals. The Commonwealth of Puerto Rico imposes a 20 per cent tax on admissions over 20 cents and a tax of two cents per lineal foot or fraction on motion picture film.

Although Michigan's state sales tax of three per cent does not apply to motion picture admissions, effective July 1, 1959, an additional gross receipts tax of 7¾ mills was enacted which does apply to gross receipts of motion picture theatres. During the past year Arizona increased its sales tax from two to three per cent and in Utah the state sales tax was increased from two to 2½ per cent in nine counties, the two per cent rate being maintained in the other 20 counties. Kentucky's three per cent sales tax, which is applicable to motion picture admissions, becomes effective on July 1, 1960.

A petition has been filed in Nebraska which proposed that the state constitution be amended to require enactment of a general sales and use tax with a maximum rate of two per eent and a graduated income tax with a ceiling of four per cent. Sponsors of the petition must obtain 42,107 signatures by July 7, in order to place the proposed amendment on the ballot at the November election.

The states' total revenue from sales tax on admissions and state license fees, with reports from half a dozen states unavailable, are running slightly in excess of $7,500,000 a year.

Pantages Gets "Spartacus"

HOLLYWOOD—"Spartacus," Bryna Productions' $12,000,000 epic film, has been booked into the RKO Pantages here for an extended, reserved-seat roadshow engagement commencing Oct. 19, it was jointly announced by RKO Theatres and Universal Pictures Company, Inc., distributors of the film. The Hollywood engagement will be the third in the country, following the New York world premiere at the De Mille on Oct. 6 and the Mc Vickers Chicago opening Oct. 13.

Among the planned innovations at the new Pantages is a Swedish curtain, a mechanically operated drapery of opulent fabric which can, at the touch of a switch, alter the seating capacity from 2,800 down to 1,500. These 1,500 seats, the "heart of the house," will be used for the showing of "Spartacus," assuring perfect sight lines and hi-fi audio quality for each seat.

New Legal Firm Launched

NEW YORK — Theodore R. Kupferman, having resigned as general counsel of Cinerama Productions Corporation and Robert Price, having resigned as assistant U. S. Attorney for the southern district of New York, have joined with Warren L. Schnur in the general practice of law under the firm name of Schnur, Kupferman and Price. Offices are at 125 Park Avenue.

Businessmen Realize Need For Local Movie

HARRISBURG—A town cannot afford to lose its only movie house—even in this day of free TV entertainment at home.

Businessmen of Dallastown, York County, are resigned to this fact and recently decided to do something about.

They found that since the town's lone theatre closed down operations in May, people were not coming into town Saturday night as usual. As a result, their businesses suffered greatly.

Then, too, there was the matter of giving teen-agers something to do other than roaming the streets and "hot-rodding," with the attendant danger of serious accidents resulting from "drag races." The young people needed some diversion, it was agreed.

Recently, several Dallastown merchants got together and contacted Mark Rubinsky of Harrisburg, owner of the theatre building which had been offered for sale.

A deal was consummated whereby Robert G. Good, Dallastown, former manager, would take title to the building with the financial backing of the businessmen.

As a further incentive, the town's bank is not charging the full interest rate on the purchase loan to help Good make a success of the business with as little financial handicap as possible.

With appropriate ceremonies, the Dallastown theatre reopened for business on June 17 and will continue to operate Friday and Saturdays.

Moss Circuit Names Caufield

PARAMUS, N.J.—Charles B. Moss, president of the B. S. Moss Circuit, announced the appointment of Reginald Caufield as managing director of the new Mall Theatre in the Bergen Mall Shopping Center.

Maryland Exhibs Hit Ocean Beach For New Unit's First Convention

GEORGE WASHINGTON HOTEL

OCEAN CITY, MD.—Maryland Theatre Owners Association, a TOA affiliate, is holding its first annual convention at George Washington Hotel on June 28-29-30. Isador Rappaport and Harold DeGraw are convention chairmen with George Brehm as convention coordinator.

John Broumas, president, said the three-day session will include forums, clinics, and discussions of industry problems, product, showmanship, and theatre and concessions operations.

Sumner M. Redstone, executive vice-president, Northeast Drive-In Theatres, Boston, and assistant to the president of TOA, will be the keynote speaker.

Other speakers scheduled to address the convention are Albert M. Pickus, president, TOA; S. H. Fabian, chairman of ACE and treasurer of TOA; Mrs. Margaret Twyman, director of community relations for the Motion Picture Association of America; Roger H. Lewis, national director of advertising, exploitation, and promotion for United Artists; and Maurice Bergman, who recently established his own firm, General Projects, Inc., New York City, and who will speak on "The New Motion Picture Business," outlining the economic, technological and artistic changes that have occurred in the industry.

Philip F. Harling, chairman, Theatre Owners of America's Anti-Pay-TV Committee and the industry Joint Committee Against Toll-TV, will outline the new national grass-roots campaign to outlaw Pay-TV in all its forms through passage by Congress of the Harris Bills.

Another scheduled speaker is Julian Brylawski, vice-president, TOA, Washington, D.C.

A golf tournament is being held in conjunction with the meeting, which includes a dinner party hosted by Coca-Cola Company, and many special events for the ladies. No business sessions are set for afternoons, and delegates will be free to enjoy the sparkling beach.

More than 100 exhibitors from Maryland, Washington, D.C., and Virginia are expected to attend the session at the Maryland shore resort city.

Operators Join Pay-TV Fight

NEW YORK—The first non-exhibitor contribution to the drive to outlaw pay-TV in all its forms has been received by the Joint Committee Against Toll-TV, it was announced by Philip F. Harling, committee chairman.

Harling said he had received a check from the Motion Picture Machine Operators Local 599, IATSE, of Fresno, Cal., forwarded to him by Edward C. Irwin, president, and William Vogel, financial secretary.

Fanfare Sues Chi Censor

CHICAGO—Fanfare Films has filed suit in Federal Court here against Mayor Richard Daley and Police Commissioner O. W. Wilson for the city censor board's refusal to issue a permit for the local showing of the English-made "Nature's Paradise," a nudist film.

The suit contends the Chicago censorship ordinance is unconstitutional.

Exhibitor Financing of Production Necessary Move Ahead, Roscoe Says

BILOXI, MISS.—George Roscoe, Theatre Owners of America's director of exhibitor relations, told the annual convention of the Mississippi Theatre Owners Association at the Buena Vista Hotel here last fortnight that the nation's theatre men "must be prepared to support an exhibitor-run program to finance the production of more pictures."

"Such an effort must and will be made," he asserted as he pointed out that five major circuits had placed $400,000 each in escrow in New York banks to form a company capable of financing additional product.

He added that "no one is going to cause more pictures to be made but you, the exhibitors."

With more product available, he said, "Exhibitors could pass up the questionable films or the exorbitantly priced ones, and could go a long way toward reinstilling the movie habit in their community. They could earn a reasonable profit and plow part of this money back into modernization. They could pay a greater total gross film rental, thanks to increased patronage, to the film companies, and thus encourage even more production."

Roscoe continued, "With more pictures and renewed public support, theatres would be in a far better position to withstand any future release of old pictures to free television or pay television, and the income they could furnish to the film companies would make the distributors re-evaluate the theatre market and be less prone to listen to the blandishments of TV film buyers and pay TV advocates."

He indicated that all the film companies "were so burned on their current release revenues by their pre-'48 product on TV back in 1954 and 1955 that any future sales will be on a limited, controlled basis of a relatively few pictures a year."

Roscoe exhorted his listeners to contribute to the fund to fight pay-TV, warning that "if it ever gets a foothold, we'll all be out of business."

Ed Ortte, Gulfport, Miss., was promoted from secretary-treasurer to president, and succeeding him as secretary-treasurer was C. Noble. Retiring president George Davis became chairman of the board. The same board was reelected with the exception of Arthur Elkin, who succeeded his deceased brother, Earl. Vice-presidents are B. F. Jackson, A. D. Royal, Sr., and Stan Taylor.

Attendance exceeded expectations.

Exhib Fined For "Lovers"

CLEVELAND—Nico Jacobellis, manager, Heights Art, was assessed fines totaling $2,500 by a panel of three Common Pleas Court Judges, who earlier had ruled that "The Lovers" was obscene. He was found guilty for knowingly possessing an obscene film and for exhibiting it.

A defense plea for a new trial and diminution of sentence was denied and Jacobellis was found guilty under the felony section of the obscenity law, rather than the misdemeanor section.

The sentence may jeopardize Jacobellis' plan to become a U.S. citizen next year.

An appeal from the Court ruling is planned by his counsel.

U Exec's Son Ordained

NEW YORK—John H. Keegan, son of John J. Keegan, in charge of the accounts payable department at Universal International, was ordained a priest at Maryknoll Seminary.

Father Keegan worked in U's contract department while on summer vacations during his high school days.

Production is now under wa

ROCK HUDSON

starring i

CO-STARRING

DOROTHY MALON

CAROL LYNLE

Directed by Robert Aldrich • Produced

Music composed and conducted by Dimit

GUARANTEED PRE-SOLD BY UNIVERSAL ...from the beginning

Universal International

Mexico:

KIRK DOUGLAS

"DAY OF THE GUN"

In Eastman Color

OSEPH COTTEN

NEVILLE BRAND

gene Frenke and Edward Lewis

omkin · A Brynaprod, S.A. Production

A Universal-International release

The NEW YORK Scene

By Mel Konecoff

ILYA LOPERT, president of the firm bearing his name, likes to do things right, like holding a press conference luncheon at The Four Seasons. He wasn't too concerned with the amount of space he was going to get, but rather did we enjoy the food, etc. It was merely coincidental that he took the occasion to report that he was going to release nine features between now and the end of the year.

These are "Rue De Paris," starring Jean Gabin, to go in July; "Marie October," starring Danielle Darrieux, also to be released in July; "Never On Sunday," financed by Lopert, starring Melina Mercouri and Jules Dassin, a comedy about a prostitute who doesn't work on Sundays, for release in September; "The Royal Ballet," in Eastmancolor, also September; "The Great War," starring Vittorio Gassman, Silvano Mangano, and Alberto Sordi, for Christmas release; "Tunes of Glory,"starring Alec Guinness and John Mills, in color, financed by Lopert for release in November; "The Proper Time," produced, written, and directed by Tom Laughlin in California; "Devil's Pass," shot in Afghanistan in color and CinemaScope; and "The Sentence," starring Marina Vlady, to go in July.

Lopert will distribute directly in the U.S., while United Artists will handle abroad.

Lopert opined that the Cannes Film Festival is for the birds with regards to treatment, awards, and the quality of the entries, which were so poor that he finds it difficult to remember five of the films. Prizes were given to satisfy those who yelled the loudest. The Swedes were so disgusted that they stated they would not participate again. He also shrugged off the forthcoming Venice Film Festival.

He doesn't think that Festival prizes mean much here, with good reviews being more important. The prizes do mean something abroad though where their influence is considerable.

As a matter of opinion, he thought that very few art films are really successful in the U.S., with the number of big moneymakers amounting to not more than half a dozen. Also just because an art film is successful in New York doesn't necessarily mean that it will go elsewhere in the country. An art film finds 60 per cent of its revenue in New York and 40 per cent elsewhere, according to Lopert.

He thought that dubbing is more widely accepted these days, and he wouldn't be surprised if one day good dubbed versions wouldn't supplant titled versions altogether. Lopert reminded his listeners that three years ago American companies wouldn't touch foreign films with an occasional exception. These days, all of the majors are "in the act," and prices have risen accordingly, forcing many of the independents to back down. The latter are in need of bigger banks. As an illustration, he noted in 1946 he bought rights to "Beauty and the Beast" for $20,000. Today, he probably would have been asked $250,000.

PRODUCTION TALK: Charles Schneer who gave the world Dynamation in "Seventh Voyage of Sinbad," does it again in "The Three Worlds of Gulliver," and Columbia is so excited about the film that they have named it Christmas Picture of the Year. He says the process has been improved since the days of Sinbad. Also, Gulliver is the most complicated trick picture in history. For corroboration he refers skeptics to Technicolor labs in London, which has the best technical people anywhere.

He claimed it wasn't a child's picture but rather one that should appeal to everyone. Also, if this is a success then filmization of other Swift works may be in order. "Sinbad" grossed six millions world-wide and expectations for "Gulliver" are as high.

Schneer also recently completed "I Aim At The Stars," life story of scientist Werner Von Braun, which will be a September release and which has received the endorsement of the Defense Department.

Next on the Schneer schedule is "Mysterious Island," to get under way the end of the month in and around Spain, also in Dynamation. Following this comes "Gentleman of China," to be made in Hong Kong in color next spring with Alec Guinnes playing the part of a Chinese.

AREA OF SUSPENSE: Alfred Hitchcock, expert in suspense, and Jerry Pickman, vice-president and expert in advertising, publicity, and exploitation at Paramount Pictures, announced a policy of prohibiting patrons from entering theatres where "Psycho" is playing unless they do so at the start of the film. Pinkerton guards will be on hand to enforce the ruling at least in New York, Philadelphia, Boston, and Chicago, where the film will have its initial dates. Ads, radio spots, heralds, and posters will all announce the policy and prominently list the times that the feature is to start.

Although tickets will be sold while the film is on, no one will be admitted to the auditoriums. A lobby transcription by Hitchcock as well as signs and lobby-hangers will urge those who have seen the film to keep the ending secret. To further keep the secret, there are no printed synopses, and production stills have been kept to a minimum. The trailers will show Hitchcock taking the audience on a tour of the sets.

It's all very mystifyin'.

PERSONALITY NOTES: Bob Deitch, film buyer for Eastern Theatres, has taken a special interest in "Gallant Hours" since his son, Mal, has been admitted to the U.S. Naval Academy at Annapolis. The lad has always been keen on a Naval career and enters the Academy July 5 with the class of 1964 . . . Brandt booker Dan Ponticelle is proud of the job turned in by nephew actor William Dorr in American International's "Why Must I Die."

Lightstone Joins R&B

NEW YORK—Morton Lightstone has joined Rugoff and Becker Theatres in charge of buying and programming for all out-of-town theatres.

Citation Ups DiGennaro

NEW YORK—A. W. Schwalberg, chairman of Citation Films, Inc., announced the promotion of Sal DiGennaro to general sales manager.

Phila. Fetes Miss Mac On 40th Anniversary

PHILADELPHIA—A testimonial luncheon honoring Mrs. Betty McCaffrey Ziegler, better known as "Miss Mac," was held last week in the Burgundy Room of the Bellevue-Stratford Hotel, in celebration of her 40 years with United Artists.

The luncheon was sponsored by the many friends in the motion picture industry of Mrs. Ziegler, office manager of United Artists' Philadelphia exchange.

"Miss Mac" entered the motion picture industry in her teens after graduating high school. Progressively she worked in virtually every department in the United Artists exchange until she was appointed to the executive capacity of office manager, a post she has held for the past thirty years.

She resides at the Chelsea Village in Atlantic City with her husband John, and commutes daily to Philadelphia. She is the only woman member of the Atlantic City Commuters Club.

More than 200 persons turned out for the luncheon, including an impressive delegation from the UA home office, headed by James Velde, vice-president and general sales manager, and Milton Cohen, eastern and Canadian division manager.

Gene Tunick, UA district manager, presented "Miss Mac" with a mink fur piece. George Beattie, Goldman Theatres, was toastmaster.

Unfortunately, local branch manager Al Glaubinger could not attend as he was under observation in a local hospital.

Producer Aids Toll-TV Fight

NEW YORK—Philip F. Harling, chairman, industry's Joint Committee Against Toll-TV and of the Anti-Pay TV Committee of Theatre Owners of America, announced last fortnight that producer-distributor Joseph Satinsky, Releasing Corporation of Independent Producers of New York and Hollywood, had pledged "all my moral support" to theatre men in the fight against toll-TV because, he said, he felt that "distributors whose very existence stems from theatrical exhibition cannot morally or economically join forces with the opposition."

Satinsky said that "as producers and distributors of motion pictures we cannot expect the support of exhibitors unless we in turn support them at a time when their livelihood is at stake."

He continued, "Our loyalty is categorically with the exhibitor and we will not sell our product to pay-TV no matter how alluring the price."

Harling stated he believed other producers and distributors would soon be taking the same stand. "Hollywood's producers and distributors," he asserted, "are by popular conception all pictured as panting for the start of pay-TV in the belief it will make everyone rich overnight. We know this is not so, and a studied statement such as Satinsky's shows us not all of Hollywood thinks in this reputed fashion."

Talmadge Joins UA Records

NEW YORK—Art Talmadge has been appointed vice-president and general manager of United Artists Records, it was announced by Max E. Youngstein, president, and David V. Picker, executive vice-president of the company.

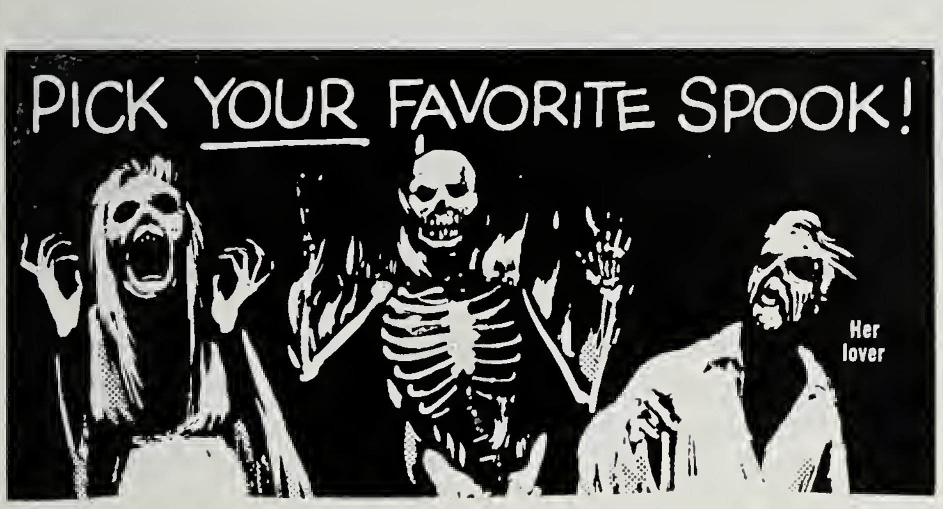
#35 of a regular every-week **EDITORIAL FEATURE** *found only in this [illegible]*

"How I Would Sell . . .

13 GHOSTS

On June 24, the World Premiere of William Castle's "13 GHOSTS" will be held at the Broadway Capitol Theatre in Detroit, one of the theatres of our United Detroit Theatres Circuit. The same theatre, last year, staged the world premiere of Bill Castle's previous success, "THE TINGLER." Not because of the world premiere angle especially, but probably because of the enthusiasm which exists here for the Castle-type showmanship, I was invited to do this "How-I-Would-Sell" article on "13 GHOSTS," and I have accepted it as a privilege.

"13 GHOSTS," which I have seen, represents probably Bill Castle's best yet, from the gimmick angle for which he is famous. It is an exploitation dream, and obviously the Columbia ad-men have been quick to grasp all its various possibilities. Without devoting space to what will be readily available to all who play the picture, let me urge that you examine, item by item, the dozens of practical stunts that will be detailed in the press-book, judging from the page proofs available to us. There is "something for everybody" contained therein. The ads are great, including two sets of unusually appealing teasers.


PICK YOUR FAVORITE SPOOK!
Her lover

Columbia Shocker Loaded With New Castle Gimmicks

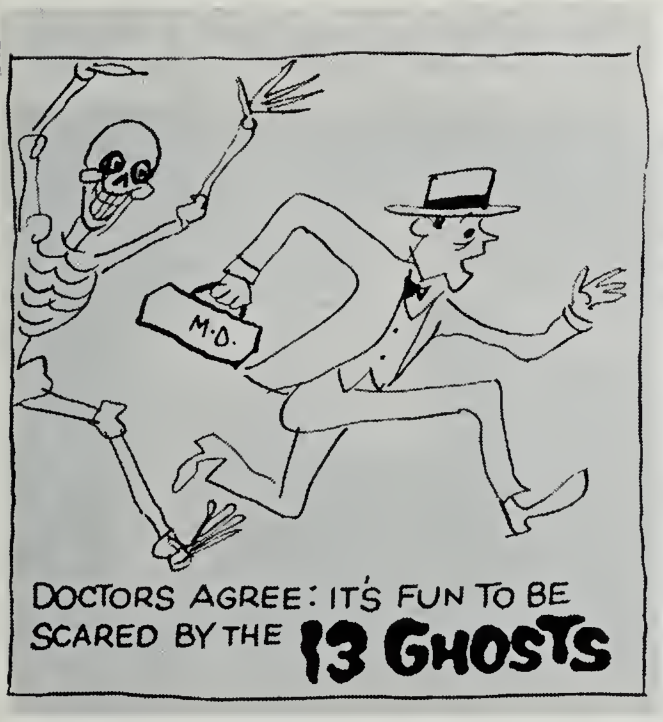
An Exclusive **SHOWMANALYSIS** *Prepared by—*

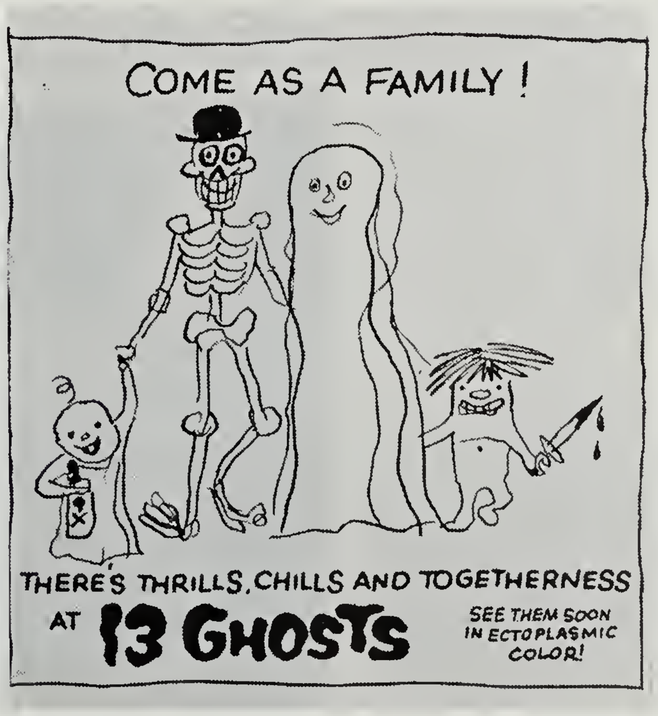
RICHARD SKLUCKI, Manager
Broadway Capitol Theatre, Detroit, Mich.

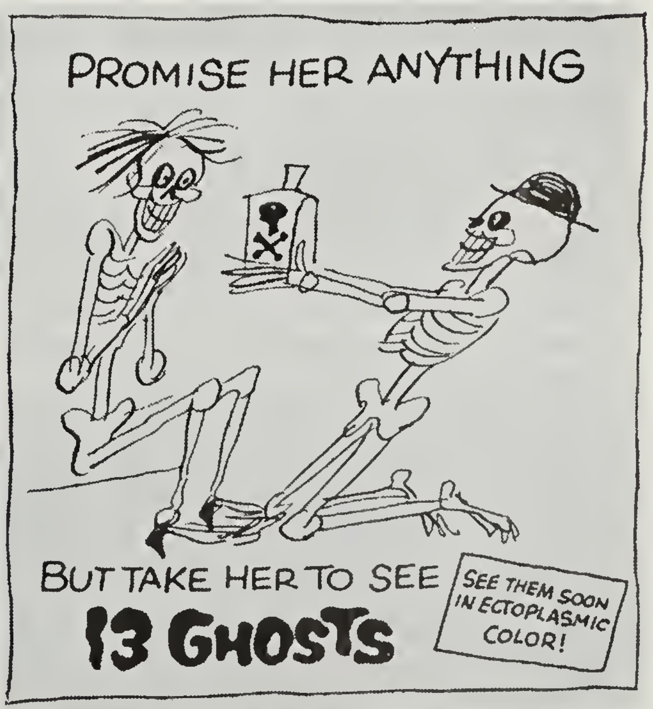
SKLUCKI

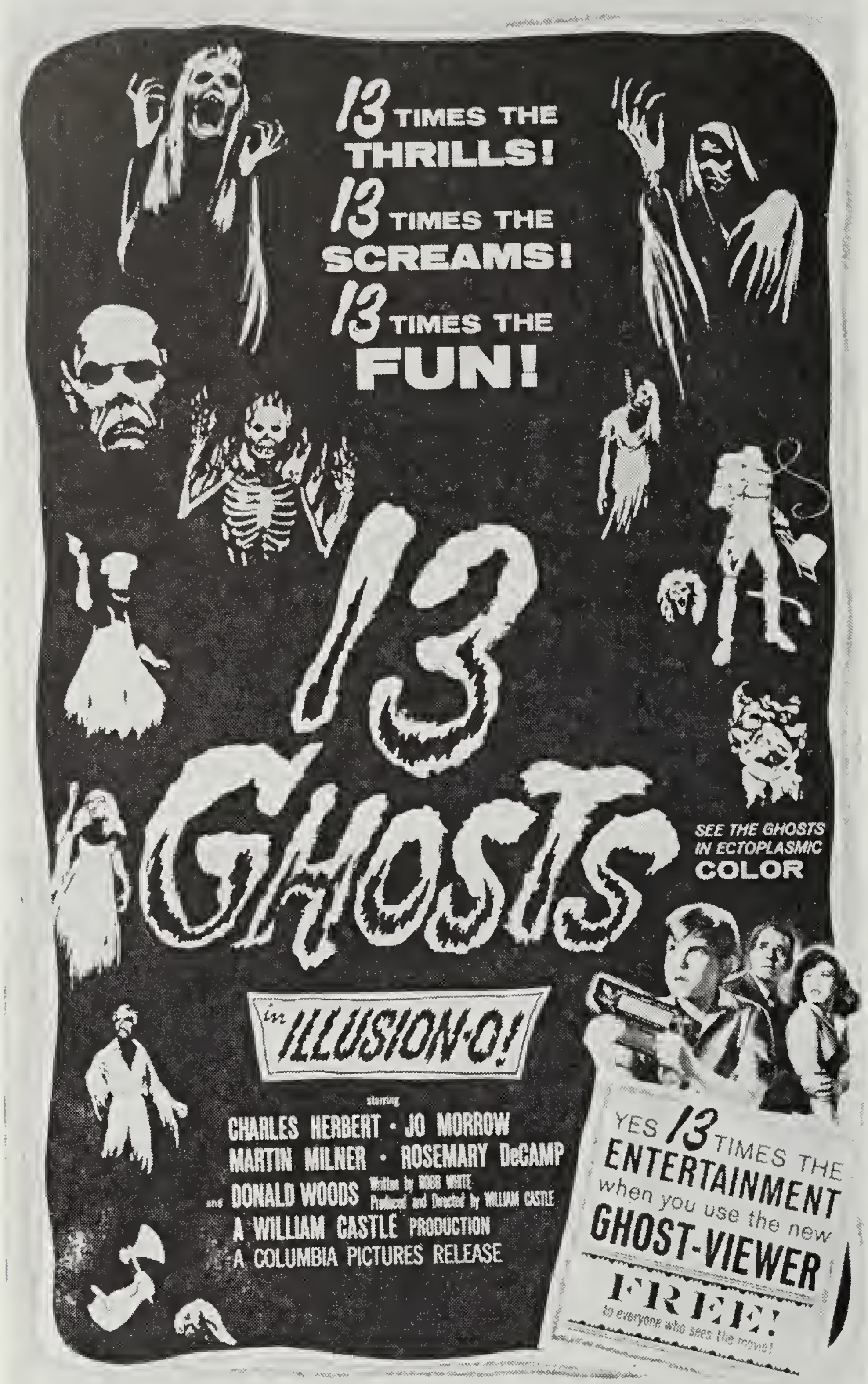
ABOUT THE AUTHOR • Richard Sklucki at the age of 31 is the manager of one of Detroit's largest first-run downtown theatres, the Broadway Capitol. Starting as an usher at the Adams Theatre in Detroit in 1942, Dick has gone through a progression of theatre positions including chief of service, assistant manager, and manager of various suburban theatres operated by United Detroit Theatres, an AB-PT affiliate. During the Korean War, he spent two years in the army, including 14 months overseas. His previous experience with initial campaigns on William Castle's pictures was instrumental with his being invited to submit the accompanying article on "13 GHOSTS."

The teaser ads for the spook show offer tongue-in-cheek entertainment that points up the all-family appeal. By not taking itself too seriously, the film provides a host of exploitation ideas.


M.D.
DOCTORS AGREE: IT'S FUN TO BE SCARED BY THE 13 GHOSTS


COME AS A FAMILY!
THERE'S THRILLS, CHILLS AND TOGETHERNESS AT 13 GHOSTS
SEE THEM SOON IN ECTOPLASMIC COLOR!


PROMISE HER ANYTHING
BUT TAKE HER TO SEE 13 GHOSTS
SEE THEM SOON IN ECTOPLASMIC COLOR!


13 TIMES THE THRILLS!
13 TIMES THE SCREAMS!
13 TIMES THE FUN!
13 GHOSTS
SEE THE GHOSTS IN ECTOPLASMIC COLOR
in ILLUSION-O!
starring
CHARLES HERBERT · JO MORROW
MARTIN MILNER · ROSEMARY DeCAMP
and DONALD WOODS Written by ROBB WHITE Produced and Directed by WILLIAM CASTLE
A WILLIAM CASTLE PRODUCTION
A COLUMBIA PICTURES RELEASE
YES 13 TIMES THE ENTERTAINMENT when you use the new GHOST-VIEWER
FREE!
to everyone who sees the movie!

ADS FOR "13 GHOSTS" stress the family entertainment elements and the excellent gimmick of "GHOST VIEWERS," a new brain child of Castle's that is guaranteed to add to audience enjoyment of the film.

Now for our Detroit campaign, which is in the works NOW. This is how our team WILL SELL "13 GHOSTS"!

1. Key event of the campaign will be a premiere showing called a Ghost Convention starting at midnight and continuing all night, the night before the regular engagement. The street will be blocked off commencing at 10:00 p.m. to accommodate colorful activities including search lights, a band playing spook music, a dance of costumed spooks and other gimmicks. We will advertise that *"all of the ghosts in town will be there (but many of them will be invisible)."* Also, that all costumed ghosts will be admitted free. Everyone presenting proof of being born on the 13th will be admitted free. A smoke machine will provide billows of smoke from the canopy, appropriately flood lighted. A prize will be awarded for the best costume.
2. A "Haunted House Screening" will be held prior to the premiere night at a well-known local haunted house, with press and radio as invited guests. A Draculatype Butler, eerie potions as drinks and foods, a sceance, an Ouija demonstration, and other gimmicks will be a part of the event. There will be a live telecast for a half hour from 11:30 to 12:00, prior to the actual screening, on portable equipment.
3. A sampling of children at each of the numerous grade schools will be selected to have the number 13 rubber-stamped on the back of one hand, with the instructions that if the number is still visible when the picture opens, it will serve as a guest admission. This will be done about a week in advance. This will cause comment penetration throughout all of the schools, and in the homes of the children involved. Costumed spooks will carry out this task, and at the same time will hand out a throw-away on the picture.
4. Sky Writing is under consideration if not prohibitive in cost.
5. The Saturday Evening Post article on William Castle will be featured in lobbies and elsewhere.
6. The Columbia teaser trailer will be used as a cross-plug on the screens of 13 other United Detroit Theatres.
7. The effectiveness of the TV and radio material, which we have not yet received, will determine to an extent our allocations in paid time to these media.
8. A special front will include the following:

   A big banner across the front, composed of a montage of the various 13 Ghosts as included in the ads. Suspended about two feet in front of this banner in large cut out letters will be the title of the picture.

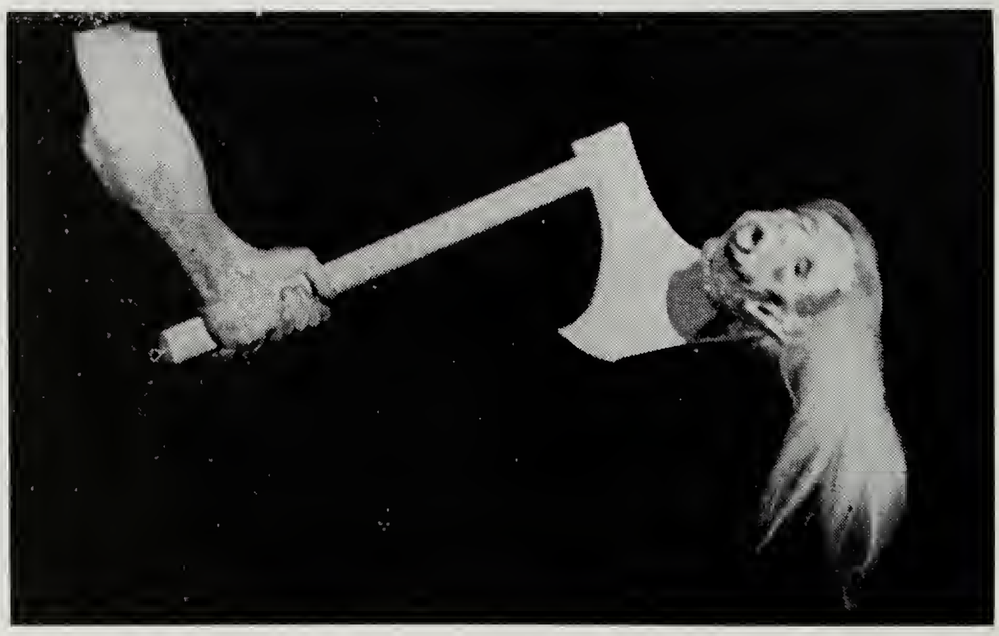
   The two front legs would be box-like structures with an arched cut out in the center of each. In the archway will be suspended a large animated sectional skeleton, jiggling so as to appear dancing. Around the archway of each will be a montage of fright stills from the picture. Additional copy will be lettered across the top of each arch.

   On the sidewalk at the curbline will be a wooden coffin or trunk. Inside it will be a speaker with a recording of screams, groans, etc., as in the "13 GHOSTS."

   In advance, an A-board will be used in front of the theatre with a "count down" gimmick reading in large copy *"13 days until 13 GHOSTS"* etc.

   We have an Emergo set on hand which will be rigged up between the front of the theatre and the building across the street. (Emergo, it will be recalled, is the skeleton gimmick used in "HAUNTED HILL").
9. Full promotion will be given the William Castle Fan Club as proposed by Columbia, including various chapters to be set up in various sections of the metropolitan area.
10. Additional promotion through our 10 suburban theatres will be arranged by having costumed ghosts attend Saturday matinees two Saturdays in advance. They will hand out throw aways on the picture, and again will

HERE IS ONE of the eerie ghost effects in which the film abounds. An exciting lobby display can be erected from stills such as this for maximum pre-playdate public penetration. They love to be scared.



pull the rubber stamp stunt described above.

11. Additional UDT Theatre promotion will be arranged through the "live trailer" technique on selected occasions to larger audiences, both downtown and suburban. A somberly dressed individual will make a brief stage announcement in connection with the trailer, and then will announce that many ghosts are gathering in Detroit for the Ghost Convention. As proof, he will call for a blackout of lights, and at this point we will have boys with luminous fright masks on the ends of sticks run up the aisles. Bill Castle will personally handle some of these appearances after his arrival in Detroit.
12. We will have a vehicular street ballyhoo along these lines — an armored car, or possibly a cattle truck, will be bannered to the effect that the 13 Ghosts are locked inside awaiting their delivery to the Broadway Capitol. From within will come a blare of screams, groans, etc. If a cattle truck is used, cut outs of the 13 Ghosts will be visible between the slats. This vehicle will be used downtown and will make visits to playgrounds, schools, etc.
13. We have an idea for a trick double faced ad, if proper placement can be arranged. It will be one where the complete message will be visible only if the ad is held up to a light. This would be a small ad for teaser use only.
14. We will try to arrange for one or more prominent downtown store window locations where we can arrange to have the complete windows painted out in water color. The message will be to the effect that the 13 Ghosts are in here, awaiting our appearances at the Broadway Capitol (or between appearances at the Broadway Capitol, as the case may be). A peep hole will be provided with an invitation to look inside. Inside will be a card reading *"We're invisible now, but wait until you see us in the 13 GHOSTS!"*
15. We will attempt to promote one of the radio stations on an idea whereby on a given day they would plug, all day long, that a special ghost message would be broadcast at the stroke of midnight. The actual message would consist of the appropriate screams, groans, and a spooky wispered spiel on the picture.
16. We will attempt to plant, through newspaper columnist, two contests. The basis of one will be a prize for anyone who can come up with positive proof that ghosts exist. The other will be a prize for the person who best describes a haunted house he has known.
17. If the TV trailer proves suitable for the purpose, a rear projection machine will be used in the lobbies of two of our theatres for continuous projection of the trailer.

In summing up, let me point out this salient fact: Although the foregoing comprises in total a big-city, first-run campaign, the elements are no different from those applicable to the smallest situation. This is a shirt-sleeve campaign, beamed at down-to-earth people looking for a different "kick" in the theatre, and the same type of effort, on whatever scale is applicable to the smallest situation, will mean the difference between an average good grosser and quite probably one of your best grosses of the season. I confidently predict that, just about the time this article is being read, exhibitors across the country will be hearing about a sensational opening on "13 GHOSTS."

BILL CASTLE is a producer with a built-in following, thanks to his personal appearances and hard sell efforts on behalf of his films. This proclamation heralds the Castle Fan Club, and also the picture.

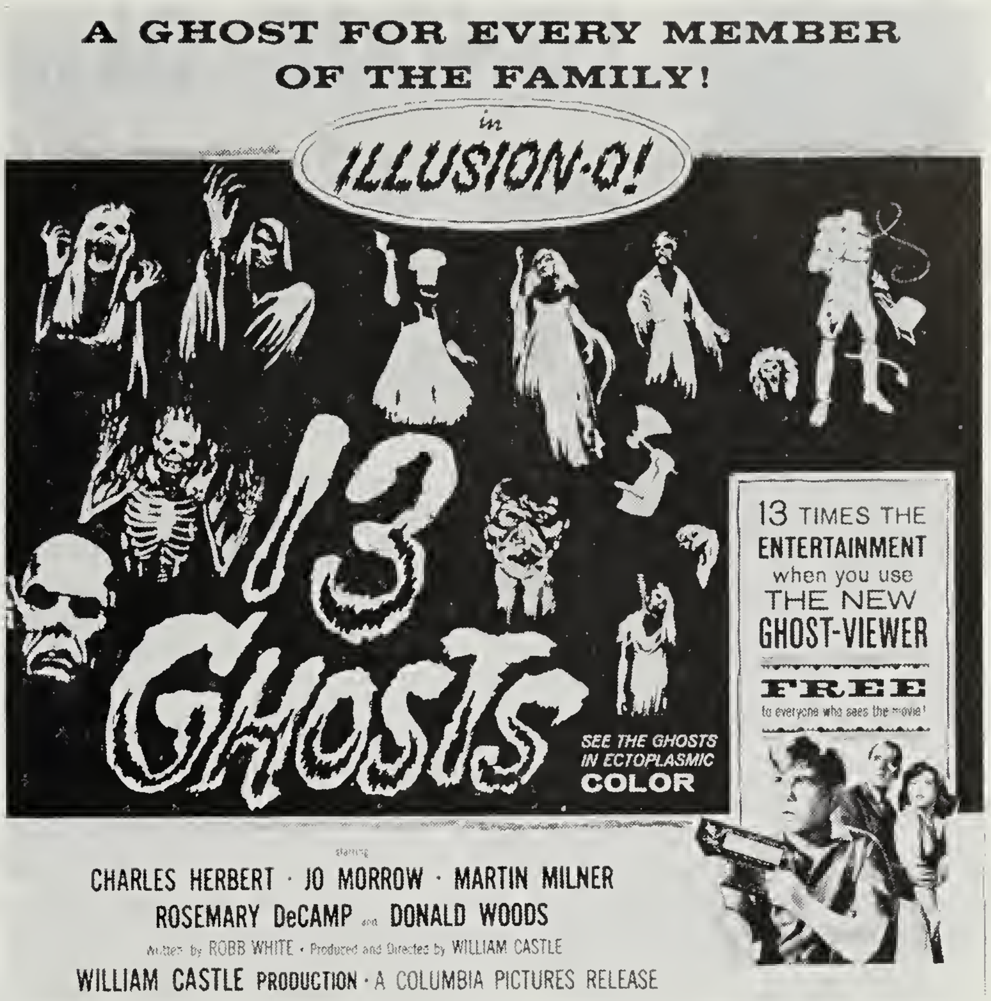
Charter

BE IT KNOWN THAT ____________

is hereby empowered to organize, form and administrate a WILLIAM CASTLE HORROR ADVISORY BOARD AND FAN CLUB on behalf of 13 GHOSTS so as to promote the good and welfare of WILLIAM CASTLE and his motion pictures. Given this day and with malice aforethought by the MASTER OF MOVIE HORROR.

His seal in blood (Type O)

The 13th Ghost



A GHOST FOR EVERY MEMBER OF THE FAMILY!

in ILLUSION-O!

13 GHOSTS

SEE THE GHOSTS IN ECTOPLASMIC COLOR

13 TIMES THE ENTERTAINMENT when you use THE NEW GHOST-VIEWER

FREE to everyone who sees the movie!

starring
CHARLES HERBERT · JO MORROW · MARTIN MILNER
ROSEMARY DeCAMP and DONALD WOODS
Written by ROBB WHITE · Produced and Directed by WILLIAM CASTLE
WILLIAM CASTLE PRODUCTION · A COLUMBIA PICTURES RELEASE

ANOTHER press-book ad of real appeal is this one. Note that ads are full of teen and youth appeal. These are the regular moviegoers.

COMING . . . in the issue of June 29
PAT J. GROSSO, Publicist
RKO Theatres, New York, N.Y.
tells how he would sell . . .
Allied Artists'
"PAY OR DIE"

LONDON Observations

by Jock MacGregor

HATS OFF to the Eady Levy! Some exhibitors viewing it only from local angles and never considering the overall picture criticise it unfairly. The fund to which all sides of the industry contribute has proved itself to be practical means of increasing production. Eighty features annually, many real boxoffice block busters, are being made here, and the majority would not be produced without the Fund.

Now the Levy has made possible a powerful new weapon with which to fight TV. Under the new Films Act, newsreels are eligible for a share and Pathe News and Movietone have not been slow in turning this to the customers' benefit by covering suitable events in color. Following the highly successful coverages of the Derby, it was with pride that Pathe's Tommy Cummins took me into his projection room to see the Trooping of the Colour.

Despite an overcast sky, he had captured the full magnificence of the occasion. Tommy now has the Technicolor plant lined up so that color coverages can be processed as quickly as black and white. The Trooping was on Saturday and the 400 foot coverage was included in the release reel showing throughout the country on Sunday, the balance of the reel, of course, being made up with black and white clips.

Tommy tells me—and Movietone has similar plans—that he will shoot an increasing number of events in color. If the results do not justify the print cost, the clips might still go out in black and white. Exhibitor and audience reactions have been most enthusiastic. All agree that color gives a most welcome freshness to events already seen at home on TV. Eady alone has made this box office tonic possible.

AT THE HALF WAY MARK it looks as though the top money maker on the Rank circuit this year will be "Conspiracy of Hearts," and on ABC, "Carry On, Constable." Both have coined really big money. That is only the half of it. The intriguing thing is that they were produced by husband and wife. Betty E. Box made the former for Rank, and Peter Rogers the latter for Anglo Amalgamated. They work completely independent of each other and often find themselves competing with each other in many situations. Peter won the box office stakes last year and it would appear that Betty is ahead this time. Here is rivalry in a family circle which is welcomed by all. . . . Dr. H. C. Chubb's letter (June 1 LETTERS) regarding theatre organs prompts me to report that the main West End theatres use them regularly as do quite a few in the suburbs and provinces. Other managements keep their organs in good condition and use them for special occasions or as periodic added attractions. Organist Joseph Seal is indeed head of ABC's live show department, and though he told me recently at the opening of the ABC, Londonderry, that he does not now have much time to play, he broadcasts regularly on the BBC. . . . Things are cracking at Ireland's Ardmore Studios where for the first time two features are on the floor concurrently. They are Hammer's "Sword of Robin Hood" which brings Richard Greene and the TV "Robin Hood" team to the screen in color and 'scope, and Warwick's "Johnny Nobody," which Nigel Patrick is directing. . . . Glad to read that Heidi Erich has been such a success in America promoting U-I's "Brides of Dracula." I met her first some years ago at the finals of MGM's beauty contest which Ron Lee promoted in connection with "Viva Las Vegas." Since then she has become a most enthusiastic worker for Variety Club. Whenever beautiful girls have been wanted to sell brochures or dress an event, she has always given her services. My bet is that Hollywood will grab her.

Embassy Sets Exploiteers

NEW YORK—Five veteran exploitation specialists have been engaged by Embassy Pictures to augment the Warner Bros. field force in the regional saturations of Joseph E. Levine's "Hercules Unchained," it was announced by Embassy vice-president Eddie Solomon.

They include Harry Freeman, Philadelphia; Ralph Jaffe, working under the direction of Warner's Max Bercutt, Los Angeles, and the surrounding territories; Willard Coghlan, Seattle; Jack Wodell, Denver; and Paul Montague, Chicago.

Mich. Film Delivery Set

DETROIT—Pep Lines Trucking Company, which now delivers film on the Downriver Run, is cooperating with Allied Theatres of Michigan to provide regular delivery service to the entire state.

Deliveries will be made on the same runs and by the same drivers as formerly. Deliver and pick-up will be made every day except Mondays and Thursdays.

For the present, film delivery rates will be no higher than was charged before interruption of the service.

NT&T Elects Klein

BEVERLY HILLS, CAL.—The board of National Theatres & Television, Inc., has elected Eugene V. Klein vice-chairman of the corporation, it was announced by B. Gerald Cantor, chairman and president.

Bill Boxer recently presented the Variety Club of London with a check for its Heart Fund activities. Seen here, left to right, are MacGregor Scott; Col. James Carreras; Boxer; and C. J. Latta.

Political Conventions Sell "Terrace" On TV

NEW YORK—For the first time in history, 20th-Fox will present to the largest group of Americans ever assembled, one of its major boxoffice attractions directly through its number one competitor, television, in the first national television buy on record.

Mark Robson's "From the Terrace" will be pre-sold to over 100 million people watching the entire Republican and Democratic national conventions over the full facilities of the ABC network almost at the time the attraction goes into national saturation release.

This was revealed at a meeting held recently between 20th-Fox president Spyros P. Skouras, 20th-Fox TV president Peter G. Levathes, vice-president Charles Einfeld, ABC-Paramount president Leonard Goldenson, ABC-TV network president Oliver Treyz, ABC-TV programming vice-president Thomas Moore, and ABC western division sales chief Slocum Chapin.

It was agreed that the film company would sponsor the conventions and would present, also for the first time, two-minute spots to promote the attraction. TV spots in the past have never exceeded one minute in length.

Three commercials will be presented each hour, and ABC estimates a minimum of 40 hours on the air for both conventions.

Since the network guarantees that "From the Terrace" over the space of the broadcast, will be brought into 87 per cent of the "sets turned on" in the country, more than 100 million "impressions" will be made.

The Democratic convention begins July 11 and is thought to last five days. The Republican event begins July 25 and should carry over for four days.

It is further anticipated that 20th-Fox will sponsor the election night coverage on ABC the evening of Nov. 8 for another attraction.

"Lost World" Shares Political Spotlight

Irwin Allen's "The Lost World" will share the spotlight in the national conventions on ABC, Einfield disclosed later.

Each multi-million dollar production will receive equal sales time of three two-minute spots each hour for the minimum expected 40 hours of air time.

Producer Allen has begun post-production work of eight special spots which will complement the commercials for "Terrace" which include the "star messages" filmed by producer-director Robson, stars Paul Newman, Joanne Woodward, author John O'Hara, and "Terrace" publisher and TV personality Bennett Cerf.

It is expected that exhibitors playing the attractions during the month of July will acquire station break and adjacent TV time to tell their audiences where they can see both films.

"Thunder" Bows In S.C.

CHARLOTTE, N. C.—The world premiere of Darlington Films' Howco International release, "Thunder In Carolina," took place June 7 at the Darlington, Darlington, S. C.; the Carolina and Colonial, Florence, S. C.; and the Berry, Hartsville, S. C.

The wide-screen color film was filmed in the Darlington, Florence, and Hartsville area.

Following the premiere engagements, the film is set to open in 100 theatres in North and South Carolina.

No Sound Will Reach D-I "Unofficial" Patrons

GROTON, CONN.—Town Council refused to okay a drive-in theatre's plans to pipe sound into nearby homes.

The theatre owners asked permission to run a wire through the storm sewer to five homes that get a free peek at the screen but miss the dialogue. They hoped this would squelch complaints about operation of the theatre.

The Council decided it was best not to have wires running through the sewer.

Bahen Named Prexy Of Canadian Pioneers

MONTREAL—Art Bahen, eastern division manager, General Theatres Quebec, Ltd., was elected president of the Canadian Motion Picture Pioneers at the association's 12th annual meeting held recently in the Sheraton Mount Royal Hotel.

Other officers are W. H. Giles and Nat Gordon, first and second vice-presidents respectively; M. L. Provost, secretary; William Deveault, treasurer; Phil Maurice, immediate past president and chairman of the nominating committee; J. Papineau, special events; Bob Johnson, membership; John C. Sperdakos, director of public relations; and Fred Peters, golf.

Trustees are William Lester, president of United Theatres; R. Vandette, William Singleton, Tom Cleary, and Fred Peters.

District representatives are Ovila Cote, Quebec City; Maurice Phaneuf, Sherbrooke, Que.; and P. Lafontaine, Hull, Que.

Members honored at the dinner dance have been in the motion picture industry for 50 or more years. They are Romeo Vandette, J. E. Ouimet, Walter Hoffman, J. Falardeau, George Capandrites, H. Vance, Arthur Larente, and John Reidy.

New Booking Firm Set

BROOKLYN, N. Y.—Adolph Herman, operator, Jewel, Brooklyn; Fine Arts, Hempstead; and Far Hills, Dayton, Ohio, announced the formation of Theatre Bookers, Inc., a film booking and buying organization to service theatres locally and nationally in the art theatre field. Herman, president of the company, further announced the appointment of Sidney Klein, formerly of the Island Theatre Circuit, to the position of general manager and head film buyer of the newly formed organization.

Continental Expands

NEW YORK—In line with Continental Distributing, Inc.'s expansion program, three new sales offices have been opened, making a total of nine, it was announced by Carl Peppercorn, vice-president in charge of sales.

The new offices are headed by Irving Sochin in Cincinnati, Truman Hendrix in Dallas, and William Benjamin in San Francisco. Other offices are situated in Washington, D. C., Atlanta, Boston, Chicago, Los Angeles, and New York.

Para. Manager Quits

CHICAGO — Robert Allen resigned last fortnight as manager of the Paramount exchange. He was succeeded by Richard Frank, Des Moines exchange manager. Charles Galeuiri will move up to Des Moines manager.

CANADIAN Highlights

By Harry Allen, Jr.

SIGNS POINT to a decrease in hardtop grosses for 1959. With just 75 per cent of the returns in, the Dominion Bureau of Statistics said the gross for 1959 was down 10.3 per cent, while admissions sagged 12.7 per cent against 1958. The DBS statement warns: "Although it is not expected that these figures will be much different in the full coverage report to be submitted at a later date, they should serve only as indicators and not as an account of theatre operations in 1959."

The figures: regular and auditorium motion picture theatres grossed $67,425,925 in 1959, a decline of $7,712,743 from 1958. Admissions, at $119,064,660, were down $17,270,307 against 1958. Amusement taxes, at $5,983,442, declined by $967,519 (13.9 per cent). The average admission price was 57 cents compared to 55 cents, which helped to protect exhibitors. The saving on amusement taxes usually goes to the exhibitor.

Effect of economy and the closing of theatres is indicated by a 475 drop in the persons employed (11,473) and a $599,692 decline in earnings ($16,511,043). The preliminary report gives no statistics for drive-ins, but there is indication that totals for them are steady.

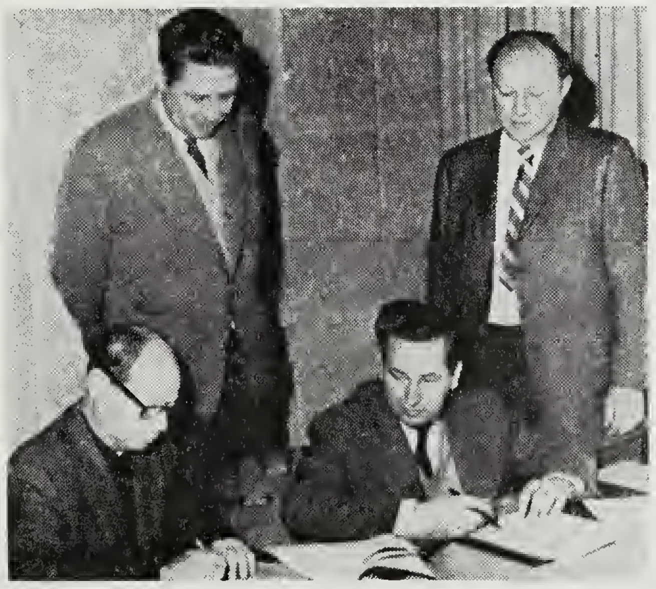
WHILE THEATRE business has begun to slump, theatre operators are turning to new businesses. Four theatres in Winnipeg are to be converted to bowling operations by the end of the year. One of the finest will be the former Roxy in suburban East Kildonan. It will be fully-equipped with automatic pinsetters. Theatre owner Nathan Miles heads a group promoting and building the Roxy, with Roy Kenna, another veteran, in charge. Miles said that theatre business patterns have changed, and he is just offering a different form of entertainment. Other houses expected to be converted are the College, Palace, and Uptown.

CHARLES BOASBERG has announced the appointment of Robert E. (Bobby) Myers as Warner Bros. Canadian sales manager to serve under the supervision of Haskell M. Masters, vice-president and general manager of the Warner Bros. Canadian subsidiary. David G. McLaughlin was appointed sales manager for TV in Canada, with headquarters in Toronto. He comes to WB from All-Canada Radio and Television Ltd., for which he was national film sales (program) representative for five years. . . . Two of Odeon's key theatres, the Odeon, Winnipeg, and the Rialto, Edmonton, are having new seats installed. The chairs, product of the Gaumont-Kalee division of Rank Precision Industries in England, are quite unique. The standard can be adjusted to any rake of floor; the tilt of the chair, and seat height can be manipulated for maximum comfort; the width of the chair can also be varied for better visibility and constant width of theatre aisles.

Golden Quits WB

NEW YORK — Gilbert Golden has announced his resignation, effective immediately, as national advertising manager for Warner Bros. Pictures. Golden has been with the company for 35 years and in his present position for more than 20 years, having started as an office boy at the age of 14.

Benjamin Kalmenson, Warners executive vice-president, stated: "We are accepting Gil Golden's resignation with deepest regret. Throughout the years, he has devotedly given to the company very many and most valuable services. His contributions will be sorely missed."



At the Zagreb studios in Yugoslavia, writer-producer Phil Davis, left; and Jurica Peruzovic, managing director, Zagreb-Films, recently signed a contract to produce a new cartoon series, "Hound For Hire," to be released by Cinemagic International. Looking on are Arthur Epstein, right, president, Cinemagic, and Dr. D. Kolamn, Zagreb Studios.

SEC Reports New Stock Transactions

WASHINGTON—The Securities and Exchange Commission reported the following stock transactions last fortnight for the April-May, 1960, period:

COLUMBIA PICTURES—The Harry Cohn estate sold 60,000 shares of common, retaining 121,496 shares.

ALLIED ARTISTS—Roger W. Hurlock, a director, acquired 200 shares, and Albert Zugsmith acquired 4,000 shares.

DESILU PRODUCTIONS INC.—W. Argyle Nelson, a director and officer, acquired 700 more shares.

FILMWAYS, INC.—Al Simon, a director, acquired 2,500 shares of common and now holds 3,530.

GLEN ALDEN CORP.—S. A. Schwartz, officer and director, disposed of 600 shares, leaving him with 9,175.

LOEW'S THEATRES—Arthur M. Tolchin, officer, acquired 2,000 and now holds 3,500 shares.

NATIONAL THEATRES AND TELEVISION—B. Gerald Cantor, officer and director, disposed of 3,526 shares, retaining 8,000; Cantor and Son, Inc., disposed of 202 shares retaining 5,000; and First Nevada Corporation disposed of its entire holdings of 1,020 shares. Jack W. Ostrow Corporation disposed of 1,500 shares retaining 74,025.

TELEVISION INDUSTRIES, INC.—E. H. Ezes acquired 600 shares.

TRANS-LUX CORPORATION — Harry Brandt and his wife acquired 1,200 shares. Jay Emanuel acquired 1,000 shares.

20th CENTURY-FOX—Joseph H. Moskowitz disposed of 1,800 shares of common, retaining 3,200.

BLESS HIM!

Tens of thousands of believers shouted his praises!

BURT LANCASTER
JEAN SIMMONS
in
SINCLAIR LEWIS'
ELMER GANTRY

co-starring DEAN JAGGER · ARTHUR KENNEDY · SHIRLEY JONES
and PATTI PAGE · Screenplay written and directed by RICHARD BROOKS · Produced by BERNARD SMITH
Music by ANDRE PREVIN · Eastman COLOR
THRU UA

ALBANY, N.Y.

The new Hellman continued to land a tremendous amount of newspaper and television publicity and to win the favor of religious and other influential groups by a series of promotions and "premieres" for "Windjammer." One of the biggest press-TV hookups was arranged with Central Markets, food chain, which used both media to herald the fact it had purchased blocks of tickets for presentation to customers presenting golden tapes showing purchases totaling $99. Eleven dailies and Station WRGB-TV were tied into this promotion. Some 700 Catholic Sisters were guests at a special afternoon showing, while Neil Hellman donated the 1060-seater for a Sunday night screening under the auspices of the Communications Arts Guild of the Albany Catholic Diocese and for the benefit of the Bishop's Development Fund annual drive. The League of Jewish Women also sponsored a "premiere." . . . Charles A. Smakwitz, one-time Warner and Stanley Warner zone manager here, made his first visit in his new role of supervising SW Albany, Troy and Utica houses in addition to his regular assignment as zone chief in Newark, N.J. . . . 20th-Fox's "Can-Can" is set for the Ritz. . . . George Thornton reopened the Windham, Windham; and the Orpheum, Tannersville. He also owns the Orpheum, Saugerties. . . . 20th-Fox is planning an elaborate premiere of "The Story Of Ruth" at Fabian's Palace June 28. . . . Norman Weitman, former Universal branch manager, now district manager for six Lopert exchanges, was in. . . . Mrs. Wadad Boumansour, owner, Plaza, Malone, left by plane for Lebanon to visit her mother whom she has not seen in 23 years. During her absence, her daughter, Mrs. Nina Minchew, will be in charge of the theatre.

ATLANTA

Roy McClure, 20th-Fox office-manager, was back at work following an automobile accident. . . . R. B. Wilby, Wilby-Kincey Circuit, was home recuperating after surgery. . . . "Room At The Top," banned in Atlanta, was drawing crowds at the Cobb, Marietta, Ga., 25 miles away. . . . Eddie Watson and wife have taken over the Princess, Jacksonville, Ala., from former owner Tom Coleman, Jr. . . . Greer Grace is reopening the College Drive-In, Fort Valley, Ga. . . . The local WOMPI won $1,000 in the community club contest sponsored by Radio station WGST. . . . Spyros P. Skouras, 20th-Fox president, was in in behalf of the company's 45th anniversary drive. . . . Robert Dencan and wife have terminated their lease with George Hoover Enterprises and have reopened their Cinemorada, Islamorada, Fla. . . . Tommy Thompson, president, Martin and Thompson Theatres in Georgia, hosted bookers at a fish fry held at the Atlanta Variety Club. . . . "Ben-Hur" opened at the Ritz, Birmingham, Ala. . . . The Lyric, Huntsville, Ala., reopened after complete remodelling. . . . The wife of Charlie Simpson, vice-president, Capital Releasing Corporation, was seriously injured in an automobile accident. . . . Ernest Martin, owner of drive-ins and theatre in Montezuma, Ga., was host to his employes at his annual fishing trip to Florida. . . . Bernice Joyce, booker, Howco Films, resigned to go with Story Theatres.

BOSTON

Jack Cummings, well known theatre manager, has been appointed manager of the newly reopened Fenway for owner George Keffalopolous. . . . Elissa Richmond, only daughter of the Louis Richmonds, Kenmore, was married at a garden wedding in Marblehead to Dr. Melvin H. Zonis of Chestnut Hill. . . . Joe Gins, representing Lopert Films here, has resigned and has returned to New York City. . . . Mae Tully, film department at Lockwood and Gordon Enterprises, is back at her desk after an absence of five weeks due to surgery. . . . Because Joseph E. Levine of "Hercules Unchained" was a newsboy himself in this city many years ago, the Hearst Newspaper Boys Club presented him with a life membership in the organization. The presentation was made at an exclusive preview of "Hercules Unchained" at the Pilgrim when Joe Levine played host to about 800 newsboys, with manager Abner Pinanksi in charge of the arrangements. . . . Jack Mercer, former manager, Loew's State, before it was sold to the Donnelly family, is now managing the Gulf Stream Drive-In, Hollywood, Fla., for E. M. Loew Theatres. Frank Kotcis, former manager, Lancaster, Boston, for E. M. Loew, has been moved up to the Center, Boston where his assistant is a newcomer, George Green. . . . David Kumph, former booker, 20th-Fox, has been transferred to the booking department at United Artists, replacing Myron Segal, who resigned to join American Theatres Corp. as assistant to Henri Schwartzberg, head buyer and booker. . . . The Central Square, Cambridge, Mass., closes on Sept. 1 to be converted into a bowling alley. New England Theatres, Inc., a subsidiary of American Broadcasting-Paramount Theatres has leased it to another party for the conversion. The 10 year lease includes an option to buy. The transaction was completed in the New York offices of ABC-Paramount. . . . John H. Havens, manager, Victory, Holyoke, Mass. since Sept., 1959, and city manager in Holyoke since November the same year, has resigned his duties with Theatre Managers Corp. of Springfield to join the independent staff of Civic Club Concerts of New York City as New England representative and promotional supervisor effective June 15.

Michael Ruttenberg, son of Myer I. Ruttenberg, theatre premium man, has been granted a fellowship for graduate study at the Rockefeller Institute, New York. . . . The annual installation of officers and dinner dance of the Cinema Lodge of B'nai B'rith was held at the Bradford Roof with Philip Buxbaum, executive secretary of District I, installing the men. Serving a second term as president is Carl Goldman, executive secretary, Independent Exhibitors, Inc., and Drive-In Theatres of New England, who was cited by Buxbaum for his leadership in building up the activities of the Lodge over the past year. Others installed were vice-presidents William Kumins, Edward W. Lider, and Joseph Wolf; treasurer Louis Katz; recording and corresponding secretary Melvin H. Davis; financial secretary Joseph Hochberg; chaplain Max H. Tobin; warden Melvin Safner; and guardian Robert Waldman.

NEW HAMPSHIRE NEWS—Philip J. Scott, native of Groveton and former manager, Strand, Holyoke, Mass., has been named house manager, Cinema, Shopper's World, Framingham. . . . Scenic, Rochester, offered 20 cartoons in two complete Saturday afternoon shows. Patrons were invited to come early and stay through both showings for the price of one.

PROVIDENCE, R.I. NEWS—A. J. Clarke, manager, Majestic, was hospitalized at the Roger Williams General Hospital. . . . Lt. John A. Notte, Jr., and Bill Trambukis, manager, Loew's, again accepted the 1960 co-chairmanship to raise funds for the Boys'

DAMN HIM!

...Three women damned his soul!

BURT LANCASTER
JEAN SIMMONS
in
SINCLAIR LEWIS'
ELMER GANTRY

co-starring DEAN JAGGER · ARTHUR KENNEDY · SHIRLEY JONES
and PATTI PAGE · Screenplay written and directed by RICHARD BROOKS · Produced by BERNARD SMITH
Music by ANDRE PREVIN · Eastman COLOR
THRU UA

Town of Italy. . . . Robert Montgomery and James Cagney paid a visit to the Quonset Point Naval Air Station, Quonset Point, R.I., where they showed a 16mm print of "The Gallant Hours" aboard the USS Essex aircraft carrier. . . . A two-alarm fire in downtown Providence tied up traffic for an hour during a recent Saturday night. The RKO Albee, located opposite the site of the blaze, did not suffer any damage. . . . Veteran theatre man Edward M. Fay expects to attend the celebration of the 80th birthday of Pat Rooney, Sr., in New York City on July 4.

Allyn Brunner, relief manager, Art Cinema, has been transferred to the Cameo, S. Weymouth, Mass. . . . Frank Burns, former Hope manager, was promoted to the Lockwood and Gordon booking office in Boston . . . Larry Johnson, Castle manager, was confined to the Newport Naval Hospital. He was relieved by Robert Annis, relief manager for the Lockwood and Gordon Circuit . . . Loew's manager Bill Trambukis was a judge in the Warwick, Rhode Island, Miss America contest . . . Jim Randall, Elmwood manager, recently returned to his desk after a siege of illness at the Rhode Island hospital . . . Majestic manager Al Clarke promoted 500 cigars which were given away opening day of "Wake Me When It's Over", starring the ever-cigar smoking Ernie Kovacs.

BUFFALO

The owner of Keith's building has been warned by the city to rebuild or demolish the fire-wrecked building or face legal action. In a letter to Michael D. Perna, owner of the building, Herbert Cohen, Buildings Division inspector, said "you are required to apply for a permit to repair, demolish or remove the building. . . . In the event of your failure to comply . . . legal proceedings will be commenced in City Court . . ." The notice gives Perna 30 days to take action before legal proceedings are started. The interior of the Keith, one of the city's earliest motion picture houses, was burned out in a three-alarm fire Feb. 21. Damage was estimated at $100,000. . . . Michael A. Jusko has resigned as manager of the Paramount exchange and has been succeeded by John Serfustino, former office manager and salesman. Jusko has been associated with local distributing for many years. Ken Reuter, also a former office manager at the local Paramount branch, has been transferred to a similar post in the Cleveland office. . . . Elana Eden, newly discovered star of 20th-Fox's "The Story of Ruth," was in for a day of tub-thumping for the picture, which opens at the Center June 16. . . . The closed-circuit telecast of the Ingemar Johansson-Floyd Patterson heavyweight title bout direct from the Polo Grounds, June 20, will be seen in two Buffalo theatres, the Buffalo and the Century. . . . The State Lottery Commission has suspended the registration of Miracle Missions of Buffalo for "failure to file proper financial reports of its Bingo operations." At the same time the commission dismissed charges of failing to report which had been filed against the Holy Name Society of St. Anthony's Church of Fredonia, N.Y. Suspensions may be removed when proper reports are filed. . . . Russell Colosia, a former shipper at the Buffalo branch of National Screen Service, is now a member of Uncle Sam's armed forces and is stationed at Fort Dix. Meanwhile, Jim Lavorato who is now "the works" at the office, has completed moving of the branch into the basement of the Film Building. . . . Lewis J. Lieser, division manager, Allied Artists, announced the marriage of his son, Edward, to Miss Trudy Dressler of Hamilton, Ontario, Canada. . . . Lou Levitch, manager, Granada, Schine de luxe community operation in north Buffalo, is all set for his premiere on June 17 of "Windjammer," to be shown on a reserved seat policy.

Elana Eden, star, 20th-Fox's "The Story Of Ruth," recently became the first foreign-born woman to be made a Lt. Colonel on the staff of the Governor of Georgia. Left to right are J. H. Thompson, president, Theatre Owners of Georgia; Miss Eden; and Ernest Vandiver, Governor of Georgia.

CHICAGO

As a penalty for boisterous conduct at the Zionsville, Zionsville, Ind., teenagers who led the rowdyism have been barred from future attendance by owner Mrs. Chris Harm, who said juveniles over 12 will be henceforth screened before being admitted. . . . Joseph E. Chapman, Jr., on the staff of the Police Censor Board, walked into a holdup as he entered a store to make a purchase. Without warning the bandit fired a fatal shot at him. Wounded as he was, Chapman managed to draw his revolver and shot his assassin five times, causing his death a few days later. Chapman leaves a wife, six children and several grandchildren. . . . Arthur Schoenstadt, Jr., Schoenstadt Circuit, was named assistant to president Arthur Schoenstadt . . . Alliance Amusement Company repurchased the Town, Alexandria, Ind. Mr. and Mrs. Paul Backus, original managers, were re-appointed. . . . Helen Walker resigned her secretarial post at Teitel Film Corporation to wed William Major. . . . Mrs. Irving Mack is recuperating from a heart attack. . . . Irving Manheimer, National Screen manager, received good reports after a checkup at the Mayo Clinic. . . . The Garrick was closed by Balaban and Katz. . . . Dick Salkin, for many years manager, Jackson Park, and later the Picadilly, was appointed to handle special service for the Schoenstadt Circuit. . . . K. L. Dickenson, operator, Homewood, Homewood, Ill., and Towne, Highland, Ill., took over the Dalton, Dalton, Ill. . . . Theatre publicist Paul Montague is recovering nicely from serious auto accident injuries. . . . Variety Club sponsored a harness racing night at Sportsmans' Park. . . . Waldo W. Wheeler was named manager of Sullivan Drive-In, Sullivan, Ind. . . . Kay Theatre Corporation purchased control of the Knox, Knox, Ind., and renamed it the Kay.

CINCINNATI

The concession stand in the art Guild is being modernized by installation of a white Formica counter, with bubble dispensers of lemonade and grape juice at each counter end, and displays of packaged candies on lighted glass shelves under the counter top. The house, located in the university district, is patronized by many college professors and students. . . . Arthur Darack, an Enquirer movie reviewer, in a column headed "Foreign Invasion," commented on the excellence of film imports and their recent increased local bookings. He attributed these to the recent Hollywood strike "which dried up the native film supply." . . . Tom Farrell, MGM West Virginia salesman, has resigned. . . . Stereophonic sound equipment has been installed in the Masonic Temple, Dayton, O., by National Theatre Supply Co. . . . Lloyd Krause, former RKO branch manager here, and his wife, now living in New York City, visited local friends. Also in was Meyer Adelman, Philadelphia, president, States Film Service. . . . Congratulations were extended to Mr. and Mrs. Sam Weiss on their 25th wedding anniversary on June 16. Weiss, a U-I salesman, has spent his business career in the motion picture industry, and his wife is active in the Variety Club ladies' auxiliary. . . . Graduating this week from Woodward High School were Peter Weiss, son of Mr. and Mrs. Sam Weiss, and Robert Fox, son of Phil Fox, Columbia branch manager, and his wife. . . . In were Joe Sugar, New York, sales manager, Magna Pictures, and William Kramer, Gloversville, N.Y., film buyer, and Gus Lynch, Cleveland, booker, Schine Circuit. . . . Even though a wide choice of top-rated films were available, and rain during most of the long Memorial Day weekend put a damper on outside activities, business at local and area houses was far below expectations. . . . William A. Meier, with Paramount since 1935, and sales manager for six years, has been named branch manager, succeeding Donald Hicks, transferred to Pittsburgh as branch manager. . . . Award-winning photos in the 21st annual national newspaper snapshot contest are on exhibit through June 5 in the Albee lobby. . . . Rufus Brunke is new manager, Colonial and Dixie Cruise-In, Middletown, O., owned by Shor Theatres. He succeeds Peter Turkulis, now managing Shor's Ramona and Valley Drive-In, Hamilton O. . . . Mrs. Phil Fox, wife of Columbia's branch manager, was elected president of the Mothers' Club of Pi Lambda Phi, fraternity, University of Cincinnati, of which their son, Stuart, is a member.

COLUMBUS, O. NEWS—Columbus City Council voted 6-1 in favor of an ordinance expressing the city's intention to sell land in the Market-Mohawk redevelopment area, adjacent to the downtown theatre district, to the state for an $11 million office building complex. . . . Republican state convention will be held Monday, Sept. 12 at RKO Palace, it was announced by Ed McGlone, RKO city manager. . . . Five finalists in the 1960 Miss Firefighter contest were chosen in private judging at Loew's Ohio. The winners were Sonja Wahll, Joyce Hicks, Joanne Montgomery, Linda Mossbarger, and Peggy Jo Knapp. Sam Shubouf, manager, Loew's Ohio was to present a victory trophy to the winner at the Fireman's Ball June 11, a gift from Steve Reeves, star of MGM's "The Giant of Marathon."

CLEVELAND

James J. Barton, who with Herbert Ochs and Ben L. Ogron built the Pearl Road Drive-In, Cleveland, in 1955, has won a five year zoning battle to build a drive-in and recreation center in Richfield Township. The $500,000 project, according to announcement, will include, in addition to a twin drive-in, a swimming pool, a one-mile midget auto race track, and kiddieland. Barton is a former state representative long interested in theatre projects. He formerly managed a drive-in for the Phil Smith organization of Boston

. . . The 1500-seat Palace was completely sold out for the Variety sponsored benefit premiere of "Can-Can." Irwin Shenker, Variety chief barker, and Jack Silverthorne, general chairman, report the results of the benefit at better than $5,000 pledged as down payment for the $25,000 image intensification machine which the club will provide for Babies and Children's Hospital of Cleveland for better diagnosis of children's heart trouble. . . . Nico Jacobellis, manager, Heights Art, has announced his engagement to Gabriella Argento, who is here on a visit from her home in Verona, Italy, where she is a teacher. She plans to continue her teaching career after her marriage. . . . Ben Hershberg, manager, East Side Drive-In, and Mrs. Hershberg celebrated their 47th wedding anniversary on June 6. . . . Paramount exchange, which moved away from the Film Row area in 1957 and then ceased local operations in 1959 in a company concentration move only to re-establish a sales office in the Film Building, is coming back into the Film Row fold. Gordon Bugie, branch manager; Marvin Lapidus, salesman; and Ken Reuter, booker, will be located in 518 Film Building about the middle of June. . . . Ferne, daughter of Leonard Mishkind, president, General Theatre Circuit, was confirmed in The Temple. . . . Elena Eden, star in "The Story of Ruth," was guest of honor at a press luncheon in the Cleveland Hotel arranged by 20th-Fox publicity director Manny Pearson. . . . Max Mink, managing director, Palace, and his wife, Dorothy, celebrated their 25th wedding anniversary on June 1. . . . W. Ward Marsh, Plain Dealer movie critic, suffered a slight stroke in his home in Hudson and is now convalescing in Akron City Hospital, Akron, O. . . . Eugene Secunda is the newest member of the local film colony. He has joined the Universal field staff and is here assisting Duke Hickey on the campaign for the June 24 gala premiere of "Portrait in Black" at the Allen, which will bring to town producer Ross Hunter and a flock of stars, not yet identified. . . . Three downtown theatres, Loew's State, the Allen and the Hippodrome will show the coming fight on closed TV. For the first time, the public is asked to pay a general admission of $4.40. . . . Alison Twig, daughter of Warner branch manager Bill Twig, was confirmed last week from Temple Emanu-El and next week graduates from Wiley Junior High School. . . . Barbara Leavitt, daughter of Sanford Leavitt, Washington Circuit, was also a confirmant. . . . Boris Morros was in town to promote "Man on a String," currently at the Allen.

DALLAS

Billy Wilder, the director, played host to the film critics of San Antonio, Houston and Austin at a meeting held here. The visitors also saw a screening, in the Interstate private projection room, of Wilder's latest picture, "The Apartment." . . . Eddige Hodges, star of "The Adventures of Huckleberry Finn," was in Dallas for the scheduled opening of his new film. . . . Guy Williams is scheduled to make a personal appearance here on June 17, opening day for "The Mark of Zorro." Making a tour of Interstate Theatres in Texas for the opening of the film, Williams and his fencing partner, Buddy Van Horn, will demonstrate the use of foils on stage. . . . Kathleen Macon, cashier at the Kiest Drive-In, was hoping for a full recovery after an operation so she could make the trip to Toronto in September for the WOMPI convention. . . . James Steele, booker at the Paramount exchange, received orders to report to his home town at Gilmer, Tex., for induction into the armed services. . . . Boris Morros, author of "My Ten Years as a Counterspy" from which Columbia made "Man on a String," was honored at a luncheon held here by Jack Jud and Mon Witcher of the local Columbia exchange. . . . Actress Carolyn Jones was in with her husband Aaron Spelling. . . . Charlie Wolf was a visitor on local Film Row. He formerly was with the Key City Drive-In, Abilene, Tex., and the Flamingo, Del Rio, Tex. He is currently constructing an outdoor theatre at Carlsbad, N.M., with the opening set on or before Labor Day. . . . Robert Rogers, a local youngster will be the guest of the local Metro-Goldwyn-Mayer exchange for his sixth viewing of "Ben-Hur" and will be given material for a scrapbook on the film. It all came about when Rogers wrote the New York office asking for material for a scrapbook. It seems the youngster had seen the film five times, had a soundtrack recording of the film, and had made a scrapbook with material about the film including the souvenir booklet. However, it seems the youngsters' dog chewed up the scrapbook and Rogers wrote seeking material to make a new scrapbook. He will receive ample material, including a huge color photo of Charlton Heston, star of the film.

Mayor Louis C. Miriani recently met 20th-Fox star May Britt at the gala premiere of "Can-Can" at Detroit's Madison, which was completely renovated for the occasion.

DETROIT

Exhibition has lost what may be the last round of a three-year battle against a water tax on non-recirculating air conditioners. This was beamed in 1957 against theatres and stores. A law suit was instituted by Theatre Control Corp. which claimed water rate was limited by city charter, and the additional fees were discriminatory. Circuit Court Judge George E. Bowles, in ruling for the city, will bring it $500,000 this year, and $700,000 in 1961. This is based on a graduating rate of from $1.50 per ton of refrigeration in 1957 to $7.50 by next year. Escaping this tax will be the Fox, which has just installed a 290 ton novel York steam air conditioner. . . . The The Barkerettes, women's auxiliary of the Variety Club of Detroit, held elections. The results were president, Mrs. Thomas Byerle; vice-president, Mrs. Louis Mitchell; corresponding secretary, Mrs. Eugene Welling; recording secretary, Mrs. Arthur Herzog, Jr.; treasurer, Mrs. Alden Smith. New board members are Mrs. Irving Belinksy, Mrs. Gil Green, Mrs. Woodrow R. Praught; Mrs. Jack Zide. . . . As exhibitor Irving Belinksy was setting his sights on the Variety Convention in Toronto, he received word his daughter, Joan, wife of Dr. Edwin P. Pollak, had borne him a grandson, Jeffrey Scott. He at once prepared with Mrs. Belinksy to fly to California where the event took place, but before they could board the plane came news his mother, Mrs. Fanny Belinksy, had died at the age of 78. She is survived by Irving, his brother Alec, and two sisters, Mrs. Rose Bricker and Mrs. Sarah Kramer.

HOUSTON

James Stewart was in on behalf of his latest film, "The Mountain Road," which opened at the Majestic. . . . Metro-Goldwyn-Mayer producer Arthur Freed arrived here to talk about his new project, "Bells Are Ringing," which should reach Loew's State around July 4. . . . Eddie and Mary Reyna have announced the birth of a son named Ronald James. Father is a booker with the Frels Theatres, Victoria, Tex. . . . Guy Williams and his fencing partner, Buddy Van Horn are scheduled for a personal appearance here in conjunction with the opening of the new Walt Disney film, "The Mark of Zorro." . . . Bill Lewis, Columbia publicist out of the Dallas office, was in with Boris Morros, author of "My Ten Years as a Counterspy," from which Columbia made "Man on a String."

JACKSONVILLE

The downtown Arcade was closed for around-the-clock repairs, alterations and complete refurbishing. It is expected to re-open in mid-July with the north Florida premiere of "Ben-Hur." . . . Floridians attending the Georgia-Alabama-Tennessee exhibitors convention in Atlanta were Roy Smith, local theatre supplier; Jim Kirby and Jack Rigg, local bookers; and Jim Partlow, Orlando exhibitor. . . . The annual WOMPI installation of new officers has been scheduled for the Town House Restaurant the night of June 24. . . . "Buck" Robuck, United Artists salesman, was called to Woodruff, S.C., by the death of his mother. . . . Barbara Smith has replaced Ann Hyers, who resigned, on the staff of Byron Adams, United Artists manager. . . . Jack Stevenson, formerly at the local Arcade, has replaced Gordon Peck as manager, Rialto, Orlando. . . . Sheldon Mandell announced that "Can-Can" is scheduled to open at his suburban Five Points Theatre in Todd-AO on June 29. Tickets have been placed on local and mail order sale with orchestra and loge prices ranging from $1.50 to $2.20. . . . Marty Shearn terminated a long series of midweek foreign films at the San Marco Art until next September. . . . George Ludwig moved from an assistant post at the San Marco to manage, Arcade. . . . Cecil Cohen, local exhibitor who acquired the Wesconnett Drive-In from T. E. Bell early in May and closed it for extensive remodeling, reopened it under the new name of the Twin Hills Drive-In. Work done consisted of a new boxoffice, a new marquee, paving of the entire entrance roadway, and new concessions stands and equipment. Cohen has also acquired the closed Victoria, New Smyrna Beach, and plans to reopen it in late July after remodeling and repairs. In addition to the above theatres, Cohen and his sons also operate the local Murray Hill and Dixie and the Madison Drive-In, Madison.

MIAMI, FLA., NEWS—M. T. Graves, popular horror tv show star, made appearance on the stage at the Coral Way Drive-In. . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., announced the appointment of Arthur Hertz to the post of comptroller of the company. Richard D. Windatt joined Wometco as vice-president in charge of financial control. He will undertake a continuous review of accounting and office systems and methods and instructions at all Wometco domestic and foreign branches and companies. . . . Wometco Enterprises, Inc., has expanded its vending operations into the Orlando, Fla., area with the establishment of Wometco

Vending of Central Florida. Van Myers, vice-president in charge of vending, announced that the new company has an exclusive contract for soft drink vending with a large supermarket chain in the Orlando and central Florida area. The Orlando division will be supervised by Jack Morgan, vice-president of the new company. Oran Cohen, formerly of Wometco's Miami vending offices, has been appointed general manager.

NEW HAVEN

Attorney Joseph A. Adorno of M&D Theatres, Middletown, Conn., has been reelected to the board of trustees of Middletown's Russell Library. . . . Bernie Menschell, chief executive officer of Outdoor Theatre Corporation, who put a discount ticket plan into effect for Monday and Tuesday nights at the Manchester Drive-In, Bolton Notch, Conn., and Pike Drive-In, Newington, Conn., a month ago, has increased amount of discount from 25 cents to 50 cents. The tickets are distributed through all metropolitan Hartford A&P supermarkets. Both theatres' adult admission is 75 cents; hence a patron on Monday and Tuesday pays only 25 cents. . . . Sal Adorno, Jr., owner and general manager, Middletown Drive-In, Middletown, Conn., marking theatre's fifth anniversary, ran a triple feature bill and provided free pony rides and candy. . . . Three promotions of executive rank within the Stanley Warner New England Zone (Connecticut, Rhode Island, and Massachusetts), have been announced here by James M. Totman, zone manager. James A. Bracken, contact manager for the past 25 years, is promoted to assistant zone manager. Joe Miklos, veteran New Britain, Conn., city manager, becomes eastern Connecticut district manager, supervising the State, Manchester; Capitol, Willimantic; Palace, Norwich; Garde, New London, as well as the Strand and Embassy, New Britain. . . . Irving Hillman, manager, Roger Sherman, New Haven, is named zone advertising-publicity-exploitation director. . . . Murray Lipson, general manager, Community Theatres, Inc., Hartford, has a new policy in effect at the Colonial, Hartford, and Central, West Hartford. Patrons are invited to be guests of management on their birthday. Through appropriate theatre announcements, patrons are urged to advise cashiers or doormen of approaching happy event for family and friends; as a result, a simple invitational card, good for one free admission, is mailed to individuals. . . . Jean DuBarry, on sick leave from Stanley Warner Theatres for a number of months because of eye surgery, has rejoined the circuit, as house treasurer at the Strand, Hartford, during extended run of MGM's "Ben-Hur." Prior to illness, DuBarry had managed the Capitol, Springfield, Mass. . . . Two summary judgments totaling $12,000 have been awarded to Sal Adorno, Sr., and Mike Adorno, M&D Theatres, Middletown, Conn., against the Middlesex Building Corporation, Middletown, in a Middletown Superior Court session. The awards were made on the basis of a claim for non-payment of loans. A similar suit is pending in Middletown Common Pleas Court against the corporation by Nicholas Saraceno. The amount sought is reportedly approximately the same as that awarded the Adornos. The Adornos and Saraceno are officers in the corporation. . . . Peter Perakos, Sr., president, and John Perakos, assistant general manager, Perakos Theatre Associates, independent Connecticut circuit, are flying home from Athens around June 15, following completion of negotiations to handle U.S. distribution of two newly-filmed Greek properties. . . . The distribution plan is a new company decision, according to general manager Sperie Perakos. Moreover, production starts shortly in Athens on the first of anticipated seven Greek films, all backed by Perakos and other Connecticut interests.

Film Exchange and Dealer Listing for the

BOSTON FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ACADEMY, 250 Stuart St.—Liberty 2-9315
Br. Mgr.: Thomas Donaldson. Office Mgr.: Dorothy Blumenthal. Emerg. Phone: c/o Film Exchange Transfer, HAncock 6-6969.

ALLIED ARTISTS, 39 Church St.—HUbbard 6-4360
Dist. and Br. Mgr.: Ben Abrams. Sls. Mgr.: Jerry Callahan. Sales: Mel Ames. Office and Mgr. and Booker: Charles Wilson. Cashier: Inez Weinstein. Emerg. Phone: HAncock 6-4360.

BUENA VISTA (Disney), 260 Tremont St.—Hancock 6-9360
Br. Mgr.: John Feeney. Bookers: Florio Simi, Larry Lucie. Cashier: Nancy Reynolds. Resident Auditor: Walter McIntosh. Emerg. Phone: HAncock 6-9360. *(District Mgr. in residence: Herbert J. Schaefer)*

COLUMBIA, 45 Church St.—HAncock 6-8980
Br. Mgr.: Thomas F. O'Brien. Office Mgr.: Eleanor Ahern. Sales: Saul Simons, Harvey Appell, Meyer Fox. Bookers: Abe Barry, John Walton, Warren Gates. Cashier: Sarah Lourie. Field Exp.: John Markle. Emerg. Phone: HAncock 6-8980. *(Dist. Mgr. in residence: Harry Rogovin)*

CONTINENTAL, 260 Tremont St.—LIberty 2-2909
Sls. Rep.: Stanton Davis.

MEL DAVIS FILMS, 445 Statler Office Bldg.—HAncock 6-2274
Sls. Rep.: Mel Davis. Emerg. Phone: HI 4-9330.

EMBASSY, 20 Winchester St.—HUbbard 2-3325
Br. Mgr.: Joseph Wolf. Sls. Mgr.: Judson Parker. Office Mgr.: John Downing. Booker: Harold Levin. Cashier: Frances Bronstein. Field Exp.: George Kraska. Emerg. Phone: Wolf, HO. 9-0756 *(Pres. in residence: Joseph E. Levine)*

FORTUNE FILMS, 260 Tremont St.—LI 2-3203
Br. Mgr.: Abe I. Weiner. Emerg. Phone: AL 4-9101.

ELLIS GORDON FILMS, 504 Statler Office Bldg.—HAncock 6-0798
Br. Mgr.: Ellis Gordon. Emerg. Phone: BI 4-4833.

METRO-GOLDWYN-MAYER, 46 Church St.—HAncock 6-0044
Br. Mgr.: Benjamin Bebchick. Office Mgr.: Charles S nool. Sales: Joe Rahilly, Ray Curran, Henry Scully. Head Booker: Charles F. Repec. Bookers: Joseph Rathgeb, Jack Israelson, Francis Driscoll. Cashier: Mary Brashear. Emerg. Phone: HAncock 6-0044.

PARAMOUNT, 58 Berkeley St.—HAncock 6-1070
Br. Mgr.: Daniel Houlihan. Sls. Mgr.: Gasper Urban. Office Mgr.: Robert Moore. Sales: Bud Lewis, Wendell Clement. Bookers: Gil Norton, Bill Hepburn, Stanley Farrington, Richard Dickerson. Cashier: Rose Godes. Field Exp.: Arnold Van Leer. Emerg. Phone: HAncock 6-1070.

HAL ROACH, 60 Church St.—HAncock 6-5291
Br. Mgr.: Al Herman. Cashier: Martha Kenney. Emerg. Phone: MY 6-4704.

EDWARD RUFF FILMS, 260 Tremont St.—LIberty 2-2797
Br. Mgr.: Edward Ruff. Sales: Arthur Fraser. Emerg. Phone: FA 3-8688. *(Pres. in residence: Melvin Safner)*

20TH CENTURY-FOX, 115 Broadway—HAncock 6-2180
Br. Mgr.: Al Levy. Sls. Mgr.: John Peckos. Office Mgr.: William Graham. Sales: Frank Keller, Martin Berman. Head Booker: Sam Berg. Bookers: Mike Zaman, David Kumph. Cashier: Mary McCarthy. Field Exp.: Phil. Engel. Emerg. Phone: Berg, AS 7-1539.

UNITED ARTISTS, 52 Church St.—HAncock 6-6540
Br. Mgr.: Harry Segal. Sls. Mgr.: Manny Youngerman. Office Mgr.: Max Berlone. Sales: Kenneth Robinson, Al Fecke. Bookers: Sam Levine, Agnes Donohue, David Kumph. Cashier: William Washburn. Field Exp.: Joseph Mansfield. Emerg. Phone: Segal, BE 2-6226.

UNIVERSAL-INTERNATIONAL, 60 Church St.—HAncock 6-8760
Br. Mgr.: E. Myer Feltman. Sls. Mgr.: Francis Charles. Office Mgr.: Bill Cuddy. Sales: Jack Finn. Bookers: Cyril McGeriqle. Emma Corbett. Matt Moriarty. Field Exp.: Bucky Harris. Emerg. Phone: Cuddy, HY 3-5257.

WARNER BROS., 131 Arlington St.—HUbbard 2-3290
Br. Mgr.: William Kumins. Sls. Mgr.: Charles Varnado. Office Mgr.: Leo Griffin. Sales: G. William Horan, Walter Dyer. Bookers: Robert Levine, William Kremmell, Thomas Morton. Field Expl.: Floyd Fitzsimmons. Cashier: Harry Spingler. Emerg. Phone: Levine, DE 2-5698.

• *Supply Dealers*

CAPITOL THEATRE SUPPLY, 28 Piedmont St.—LIberty 2-6797 Emerg. Phone: WE 5-5674
MAJOR THEATRE EQUIP., 44 Winchester St.—LIberty 2-0445. Emerg. Phone: CH 8-5619
MASSACHUSETTS THEATRE SUPPLY, 20 Piedmont St.—LIberty 2-9814. Emerg. Phone: GR 2-7885
NATIONAL THEATRE SUPPLY, 37 Winchester St.—LIberty 2-2663 Emerg. Phone: East Boston 7-4362-W

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 95 Broadway—LIberty 2-4476
Br. Mgr.: Maynard Sickles. Office Mgr.: Joseph Rossi. Sales: Fred Stoloff. Emerg. Phone: LIberty 2-4476.

• *Signs, Advertising and Printing*

BELL SIGN, 840 Washington St.—HUbbard 2-6274
CHESTER N. GRENIER, 137 Columbus Ave.—HAncock 6-5480
METROPOLITAN SHOW PRINT, 97 West Dedham St.—KEnmore 6-4139
NATIONAL SCREEN SERVICE, 95 Broadway—LIberty 2-4476
SCHELL PRINTING, 3166 Washington St.—JAmaica 4-4332
UNIVERSITY SIGN, 8 Potter St., Cambridge—UNiversity 4-4500

• *Film Delivery Services*

FILM EXCHANGE TRANSFER, 13 Piedmont St.—HAncock 6-6969, 6989
Mgr.: James Marshall. Head Shipper: Billy Hutchinson. Emerg. Phone: EA 7-1471.

FILM TRANSPORTATION CO., 42 Melrose St.—HAncock 6-8440
Mgr.: Richard Ockin. Emerg. Phone: HA 6-8440.

INTERSTATE FILM DESPATCH, 49 Clark St., Somerville—SO 6-8428
Mgr.: Kenneth LeBeau. Emerg. Phone: MO 3-3702.

• *Service Companies*

ALTEC SERVICE CO., 260 Tremont St.—HUbbard 2-4710
IMAGE AND SOUND SERVICE, 445 Statler Bldg.—HAncock 6-7984
RCA SERVICE CO., 260 Tremont St.—HUbbard 2-0123

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Atlanta Territory
Issue of June 29

Denver Territory
Issue of July 6

Save Them!

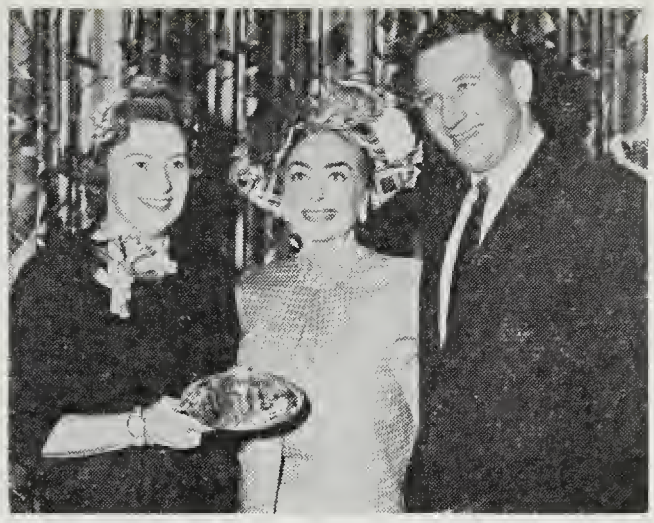
NEW ORLEANS

Irwin Poche, Chief Barker, Variety Club Tent 45, is still bedded at Touro Infirmary gradually recovering from a heart attack. . . . Charles Ost, Universal sales manager, is home recuperating after two weeks' hospital confinement. . . . Bob Booby resigned as office manager-booker at Universal for a position with Gulf States Theatres, McComb, Miss. . . . Eddie Kaffenberger, Paramount booker, has been transferred to the Memphis branch booking department, which was recently re-established after two years of being combined with local branch functions. Travis Carr, booker, who came here from Memphis with the transfer, in charge of Memphis area booking, has returned there. . . . "Buddy" Schaffer, who took over as head of Schaffer local film delivery service with the retirement of his father, has added the distribution of popcorn and supplies to the business and has moved to a new location at 1409 Cleveland Avenue. . . . Hazel Dale, Film Inspection staffer, and Charles Schenk were married recently. . . . E. W. Clinton reopened the Mono, Monticello, Miss. . . . Lewis Gates reopened the Regal, Gulfport, Miss. . . . Gulf States Theatres closed the Ogden, an art house in Baton Rouge, La. . . . Harry Thomas, supervisor in charge of Gulf States Theatres physical theatre operations and maintenance, was in Lafayette, La., to direct the renovating and refurbishing of the Twin Drive-In, which Gulf States recently added to their 60 odd theatre operations scattered throughout the territory.

PHILADELPHIA

United Artists salesman Pat Beck resigned to go with the Schlanger Circuit as film buyer and booker. . . . Dr. William A. Abelove, son of Mr. and Mrs. Nat Abelove, has been promoted to the post of Clinical Assistant Professor Of Medicine at the University Of Miami School of Medicine. He is a graduate of Jefferson Medical College and is a Diplomate of the American Board of Internal Medicine. He practices in Coral Gables, Fla. . . . Cecil Felt is now in the real estate business with office at 1239 Vine Street. . . . Stanley Warner Theatres added the Kent and the Logan to the houses carrying the closed circuit telecast of the Johansson-Patterson fight June 20. . . . Metropolitan Broadcasting Corportation, New York City, one of five applicants for the Wilmington, Del., now dormant TV Channel 12, has taken a one-year $185,000 option on the long closed Hopkins and adjacent parking lot with plans of converting it into a midcity TV station if its application is approved by the FCC.

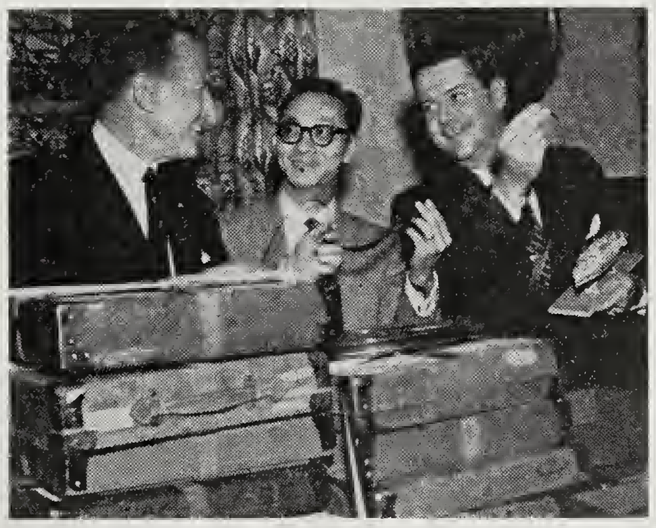
Frank Buhler, of A. R. Boyd Enterprises, was in Pennsylvania Hospital after suffering a heart attack . . . It's picnic time again. 20th-Fox exchange-ites recently had their annual day off, while MGM had their annual affair June 15 . . . Sidney H. Ellis, his wife and children will leave on the Queen Elizabeth for an eight week tour of Europe and Israel on June 22. He is associated with his father, A.M., and his brother, Martin, in the A.M. Ellis Theatres Company. Martin and A.M. Ellis recently returned from a similar trip . . . 20th Fox branch manager Sam Diamond celebrates another birthday on June 25 . . . Claude Schlanger and his father have taken over Eugene Morey's Landis, Vineland, N. J. Herb Lubin, industry veteran, remains as manager . . . Ted Schlanger has been appointed chairman of the finance committee of the Delaware River Port Authority of Pennsylvania and New Jersey. He recently entertained Sir Leslie Ford, of London, on the Commonwealth boat . . . Max Gillis, Allied Artists branch manager, had a birthday celebration and entertained his friends at lunch at the "Harvard Club" at one of its biggest turnouts . . . Tri-States Buying and Booking Service is now handling the Capitol and Strand, Shenandoah, Pa., and the Grand, Woodstown, N. J. . . . The unveiling of a monument erected to the memory of Jack Weiss will take place in Crescent Burial Park, Pennsauken, N. J., on June 26. . . . Albert Glaubinger, UA branch manager, was in Hahnemann Hospital for observation.



Joan Crawford recently received the "Outstanding Woman" Award from the Philadelphia Variety Club from Mrs. Jack Engel, chairman, Ladies Auxiliary, left, for "accomplishments as a business woman in addition to other great and respected talents." Norman Wasser, right, is national theatre sales manager, Pepsi-Cola, of which Miss Crawford is a director.

PORTLAND

Fox-Evergreen will stage the Oregon premiere of "Can-Can" at the Hollywood on a hard-ticket, reserve seat policy. The picture opens June 29, same day as the Seattle showing at the Paramount there. . . . Bernard Shevach, representing Nancy Welch, Guild, has attacked the constitutional grounds of the citation that charged her with failing to delete certain scenes from "The Lovers." Miss Welch was fined $40 and sentenced to eight days in jail in municipal court after her arrest on April 5 when the Portland police department's viewers, two policemen, objected to two scenes in the French film and ordered them cut. The case was appealed to circuit court and date of trial has not been set. Quoting from the city ordinance, Shevach underlined sections which require all movies to have the approval of the chief of police before showing, and leave to him the decision as to whether the material is harmful or obscene with no statutory guides or limitations on the opinion of the chief. "This imposes the personal view of one man and his designates on the city," Shevach said. "A situation which exists under the blackest dictatorship but which is hard to imagine existing here."



Eric Johnston, president, Motion Picture Association of America, recently presented in behalf of the industry 18 full length 16mm films to Dr. William B. Walsh, president, project Hope. The films will provide entertainment for the medical staff, the crew, and other Hope personnel in Southeast Asia. Seen in the center is Truong B. Khanh, of the Embassy of Viet Nam. The SS Hope will go to Indonesia first and then visit Viet Nam.

ST. LOUIS

Eric Ten, operator, Ivanhoe Art Theatre, in a residential neighborhood section of the southwestern part of the city, was arrested and booked on the charge of "suspected possession of obscene matter with intent to show or advertise to minors." Police made the arrest after receiving complaints of advertising displays outside the house showing "semi-nude" women. Ten told police that the company sent him the film and displays. He was arrested in April on a somewhat similar charge and that case is pending in the Court of Criminal Correction. . . . Stewart Cluster closed the Palace, Joynston City, Ill., for the summer, during which time he devotes his attention to the Marion Drive-In, near Marion, Ill. . . . John Marlow closed the Marlow, Herrin, Ill. . . . Otto Ingwersen closed the Ritz, Montgomery City, Mo. . . . The Star, Lebanon, Mo., is now on week-end operation. . . . The old Colonial, Gillespie, Ill., was recently razed. . . . The old Florine, Flora, Ill., is being remodeled into a household appliance store. . . . Marge and Harry Wald, manager, World, celebrated their 20th wedding anniversary. . . . "Ben-Hur" opened at the Mid-City with a gala premiere. . . . Rita Brusselback, formerly with RKO, is new head booker for United Artists. . . . The screen tower of the Starlite Drive-In, Boardstown, Ill., was damaged by a wind storm. . . . Fannie Engel, 20th-Fox inspectress, retired after being with the company over 21 years. . . . 20th-Fox's "Can-Can" opened at the Ambassador. . . . The local WOMPI is holding an all-day Wabash Railroad special excursion trip to the Truman Library, Independence, Mo. . . . 20th-Fox's "The Story Of Ruth" is set to open at the Fox. . . . The Clark theatre building, Pittsfield, Ill., will be remodeled for use as a store. . . . The Marquette, local neighborhood house, closed again. . . . Otto Ingwersen, owner-manager, Ritz, Montgomery City, Mo., closed the house. . . . Ciro Pedrucci, vice-president, Frisina Amusement Company, Springfield, Ill., returned home after being in St. John's Hospital.

SALT LAKE CITY

The Woodland Drive-In, located South on the new Seventh East Street Highway, has inaugurated a swimming pool with membership cards being sold. . . . More than 1,000 senior citizens attended the semi-annual old folks show held at the Uptown through the courtesy of the Utah Old Folks Central Committee and Fox Theatres. . . . Dorcas Brower, almond-eyed Eskimo doll from the Arctic, known as "Miss Top Of The World," flew in in advance of Warners' "Ice Palace." . . . The closed circuit telecast of the Johansson-Patterson fight was held at the Utah, the only house locally equipped for such showings. . . . An anti-trust suit asking $600,000 damages has been filed in Federal Court by the Pioneer Drive-In, Provo, Utah, against the major distributors. . . . Bill Yonkers resigned as manager of the Redwood.

SAN ANTONIO

A theatre ticket resale scheme which allegedly netted about $1000 profit in six months had resulted in the booking of Mrs.

Maria Ybarra, concession stand employee at the Empire, for theft over $50. Patrolman D. W. Morris reported that Mrs. Ybarra, during periods of relieving the doorman, collected tickets but held them intact instead of tearing them in half, and giving half to the patron. The intact tickets were returned to the cashier, who resold them, Morris' report said. The cashier was not arrested. . . . The Circle 81 Drive-In, operated by Al-Rau Theatres, has introduced a new price policy here and a new program format. The drive-in will now show three full length features each night with the admission pegged at 69 cents for a full carload. . . . "Ben-Hur" received its third showcase in Texas when the Biblical epic opened at the Broadway here. A fourth Texas engagement is set for "Ben-Hur" in June when the 35mm version opens in El Paso, Tex. . . . Mr. and Mrs. Clayton M. Garrett closed their Yandell, El Paso, Tex., after operating at a loss for several months. A policy of playing foreign-made pictures at one time was quite successful and was patronized largely by Texas Western College students. The Yandell was advertised for sale in local newspapers, but with no one interested. M. J. Birdwell, owner, El Paso Theatre Equipment Company, purchased projection room equipment. . . . Gordon Bigham, 64, died in Temple, Tex., following a heart attack. Bigham made his home in Holland, Tex. where he owned a theatre for the past 10 years. . . . Guy Williams, star of the new Walt Disney film, "Sign of Zorro," will make a personal appearance on the stage of the Aztec here on the movie's opening day June 15. . . . Managers of Interstate Theatres, here and in other Texas cities, are currently sweating out a contest to see which theatre can sell the most buttered popcorn during the current season. Wrist watches will be awarded the top three. All of which makes Eric Brendler, manager, Broadway, a mightly unhappy man, for no popcorn is being sold at the Broadway while "Ben-Hur" is showing there. . . . According to George M. Watson, city manager, Interstate Theatre Circuit, movie patrons may now purchase tickets to see "Ben-Hur" at any Sommers drugstore, a chain of stores all over the city. . . . Bob Newman, the president of John Wayne's Batjac Productions, was in town for two days to look into all angles of the projected October premiere of "The Alamo," which will probably be shown in San Antonio the night before its first showing in Dallas and Houston. Newman was scheduled to depart for New York for further consultations and a nationwide announcement within the week of the premiere. . . . James Stewart was in to plug his current picture, "The Mountain Road." He pointed out that it's not so much a matter of movies competing with TV for people's time, but of both of these media competing with other forms of evening recreation, such as night baseball games, bowling and motorboating. . . . San Antonio, the key distributing point for all Spanish language pictures in this territory, is also fast becoming the leading film producing center in southern Texas. Now making pictures in and around the city are the Kier Film Co., Dell TV Productions, Sabal, Inc., Setna Films, Jerry Fairbanks, and Les Lande & T. McReynolds Productions. . . . Movie star Joan Crawford has received credentials as ambassador to Europe from Texas. Miss Crawford, who was born in San Antonio, was apointed to the honorary post by Governor Price Daniel. She visited the state capitol while in Austin, Tex., on business. She will go to Germany next month. . . . All States Theatres, which operates the Key City Drive-In, Abilene, Tex., has merged with Video Theatres of Oklahoma City, which operates theatres in Oklahoma, Texas, and New Mexico. As a result of the merger, Ernest L. Williamson, a partner in All State Theatres, has become an executive in headquarters of the merged circuits in Oklahoma City. . . . Gale Wayne Huckaby has been named assistant manager, Rialto, Denison, Tex. . . . J. S. Worley has closed the Liberty, Shamrock, Tex., and has announced that he will sell any or all of the equipment. He is operating the Texas and Pioneer Drive-In there. . . . John Paxton, city manager for Interstate at El Paso, Tex., is giving a season pass for two, good at any of the circuit's theatres, the Plaza, Pershing, State, or Palace, to the winner of a local contest being conducted by the daily newspaper on "When will El Paso have its first official reading of 100 degree temperature?"

Hosts at the reception and dinner given at the Royal York Hotel, Toronto, Canada, for Variety Clubs International recently by the Coca-Cola Company were, left to right, Charles A. Bourdelais, national representative; Harold Sharp, vice-president; and Charles Okun, national representative.

IN A HURRY FOR SPECIAL TRAILERS?
Let Filmack make them!
You'll be glad you did! We'll give you fast service and the finest quality!
1327 S. Wabash FILMACK CHICAGO, ILL.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

ANNOUNCING
MARYLAND THEATRE OWNERS
1st ANNUAL CONVENTION
George Washington Hotel, Ocean City, Md.
June 28-29-30
3 BIG, Informative Fun-Filled Days at Maryland's Playground
- BOATING
- FASHION SHOW FOR THE LADIES
- GOLF TOURNAMENT
- DEEP SEA FISHING

TOP INDUSTRY PERSONALITIES DISCUSSING:
- ADVERTISING
- TAXATION
- PRODUCT OUTLOOK
- TOLL TV
- CENSORSHIP, ETC.

REGISTRATION FEE (Ladies $15.00, Men $20.00) INCLUDES ALL THE FOLLOWING ACTIVITIES:
Get-Together Cocktail Party — 2 Luncheons — Buffet Supper and Banquet
Send Registrations to:
MARYLAND THEATRE OWNERS, INC., 6000 Baltimore National Pike, Balt. 28, Md.

SEATTLE

Glen Norris, 20th-Fox sales manager, was in from New York and held a sales meeting. He was accompanied by his son, Ben Norris, who has been attending school in Colorado. Norris and his son left for a Portland stop and went on from there to San Francisco. . . . Chilton Robinet, branch manager, Favorite Films of California, returned from a trip to eastern Washington and Northern Idaho. . . . A Catholic Youth Organization Benefit premiere of "The Story of Ruth" will be held at the Fifth Avenue. . . . "Can Can" is scheduled to open June 29 at the Paramount. . . . "On the Terrace" is slated for a mid-July opening at the Fifth. . . . Warren Slee, 20th-Fox publicist, returned from a week's promotion in Portland. . . . A meeting will be held June 28 to finalize plans for Film Row's annual golf tournament. . . . Mike Powers was in from eastern Washington to attend the 20th-Fox sales meeting.

WASHINGTON, D.C.

Recent area closings are the Radium, Cape Charles, Va.; Diamond, Selbyville, Del.; Federal, Federalsburg, Md.; and the Hunter, Crewe, Va. . . . The Easton Playhouse, Easton, Md., has reopened. . . . Hunters Lodge Drive-In, Troy, Va., has reopened. . . . The Crown Drive-In, Onley, Va., reopened with Joseph D. Small the new owner. . . . Showells, Ocean City, Md., has reopened. . . . Chase City Drive-In, Chase City, Va., has reopened with Jesse McNeer as owner.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE EXHIBITOR SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64 NO. 5

JUNE 22, 1960

AMERICAN-INT.

The House Of Usher

MELODRAMA
85M

American International
(Color)
(CinemaScope)

Estimate: Macabre horror item for adults.

Cast: Vincent Price, Mark Damon, Myrna Fahey, Harry Ellerbe. Produced and directed by Roger Corman.

Story: Mark Damon arrives unannounced at the House of Usher to see his fiancee, Myrna Fahey, when she doesn't return to Boston. He is not welcomed by the butler Harry Ellerbe or by the master of the house, Vincent Price, last male in the line of Ushers. The latter urges him to go but he insists on staying. When he does see Fahey, he is astounded by her paleness and lack of vitality. Price explains that their marriage should not take place as the Usher family is tainted and doomed to extinction. Damon misses death by inches several times when "accidents" take place. He plans on taking her away but she dies. Price has her instantly placed in a coffin and removed to the family crypt. The next morning, Damon learns she is subject to cataleptic fits and realizes that she has been buried alive. He cannot find her coffin and Price refuses to reveal her whereabouts. A trail of bloodstains leads him through secret passageways, and he finds Fahey insane. She even attempts to kill him. Failing, she goes after Price as a violent storm erupts. The house begins to fall apart and is ripped by fire as well. Damon barely manages to escape while the others perish, and the evil house sinks in the marshes with nary a sign left to tell it once stood there.

X-Ray: Edgar Allen Poe's horror classic has been brought to the screen in macabre and gory fashion. It commands attention of viewers with its off-beat story, its unusual characters and characterizations, its excellent sets, and eerie production values, and also because of its violence and horror. Special effects add much to the atmosphere of terror and degradation. Vincent Price is good in the lead role, albeit a different Price, and he receives fine support from the balance of the small cast. Direction and production fall into the quality category. A hard-hitting campaign stressing the horror and unusual theme should boost this at the boxoffice. The screenplay is by Richard Matheson.

Tip on bidding: Higher program or better in many situations.

Ad Lines: "The Horror Film Of The Age"; "A Terrifying Screen Experience."

DO SAVE . . . pink REVIEWS!

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

COLUMBIA

Song Without End

DRAMA
141M

Columbia
(Eastman Color)
(CinemaScope)
(Filmed Abroad)

Estimate: Well-made biography of Franz Liszt.

Cast: Dirk Bogarde, Capucine, Genevieve Page, Patricia Morison, Ivan Desny, Martita Hunt, Lou Jacobi, Albert Rueprecht, Marcel Dalio, Lyndon Brook, Walter Rilla. Produced by William Goetz; directed by Charles Vidor.

Story: In 1834, Dirk Bogarde as Franz Liszt is considered the continent's most brilliant piano virtuoso. He has given up concerts to compose, and he is living with countess Genevieve Page, who gave up her husband for him and who bore him two children. Fed up with his existence, he permits manager Lou Jacobi to set a concert, after which he embarks on a tour, happy to get away from Page. He meets Russian princess Capucine and they fall deeply in love. She sees in him a great composer while he sees in her a woman who can inspire him. She has him appointed conductor to the court of the duchess of Weimar, Martita Hunt, sister of the Russian Czar, and she also uses her influence to get the Czar to agree to a divorce. Page tries to win him back unsuccessfully. Capucine's husband agrees to the divorce after she agrees to give up all of her extensive holdings in Russia. Their marriage is held up, however, when the Vatican refuses to give its consent to the event. He begs her to live with him anyway, but she is deeply religious and refuses. He turns to the church for consolation, entering a monastery.

X-Ray: Those lovers of good music in abundance will get a special thrill out of this well-made film as will those who like their stories spiced with romance and compromising situations. The story is long but interest is well-enough maintained for the most part, although a bit of editing could have tightened things. The performances are fine with Bogarde particularly effective as the composer with talent and an eye for an attractive woman. Direction and production are good, with some of the settings particularly noteworthy. The use of color is an added asset. The screenplay is by Oscar Millard.

Tip on bidding: Depends on reception in individual situation.

Ad Lines: "The Story Of A Great Musician . . . His Loves . . . His Frustrations"; "A Film That Will Be Remembered."

13 Ghosts

MELODRAMA
88M

Columbia
(Partly in Eastman Color)

Estimate: Gimmick-filled horror pic is exploitable.

Cast: Charles Herbert, Jo Morrow, Martin Milner, Rosemary De Camp, Donald Woods, Margaret Hamilton, John Van Dreelen. Produced and directed by William Castle.

Story: Museum official Donald Woods inherits a house believed to be haunted, and because of his low income, moves in with wife Rosemary De Camp, son Charles Herbert, and daughter Jo Morrow. They are warned not to stay by lawyer Martin Milner. The family is attacked by the 13 ghosts who live there. Milner is unmasked as the murderer of Woods' uncle in search of a hidden fortune. He attempts to kill Herbert when the youth finds the hidden money. Milner is killed instead by the ghosts who are now satisfied to leave the family wealthy and in peace.

X-Ray: The latest of the Castle gimmick-films should prove great fun for the younger set. Story values, production, direction, and other normal film virtues are nonexistent, but the producer has the magic touch when it comes to exploitation. Exhibitors who go along with the gimmick of Illusion-O, an optical aid that allows the audience to see the ghosts or shut them out at will, should find this a boxoffice winner with the kids. Castle produces for the boxoffice, not the critics, and his low budget offerings have hit the mark in the past. This one should as well. The public never seems to tire of hoke. The story, such as it is, is by Robb White. It's a scream.

Tip on Bidding: Better program rates in some situations.

Ad Lines: "13 Times The Thrills . . . 13 Times The Screams . . . 13 Times The Fun"; "An Eerie-sistible Tale Sure To Thrill Audiences From Ghost To Ghost."

Twelve To The Moon

MELODRAMA
74M

Columbia

Estimate: Science fiction for the lower half.

Cast: Ken Clark, Michi Kobi, Tom Conway, Tony Dexter, John Wengraf, Anna-Lisa, Phillip Baird, Roger Til, Cory Devlin, Tema Bey, Richard Weber, Bob Montgomery, Jr. Francis X. Bushman. Produced by Fred Gebhardt; directed by David Bradley.

Story: The first international rocketship successfully lands on the moon. A series of mysterious and tragic incidents reveal the existence of an advanced civilization there. Fearful the Earthmen have brought with them the seeds of greed and destruction, the moon beings order the rocket's crew to quit the moon. As the rocketship reaches the Earth's orbit, its crew sees the world gripped in intense cold, created by the moon beings' superior science. Two volunteers taxi in an atomic bomb into the crater of a volcano in a futile effort to thaw the cold wave. The moon beings decide to spare Earth when they realize from several of the earth scientists left behind that all humans are not warlike and evil.

X-Ray: This science fiction yarn written by the producer is long on talk and short on action. The cast performs satisfactorily, and the obviously cheaply made special effects will get by with the kids and other non-discriminating addicts of this type of thing. The narration by old timer Francis X. Bushman is pretty hammy.

Tip On Bidding: Program rates.

Ad Lines: "Be The First To Land On The Moon With The Astronauts!"; "Leave The

Earth Behind With The First Space Conquerors.”

MGM

The Subterraneans

Drama
89m

MGM

Estimate: Beatniks in action for the program.

Cast: Leslie Caron, George Peppard, Janice Rule, Roddy McDowall, Anne Seymour, Jim Hutton, Scott Marlowe, Arte Johnson, Ruth Storey, Bert Freed, Gerry Mulligan, Carmen McRae, Andre Previn, Shelley Manne. Produced by Arthur Freed; directed by Rabald MacDougall.

Story: In San Francisco's North Beach section, a new breed of people emerges, the “night people,” poets, painters, writers, who live and seek ways of expressions in cellars, bars, and coffee houses. Into this mass stumbles George Peppard, a young writer who is working on a second book while trying to evade the continual harping by his mother, Anne Seymour, that he settle down to a conventional job and a normal life. He is fascinated by Leslie Caron, who comes from Europe and has a background of harrowing war experiences. They fall in love. When he pays attention to bewildered Janice Rule, Caron is jealous and confides in her analyst. She also disappears. When Peppard can't find her, he becomes frantic and takes to drink. When she does return to him, she informs him that she is pregnant by him. It is his opportunity to settle down to a more or less normal life with the woman he loves.

X-Ray: It's hard to tell exactly what type of audience will go for this off-beat type of “entertainment.” The story of a young man who tries to find himself and justify his existence is interesting because it is unusual. What with all the publicity that the “beatniks” have been getting of late, there could be a lot of curiosity on the part of the public to see what goes. The performances are quite good as are direction and production. A proper campaign could take this out of the run-of-the-mill program category and perhaps do things for it.

Tip on Bidding: Better rates.

Ad Lines: “The Story of The ‘Night People’ ”; “They Called Them ‘Beatniks’—Here Is Their Tale.”

PARAMOUNT

Psycho

Melodrama
109m

Paramount

Estimate: Rare experience in horror.

Cast: Anthony Perkins, Vera Miles, John Gavin, Janet Leigh, Martin Balsam, John McIntire, Simon Oakland, Frank Albertson, Pat Hitchcock, Vaughn Taylor, Lurene Tuttle, John Anderson, Mort Mills. Produced and directed by Alfred Hitchcock.

Story: Janet Leigh and small town business man John Gavin are in love and have been having an affair whenever he can get away. Lack of money prevents marriage. When she is given $40,000 in cash to deposit by her employer, she runs off to Gavin. Heavy rain forces her off the road and she stops at an out of the way motel run by Anthony Perkins. Perkins and his mother argue over his attentions to Leigh; and the mother stabs Leigh to death. Perkins gets rid of the body and car in a swamp. Leigh's sister, Vera Miles, comes seeking her; but Gavin is mystified. Private detective Martin Balsam also comes looking for Leigh and the loot. He is disposed of by Perkins' mother when he becomes too inquisitive. Miles and Gavin investigate the motel and find that Perkins' mother has been dead quite awhile. Perkins has taken on her identity as well as his own. A Police psychiatrist pins other killings on him as well.

X-Ray: Audiences with strong nerves and stronger stomachs are sure to enjoy this psychological murder thriller. The story, from a novel by Robert Bloch, starts off in an offbeat way, switches to a middle of the road course in the building of tension; and then goes all out in a thrill and horror rampage so the audience is really on edge comes the climax. The entire cast handle their roles most effectively and Hitchcock's direction and production are of top quality calibre. A “keep them guessing” campaign should be quite effective in arousing public interest, and word of mouth should help make this a big boxoffice attraction. It is definitely not recommended for children.

Tip On Bidding: Higher bracket.

Ad Lines: “You Must See This From The Beginning . . . Don't Give Away The Ending, It's The Only One We Have”; “A Rare Experience In Horror From The Master Of The Macabre.”

Tarzan The Magnificent

Melodrama
88m

Paramount
(Technicolor)
(Filmed in Africa and England)

Estimate: One of the better Tarzan entries.

Cast: Gordon Scott, Jock Mahoney, Betta St. John, John Carradine, Alexandra Stewart, Lionel Jeffries, Earl Cameron, Charles Tingwell, Al Mulock, Gary Cockrell, Ron MacDonnell. Produced by Sy Weintraub.

Story: Gordon Scott comes upon the murder of a policeman friend in the African bush and captures the killer, Jock Mahoney, intending to take him to police headquarters and see to it that the dead man's family collects the large reward offered. Mahoney's family, a group of killers consisting of father John Carradine and brothers Al Mulock, Gary Cockrell, and Ron MacDonnell, set out to free him and kill Scott. They blow up the riverboat he had been planning to use, stranding its passengers, who insist that Scott take them overland. Accompanying him are Lionel Jeffries, his wife Betta St. John, Charles Tingwell, Alexandra Stewart, and ship engineer, Negro Earl Cameron. On the trip, Jeffries proves himself a coward while St. John falls for Mahoney. They are taken prisoner by natives, but are freed when Tingwell, who used to be a doctor, saves the life of the wife of the chief and her newborn son. St. John frees Mahoney and they get away together. He abandons her after which she is killed by a lion. Scott recaptures Mahoney after a terrific battle while Carradine and another son are killed when they attack the Scott party. Still another is killed when he tries to grab Stewart, with Cameron being killed at the same time defending her. The remaining son walks out, fed up with his family. As the trip ends, a romance had developed between Tingwell and Stewart. Scott turns over Mahoney to police and then returns to the jungle.

X-Ray: This latest in the “Tarzan” series is one of the best, with lots of rough and tough action, intrigue, suspense, and colorful backgrounds and settings which are authentic and impressive because most of the film was shot in Africa. The cast is quite good, with Scott an impressive Tarzan. Direction and production are in the better category. The film should make up well as part of the show. The screenplay is by Berne Giler based on the character created by Edgar Rice Burroughs. Naturally, the use of color is an added asset.

Tip On Bidding: Better program rates in some situations.

Ad Lines: “The Most Thrilling Adventures Ever Encountered by Tarzan”; “The King Of The Jungle In A Fast-Moving Adventure Thriller.”

THE SERVISECTION is the only service of its kind giving a full coverage listing and reviews of all features and shorts in the domestic market.

20th-FOX

The Captain's Table

Comedy
90m

20th Fox
(English-made)
(Color by DeLuxe)

Estimate: Cute comedy import.

Cast: John Gregson, Peggy Cummins, Donald Sinden, Nadia Gray, Maurice Denham, Richard Wattis, Reginald Beckwith, Lionel Murton, Bill Kerr. Produced by Joseph Janni; directed by Jack Lee.

Story: Captain John Gregson is given command of a luxury liner after having commanded many a cargo vessel. Unbeknownst to him, the purser, Richard Wattis, is making money on the side using the ship and its stores illegally. Gregson's personal steward, Reginald Beckwith, helps him as much as he can. He also must control his first officer, Donald Sinden, whose main interest on the voyage are the attractive females aboard. He also has to contend with all types of passengers from the pompous Maurice Denham, who is a friend of the chairman of the shipping firm board; to Peggy Cummins, a widow who has designs on the captain; to Nadia Gray, who is out for romance. He inadvertently becomes involved with the latter and embroiled in other incidents which lead him to believe that he will be either fired or transferred back to cargo vessels. When he discovers Denham in a compromising position with Gray, he regains his confidence while Denham loses his. All is right with the world again as the end of the journey arrives. He looks forward to many voyages as the ship's captain, especially after the purser and his accomplices are apprehended.

X-Ray: Containing a number of chuckles and amusing situations, this entry is a lightweight one for the program and should serve adequately in the supporting slot, if not too expensive. The cast, direction, and production are okay. The screenplay is by John Whiting, Bryan Forbes, and Nicholas Phipps, based on the novel by Richard Gordon.

Ad Lines: “Fun On Board A Luxury Liner”; “Guaranteed To Chase Your Blues Away.”

The Story Of Ruth

Drama
132m

(20th-Fox)
(CinemaScope) (Color by DeLuxe)

Estimate: Good Biblical drama can be sold.

Cast: Elana Eden, Stuart Whitman, Tom Tryon, Peggy Wood, Viveca Lindfors, Jeff Morrow, Thayer David, Les Tremayne, Eduard Franz, Leo Fuchs, Lili Valenty, John Gabriel, Ziva Rodann, Basil Ruysdael, John Banner, Adelina Pedroza, Daphna Einhorn, Sara Taft, Jean Inness, Berry Kroeger, Jon Silo, Don Diamond, Chrystine Jordan, Kelton Garwood, Charles Wagenheim, Ralph Moody, Ben Astar, Charles Horvath, Robert Adler, Anthony Jochim, Inez Pedroza, Stassa Damascus, Doris Wiss. Produced by Samuel G. Engel; directed by Henry Koster.

Story: The Moabites hate their neighbors, the Judeans. Elana Eden (Ruth), Moabitess, is trained to be a priestess in the temple of the stone God, and is preparing for the annual sacrifice of a human child. She orders a crown for the child from Judean artisan Tom Tryon, who makes clear his distaste for human sacrifice. Eden is attracted to him and begins to doubt her beliefs as he tells her of the invisible God of mercy worshipped by his people. She flees the scene of the sacrifice and is banished from the temple. Tryon is imprisoned and his father and brother, killed. Eden and Peggy Wood (Naomi), Tryon's mother, help him escape, but he is stabbed by a guard in the attempt. Eden marries him on his death bed. She adopts the faith of her mother-in-law and they return to Judah. Eden gleans in the fields of her kinsman, Stuart Whitman (Boaz), but he distrusts her since she is a Moabitess. Another kinsman, Jeff Morrow, is attracted to her, and helps Eden and Wood settle in their old home. The Moabites have followed Eden and are determined to punish her for defecting to the Judeans. They try to have her banished by falsely accusing her of worshipping idols, but the Judean court acquits her when they are revealed as spies. She loves Whitman, but Morrow claims her under an ancient law giving the widow to the nearest relative. With Wood's help, she visits Whitman during a harvest feast, and they exchange vows of love. On her wedding day, she tells Morrow of her visit to Whitman. He refuses to go through with the marriage in a jealous rage, and she and Whitman are wed after they swear nothing passed between them at their earlier meeting but words of love.

X-Ray: A reverent screenplay by Norman Corwin, always in flawless taste and with none of the garish sensationalism too often associated with Biblical epics, brings the story of Ruth to the screen. This tale of devotion is played by a fine cast of relative newcomers to films, and introduces Elana Eden, another glowing Israeli import, who performs with true beauty and dignity. A campaign concentrated to achieve maximum cooperative promotion with religious groups should overcome the lack of marquee power. An extra push should mean extra returns. On the negative side, the story has a tendency to move slowly, and some tightening could have resulted in a better pace. Photography and color also emphasize good taste rather than spectacle. Wood delivers an excellent portrayal as Naomi, and other performers are fine. The period is interesting, and the film should have its greatest appeal to women. Since they generally decide where the family will go, that is all to the good.

Tip on Bidding: Better rates.

Ad Lines: "From Pagan Idolatry To The Worship Of One God . . . From Untouchable Priestess To Woman Immortal"; "A Story Of Overwhelming Love, Heathen Idolatry, And The Search For One God . . . From The Greatest Book Of Them All."

UNITED ARTISTS

The Last Days Of Pompeii

Melodrama
103m

UA
(Filmar)
(Eastman Color)
(Supertotalscope)
(Italian-made) (Dubbed in English)

Estimate: Another historical-type spectacle.

Cast: Steve Reeves, Christine Kauffman, Barbara Carroll, Anne Marie Baumann, Mimmo Palmara, Fernando Rey, Carlo Tamberlani, Angel Aranda. Executive producer, Paolo Moffa; directed by Mario Bonnard.

Story: In Pompeii, in the year 79 A.D., a series of savage and destructive raids have terrorized many leading citizens. In each instance, after robbery and murder, a painted cross on the walls remained. The raids were blamed on Christians, considered enemies of Rome. Steve Reeves, Roman soldier, returns after years of fighting abroad. He rescues Christine Kauffman, daughter of the Consul of the city, when her chariot team runs away. He is deeply attracted to her. Shortly afterwards, he rescues young thief Angel Aranda who is being beaten by soldiers. His act is witnessed by Anne Marie Baumann, mistress of the Consul, and she is attracted to him. She has great power, and also under her domination is the high priest, Fernando Rey. It turns out that Baumann is the brains behind the raids which are supervised by Rey. Her motive is hatred of Rome, hoping to get enough money to hire an army to come and crush the city. Reeves finds that his father has become a victim of the raids and vows vengeance. A group of Christians is taken prisoner and held in the dungeons. With the help of Aranda, Reeves discovers the truth about the raids. When the innocent Consul protests, Baumann has him killed. Reeves is arrested and accused of killing the Consul. Kauffman comes to his defense, proclaiming her love for him and sympathy for the Christians. She is sentenced to die with Reeves. As the Christians are sent into the arena, Reeves breaks out of his cell and defends them from the lions. A group of his friends appear in the arena and side with him, killing Baumann, Rey, and others. At that moment, Vesuvio erupts, starting the destruction of the city. Reeves and Kauffman manage to escape.

X-Ray: Once again, Steve Reeves is presented as the hero of an ancient spectacle, and once again the entry could engender enough interest to bring about sizeable attendance at theatres, especially if there is a campaign of consequence. The story holds interest fairly well, the cast is adequate, and direction and production are okay. The spectacle, title, and yarn, as well as Reeves, are the prime selling points. It should do well as part of the program.

Tips On Bidding: Program rates in many situations.

Ad Lines: "Torn From The Pages Of Ancient History"; "Action and High Adventure In This Famous Tale of History."

UNIVERSAL

Head of A Tyrant

Melodrama
94m

U-I
(Print by Technicolor)
(Totalscope)
(Dubbed in English) (Filmed abroad)

Estimate: Historic melodrama for the program.

Cast: Massimo Girotti, Isabelle Corey, Renato Baldini, Yvette Masson, Gianni Rizzo, Camillo Pilotto. Directed by Fernando Cerchio.

Story: The elders of the city of Bethulie bow before the might of Assyrian general Massimo Girotti, who stops briefly before continuing his invasion of Asia Minor. The religion of the true God is abolished, and the people are ordered to pray to the statue of Azzur, Assyrian God of war. Those who refuse are struck down or imprisoned. An attempt is made on Girotti's life, and the city and all its inhabitants are to be destroyed unless the revolutionists give themselves up. Isabelle Corey discovers her four brothers are involved and she decides to go to the palace and kill Girotti. She is unable to carry out her plan because she falls in love with him. As the time for the destruction of the city nears, she does kill the tyrant to save her people. The Assyrians are terrorized when lightning destroys the statue of their God, at which point Corey appears holding Girotti's head. They flee in disorder and are pursued and killed by the armed population. Corey is acclaimed by the people but implores that she be left alone to spend her remaining days in solitude.

X-Ray: Color provides an assist for this melodrama dealing with ancient days that holds interest fairly well and should do all right as a supporting feature on the program. The dubbing is adequate, as are the acting, direction, and production.

Ad Lines: "A Terrified City Rises Against The Threats Of A Tyrant"; "She Shamed Herself To Save A Nation."

Portrait In Black

Drama
112m

U-I
(Eastman Color)

Estimate: Lavish, colorful tale of murder and illicit romance.

Cast: Lana Turner, Anthony Quinn, Sandra Dee, John Saxon, Richard Basehart, Lloyd Nolan, Ray Walston, Virginia Grey, Anna May Wong, Dennis Kohler. Produced by Ross Hunter; directed by Michael Gordon.

Story: Bedridden shipping tycoon Lloyd Nolan controls his enterprises with an iron hand and dominates all around him, including his beautiful second wife, Lana Turner; his children, Sandra Dee and Dennis Kohler; his lawyer, Richard Basehart; and his doctor, Anthony Quinn. It turns out that Turner and Quinn are in love and can hardly wait for Nolan to die. Quinn hastens the death by an injection of air bubbles and the perfect crime seems to have been committed until Turner gets a note of congratulations on the murder. Quinn suspects anyone around the home, including Oriental housekeeper Anna May Wong, chauffeur Ray Walston, tugboat skipper John Saxon who is engaged to Dee, and Basehart. Saxon learns that Basehart voided a towing contract after the death of Nolan and threatens him. Some of Basehart's remarks to Turner lead Quinn to believe he is the letter writer, and she kills him. Turner and Quinn dump his body in his car over a cliff. When it is discovered, the police suspect Saxon because of his threats. Dee begins to suspect Turner and she goes to Quinn for advice. He convinces her she is wrong. The killings prey on Quinn's mind and he decides to go away when a second letter arrives. Walston decides to leave, and Quinn suspects he knows more than he is telling. Walston reveals that he took Turner to an out of the way mailbox and she mailed the first letter. Dee discovers Turner and Quinn in an embrace and realizes the pair of them must be guilty. She runs to the rooftop to get away from Quinn, who slips and falls to his death, leaving Turner to face the music alone.

X-Ray: Take an all-star cast, give them a meaty—if a bit involved—story, guide them with smart direction, and back them with substantial and lavish production values, and you've got a commanding entry which will hold audience attention fairly well. There's something for the mystery fans, for those inclined towards romance, for the teen-set (Sandra Dee and John Saxon), etc. Add the emphatic brilliance of color and you've got a film with strong potential. A strong selling campaign will help, of course. The screenplay is by Ivan Goff and Ben Roberts, based on their play.

Tips on Bidding: Higher bracket.

Ad Lines: "An Adventure In Suspenseful Drama"; "One Murder Led To Another . . . Because Someone Knew Too Much."

WARNERS

Ice Palace

Drama
143m

Warners
(Technicolor)

Estimate: Interesting drama of Alaska and its people.

Cast: Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, Jim Backus, Ray Danton, Diane McBain, Karl Swenson, Shirley Knight, Barry Kelley, Sheridan Comerate. Produced by Henry Blanke; directed by Vincent Sherman.

Story: When World War I ends, Richard Burton returns to Seattle to find his old job with Barry Kelley's cannery gone. He goes to Alaska to work. He gets into a fight with the foreman and is knocked into the icy water from which he is rescued by Robert Ryan, captain of a fishing trawler, who takes him along and cuts him in for a share of the profits at the end of the season. Ryan is engaged to Carolyn Jones, who operates a small hotel with her father, Karl Swenson. Burton and Jones are strongly attracted to each other. Burton visualizes a cannery in the small town near the salmon and leaves for Seattle to try and buy some equipment. Unsuccessful until he marries Martha Hyer, daughter of Kelley, he returns with the necessary equipment. His marriage shocks Jones. Ryan forces the truth from her, after which he marries an Eskimo girl, who dies

(*Continued on page 4716*)

ALPHABETICAL GUIDE TO 288 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Adventures Of Huckleberry Finn, The—107m.—MGM 4701
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I 4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For 4667
Atomic Submarine, The—72m.—AA 4685

B

Babette Goes To War—103m.—Col. 4681
Back To The Wall—94m.—For 4635
Battle In Outer Space—90m.—Col. 4709
Battle of Blood Island—64m.—Misc. 4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. 4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Bells Are Ringing —127m.—MGM 4710
Beloved Infidel 123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par 4677
Black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m —Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Dracula, The—85m.—U-I 4710
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Can-Can—131m.—Fox 4686
Captain's Table, The—90m.—Fox 4714
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. 4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE 4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB 4663
Crimson Kimono, The—82m.—Col. 4637

D

David And Bathsheba—116m.—Fox—RE 4702
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Electronic Monster, The—72m.—Col. 4709
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. 4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. 4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. 4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster The—73m.—A-I 4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA 4670
Guns Of The Timberland—91m.—WB 4675

H

Hannibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Head Of A Tyrant—94m.—U-I 4715
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. 4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—For. 4671
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For 4691
Home From The Hill—150m.—MGM 4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA 4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
House Of Usher, The—85m.—A-I 4713
Human Condition, The—138m.—For 4691
Hypnotic Eye, The—77m.—AA 4673

I

Ice Palace—143m.—WB 4715
IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m —MGM 4634
Ivan The Terrible Part II—87m.—For. 4682

J

Jack The Ripper—85m.—Par. 4677
Jailbreakers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. 4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc 4644
Killers Of Kilimanjaro—91m.—Col. 4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col 4645
Last Days Of Pompeii, The—103m.—UA 4715
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. 4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lotna—95m.—For 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Macumba Love—86m.—UA 4703
Magician, The—102m.—For 4639
Man in a Cocked Hat—88m.—For. 4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The 70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. 4634
Miracle In Soho—98m.—For 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. 4689
Mouse That Roared, The—83m.—Col 4641
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. 4694
Nude In A White Car—87m.—For 4687

O

Odds Against Tomorrow—95m.—UA 4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col 4677
Operation Amsterdam—105m.—Fox 4681
Operation Petticoat—120m.—U-1 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. 4673

P

Paris Hotel—90m.—For 4643
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM 4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. 4683
Pollyanna—134m.—Misc. 4695
Portrait In Black—112m.—U-I 4715
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Prisoner Of The Volga—102m.—Par. 4705
Private Property—79m.—Misc. 4708
Psycho—109m.—Par. 4714
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For. 4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I 4645
Ski Troop Attack—61m.—Misc. 4699
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA 4666
Song Without End—141m.—Col. 4713
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One The—123m.—Fox 4666
Story Of Ruth, The—132m.—Fox 4714
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. 4709
Subterraneans, The—89m.—MGM 4714
Subway In The Sky—86m.—UA 4634
Swan Lake—81m —Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. 4661
Tarzan The Ape Man—82m.—MGM 4646
Tarzan The Magnificent—88m.—Par. 4714
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par 4634
Third Voice, The—79m.—Fox 4673
-30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc 4640
Thiteen Ghosts—88m.—Col. 4713
This Man Is Dangerous—80m.—For 4691
Thirteen Fighting Men—69m.—Fox 4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m —Par. 4669
Tread Softly Stranger—85m.—For. 4698
Twelve Hours To Kill—83m.—Fox 4710
Twelve To The Moon—74m.—Col. 4713

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. 4710
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox 4686
Wicked Go To Hell, The—74m.—For 4703
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—84m.—For. 4667
Wonderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

ICE PALACE

(Continued from page 4715)

giving birth to a son. Hyer has presented Burton with a daughter, with Jones the only one around to help at the time of birth. Ryan returns to town with his infant and Jones helps to raise him. As the years go by, Burton builds more canneries and war-time buddy Jim Backus acts as his foreman. Relations between Burton and Hyer deteriorate when she learns that he and Jones once loved each other. Ryan and Burton are on opposite sides, with the former fighting for Alaska becoming a state and the latter opposed. Burton's daughter and Ryan's son elope while Hyer dies of a heart ailment. When the boy and girl are about to become parents, they head back to civilization from the Eskimo village. When they are overdue, Burton sets out to find them in his plane while Ryan does the same via dogsled. A bear kills the boy, and a daughter is born before the mother dies. The granddaughter, Diane McBain, spends time with each of the grandfathers, with Burton still battling Ryan and statehood. He even arranges for lawyer Ray Danton, Backus' son, to propose to McBain, hoping to get him into politics so that the Burton interests would emerge on top if statehood is granted. Jones shows Danton up and McBain breaks off her engagement. Ryan, flying to Seattle, is injured when the pilot, Sheridan Comerate, has to make a forced landing. Search planes are grounded by the weather but Jones persuades Burton to try and find them which he does. As Alaska is granted statehood, Ryan and Burton are no longer bitter antagonists. McBain and Comerate plan on getting married.

X-Ray: This Technicolor version of Edna Ferber's novel of the taming of Alaska is interesting but too long, containing enough material for several films. The on-the-spot filming adds to the effectiveness of the entry, and performances, direction, and production are good. It should do okay given a campaign and enough promotion, while tightening via more scrupulous editing would also be of value. The screenplay is by Harry Kleiner. The use of color is a decided aid.

Tips on Bidding: Higher bracket in many situations.

Ad Lines: "A Thrilling Story About The 49th State Of The Union And Its People"; "You Had To Be Tough To Survive In The Icy Wastes Of Alaska."

MOTION PICTURE EXHIBITOR
The SHOWMEN'S TRADE REVIEW

JUNE 22, 1960
SECTION THREE
VOL. 64 NO. 5

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A39

Carries On With "Carry On, Nurse"

THEATRE: **Ritz,**
ADDRESS: **Leyton, London, England**
MANAGER: **Nat Matthews**

Anglo-Amalgamated's comedy "Carry On, Nurse" suggested an automatic hospital tie-up and being on the executive committee of the Whipps Cross Hospital Friends' League, I merged these two interests. Nurses and members of the League attended the theatre each day to recruit members for this worthy cause. The minimum subscription is 14 cents and more than $100 was raised in this manner.

I had a special letter printed and distributed to the press, hospital staffs, doctors, residents throughout the district and to patrons leaving the theatre the previous week. It read: "Dear cinema patron. Have you had a spell of flu this winter? Are you a victim of 'Flu-tis' and feeling acutely in the dumps? May I suggest a great new laughter tonic for the whole family. I guarantee that the tonic laughs dispensed in the film "Carry On Nurse" will effectively be a pick you up that you need. The story is a very much exaggerated tale of life in an imaginary hospital where the nurses (bless 'em) put up with all sorts of nonsense from the most riotous shower of patients ever seen on the screen. On a more serious note, however, I am taking this opportunity of personally expressing my thanks to our own local hospital at Whipps Cross. I particularly salute the Matron, Miss Fogarty (quite unlike the character portrayed in the film by Hattie Jacques) for the wonderful spirit of service that she has instilled in the hundreds of nursing staff in her charge. Many of us have reason to be thankful to the hospital, and it is with this in mind that I am appealing for new members of the Whipps Cross Hospital League of Friends. The League provides those additional amenities for hospital staffs and patients NOT COVERED by the Health Service, but which are so very necessary for the welfare of the sick and those who tend them. I shall be glad to furnish further details if requested. Very sincerely."

An excellent press resulted and there is no question regarding the amount of good will which was created. The feature, the theatre, and the League all benefited considerably.

B | KIDS' MATINEES

NUMBER B62

Coke Bottles Fight Polio

THEATRE: **Ayres,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Ed Farmer**

A recent tie-up with the Coca Cola Company, the Marine Reserves, and the March of Dimes brought a nice contribution to the fight against polio and favorable publicity and good will to the theatre.

This cute little girl helped Ed Farmer, Ayres, Corpus Christi, Tex., recently aid the March of Dimes in a kiddie show tie-up with Coca-Cola whereby empty Coke bottles served as admission. The Coca-Cola Company paid the polio fund two cents for every empty bottle received.

It is a very simple gimmick. We agreed to give free admission to our Saturday morning kid show for six or more empty Coke bottles. The Coca Cola Company agreed to pay the March of Dimes two cents for each bottle; and also to give away two bicycles, one boy's and one girl's, for the boy and girl bringing the most empty bottles; two picnic chests, one each for the boy and girl bringing the second most bottles; and cases of Coke for the two third prizes.

The Marines were to count the bottles and also help with the publicity. They did a fine job with several news stories and pictures and appearances on television. They also visited several schools in behalf of the stunt.

With the show, we had a cartoon-a-scope (cartoons distorted through CinemaScope lens) and some stage activity. The Marine Colonel acted as master of ceremonies, and a Coca Cola representative presented the chairman of the March of Dimes with a check on stage for the bottles.

The results were good despite rain and cold weather.

D | MERCHANTS

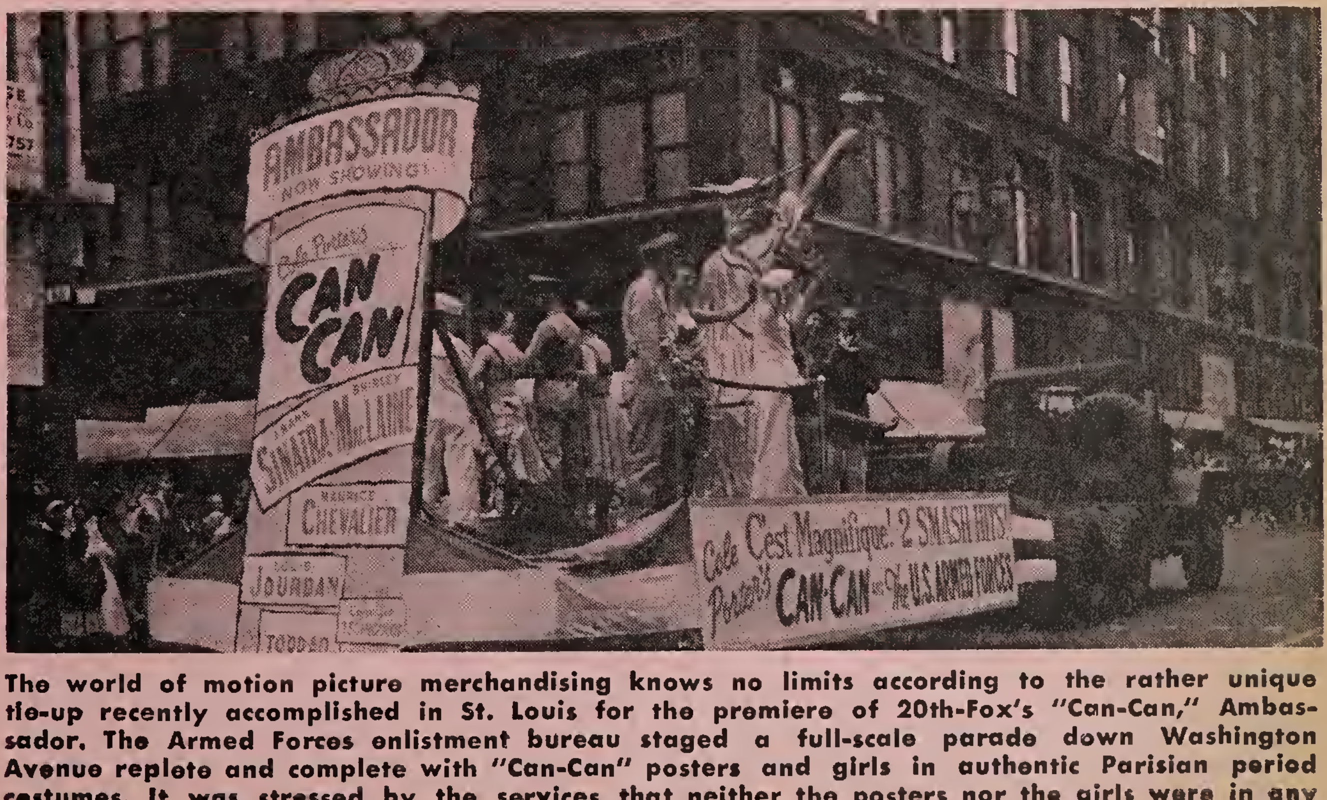
NUMBER D73

Teen Age Fashion Show Tieup

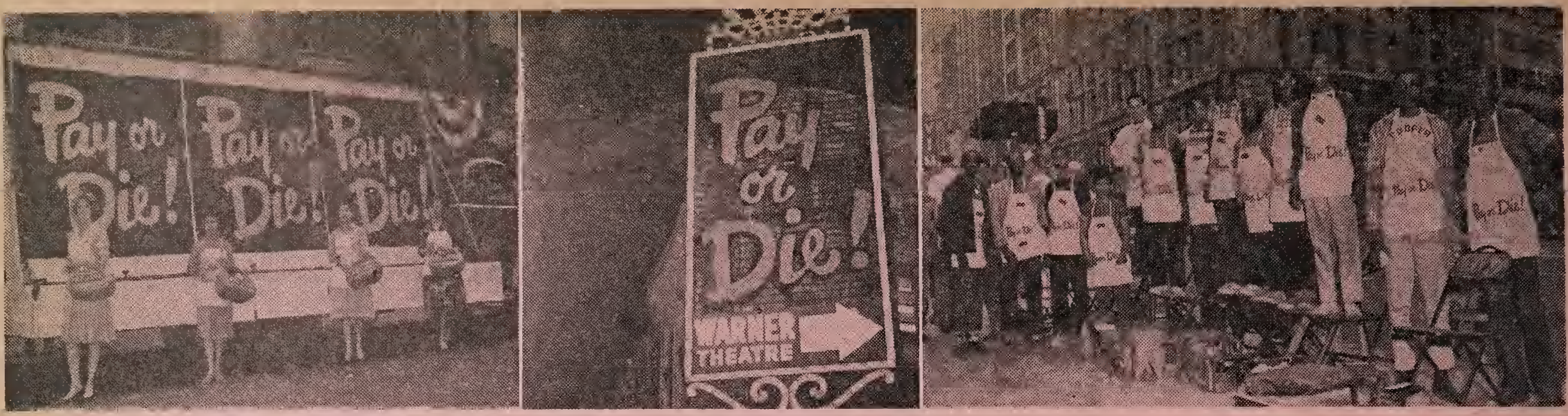
THEATRE: **Garden,**
ADDRESS: **Greenfield, Mass.**
MANAGER: **John P. Lowe**

We recently had a successful "Penney's Fashion Show" promotion with Columbia's "Suddenly, Last Summer." It was staged on a Saturday evening with Penney's teen-age fashion board models, Teen-Town Debs, a group of 13 selected girls from all the area high schools, dressed in the latest evening formals.

Each girl had lovely corsages promoted from a flower shop, who also attractively decorated our stage with floral pieces.


AMBASSADOR
NOW SHOWING
Cole Porter's
CAN CAN
FRANK SINATRA SHIRLEY MacLAINE
MAURICE CHEVALIER
LOUIS JOURDAN
Cole Porter's
C'est Magnifique! 2 SMASH HITS
CAN-CAN — The U.S. ARMED FORCES

The world of motion picture merchandising knows no limits according to the rather unique tie-up recently accomplished in St. Louis for the premiere of 20th-Fox's "Can-Can," Ambassador. The Armed Forces enlistment bureau staged a full-scale parade down Washington Avenue replete and complete with "Can-Can" posters and girls in authentic Parisian period costumes. It was stressed by the services that neither the posters nor the girls were in any way an inducement for joining up.



Some of the recent highlights of the Broadway premiere of Allied Artists' "Pay Or Die" campaign at the Warner were, left to right, models employed to distribute thousands of small cards and buttons with just "Pay Or Die" on them, with the special truck with six 30 x 40 sheets and bumper strips which was used for street bally, seen in the background; the special sign with letters 14 feet high on the Stanley Warner building, of which the Warner is a part, which attracted attention to all traffic at Broadway and 47th Street; and shoe shine boys in the Times Square area wearing their "Pay Or Die" aprons in Times Square before opening.

Buddy White, the young organist who single-handedly restored our $25,000 Meyer-Colton Organ to prominence over the past few years, played background music.

Paul Young, assistant manager, Penney's Store, gave the narration concerning the girls and the gowns, and this helped the audience to fully appreciate the show. Young, incidentally, came back from New York to handle this as he was recently promoted by Penneys. It was with him and Mrs. Charles Clark, manager, that the promotion was set up.

We had a plan whereby the store gave a free ticket to the Saturday evening show with each $5 purchase. The store paid for a trailer which we ran on screen a month ahead; and devoted their entire windows to the formal fashions a week before the show with signs and one-sheets calling attention to the tieup. The store also utilized expensive front page ads announcing free tickets and mentioned the show in a big display ad. They also took spots on WHAI and WRLP-TV.

THE NEW 1960

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITON, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$

IN PRIZES

will be awarded to the five "SHOWMEN OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Their campaign cost nearly $200.

Penneys was pleased with the promotion and we are planning a bathing suit promotion and a back to school promotion assuring us of a new big store who is sold on the Garden.

Another new promotion is our Sears-Garden vacation party for which Sears is giving us a $70 bicycle to give away at our kiddie show. In return for a trailer they are paying for the bicycle, six signs for theatre and stores and half the cost of printing coupons. They also will run four boxes in their weekly display ads. We had the bike on display in our lobby three weeks ahead of the scheduled party. Our cost was the trailer and half the cost of printing the coupons. The coupons were given out at the Sears store to adults and children accompanied by adults. The bicycle was given away to holder of the lucky coupon; and the winner had to be present to win. Naturally, everyone bought a regular ticket to attend.

We also tied-in recently with a local restaurant on a Monday Family Night idea. In return for running a trailer, which the restaurant paid for, they bought tickets from us for the Monday night show for all family dinners served between five and eight p.m. They will have a family special dinner each Monday evening, announcing the free tickets to the theatre in their ads and on radio; and also on counter cards throughout the week.

F | ARMED SERVICE

NUMBER F16

Civil Air Patrol Tieup

THEATRE: **Gopher,**
ADDRESS: **Minneapolis, Minn.**
MANAGER: **Ed Linder**

The Civil Air Patrol recently gave us splendid cooperation on our showing of Paramount's "Visit To A Small Planet."

This frigid lobby display complete with snowman was promoted by P. G. Franklyn, Ritz, Barnsley, England, in connection with his showing of "Ice Cold In Alex."

On opening night they sent three officers and a dozen of their recruits to hand out information pamphlets, and to answer questions about their organization. They worked in the outer lobby and front sidewalk; and loaned us large blowups and other photos and display material for our front. We also received the loan of a space suit and spaceman's helmet from the C.A.P., and this was used for a 10 day period as an excellent street bally.

Our street ballyhoo man handed out Jerry Lewis "space money" to children and neighborhood candy stores also gave away this "space money" to the youngsters.

We resurrected an old gag to get inside the big Minneapolis department stores and attract the attention of the heavy crowds of shoppers. Our bally man with signs on his back and front got into the six biggest stores with passes for the general managers. He took the long way around the store to its various departments before finding the manager's office and presenting the good will passes. It was a good excuse to walk around and get over our message. Instead of being put out at our brazen ad stunt, the stores managers seemed pleased with our "good will" gesture.

The editor of the Minneapolis Argus had a policy of not running an upside down ad for anybody; but after a lot of conversation and persuasion, they finally okayed a request to do this for us. Not only that, they gave us some nice publicity. This, too, is not a new stunt by any means; but it worked nicely for us and got the desired attention.

H | LOBBY DISPLAYS

NUMBER H31

Frigid Display For "Ice Cold In Alex"

THEATRE: **Ritz,**
ADDRESS: **Barnsley, England**
MANAGER: **P. G. Franklyn**

My campaign for "Ice Cold In Alex" started three weeks ahead of playdate and using most means of exploiting a desert war picture built steadily to playdate. Since this is the story of a harrowing drive in an ambulance across the desert, I invited patrons to write their most hair-raising motoring dilemma. Throwaways were placed by the staff under windshield wipers of cars parked around the town centre.

We made the local press in a tieup with the Yorkshire Electricity Board, which provided a really eye catching foyer display of freezers with a "snowman" in the centre to top things off. This was accomplished by freezing the moisture in the air on pipes kept below freezing point. As the pipes became colder so the snowman grew. Many patrons had to touch to see that it was not cotton wool; and found themselves with a handful of frost.

(*Continued on page EX-236*)

Counterspy Tours Penna. Towns

SOME thirty-odd years ago, a musical director for the Paramount Theatres visited a group of cities in the anthracite coal regions of Pennsylvania setting up orchestras and organs in the theatres, for the lush period of entertainment activity that was to follow.

Several weeks ago, the same man, Boris Morros, who had gone on to become a famous Hollywood producer, and even more well-known as the man who for 10 years had been an undercover agent for the FBI, instrumental in unmasking a Soviet espionage ring in the United States, again toured the same Pennsylvania area, on behalf of a new motion picture Columbia's "Man On A String," based on his remarkable exploits as a government spy.

Covering the area by car on a schedule laid out by Ben Rosenberg of the Penn-Paramount Theatres, accompanied by Milt Young of Columbia's exploitation department, he was enthusiastically greeted by mayors and other civic officials; interviewed by newspaper and radio reporters; and given publicity such as is rarely seen in these areas. The Paramount managers had coordinated everything, and the schedule was followed so that a maximum of coverage was attained.

Shown at the upper left is Morros being interviewed by Jim Thompson of WPPA in Pottsville. Underneath is the marquee of the Capitol Theatre in Pottsville, announcing a welcome for Morros—the same procedure being followed in every town.

All the theatres had worked up a unique display similar to the one shown for the Paramount Theatre in Wilkes Barre.

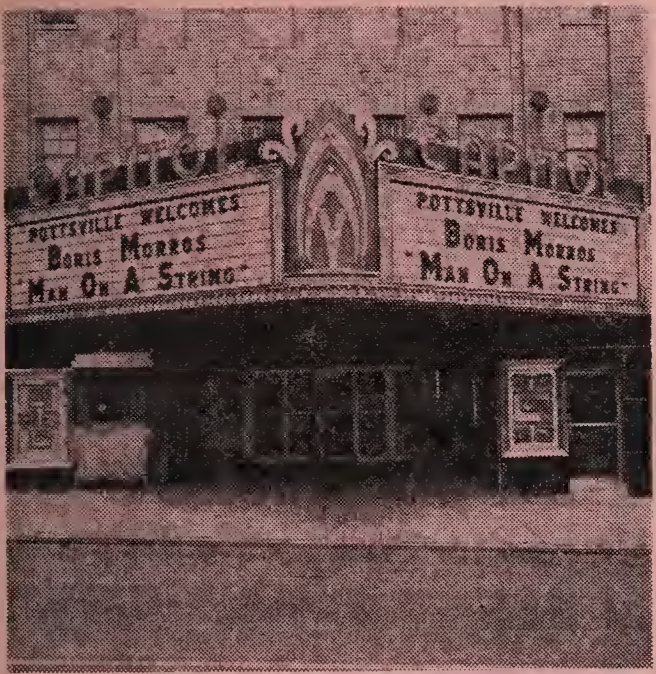
At the lower left, Mayor Frank Slattery of Wilkes Barre hands Morros the key to the city in the Mayor's office in City Hall.

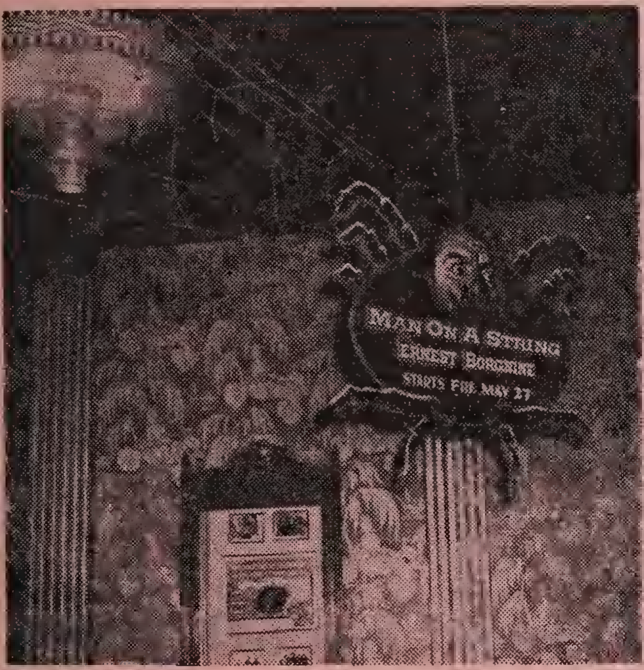
The photo at the top was taken in the lobby of the Strand in Scranton. Morros had arrived in the area by plane, and was escorted by a police caravan to Scranton. Waiting in the lobby were a group of reporters and a group of students from the University of Scranton. The students were those taking the Russian language course at the University and they used their knowledge of the language to greet and converse with the Russian-born producer.

The bottom photo shows Morros with Ben Rosenberg, president of the Paramount Theatres in this area, with Al Krapf, manager, Paramount, Wilkes-Barre, and the special display piece advertising "Man On A String."

The whole tour was well-planned, and well-exploited by Rosenberg and his managers.

The newspaper stories about Morros, breaking as they did at the time Henry Cabot Lodge was making his disclosure in the United Nations Council about Soviet spy activity in the United States, plus the radio and TV news coverage of Morros' tour through the area reached many thousands of potential moviegoers otherwise not aware of activity connected with the theatres.





THE
SPY
STOR
THAT WAS SHOT WITH
REAL
MAN

COMPANY ASSISTS

AMERICAN-INTERNATIONAL has completed arrangements with Dell Comic Books, through Western Printing, for the publication of two comic books on two A-I productions. The first is "Goliath and The Dragon", scheduled for January release; and the second is "Master Of The World", based on two of Jules Verne's stories, "Robur, The Conqueror" and "Master Of The World." Dell Publications and AIP are planning extensive publicity and promotion coverage on the tieup.

PARAMOUNT spotlighted a national promotional drive with Hobe Jewels in over 5,000 retail outlets throughout the country on Alfred Hitchcock's "Psycho". Vera Miles, who co-stars in the film, is featured on attractive three-color counter cards which will be displayed by all jewelry, department and specialty stores carrying the Hobe line. Full credit to "Psycho" is included in the advertising text.

UNIVERSAL has set promotional ad campaigns through TV, radio and extensive magazine advertising as a result of tie-ups on Sandra Dee, co-star in "Portrait In Black", with both Lustre Creme and Coppertone. Window and counter display material in the various Lustre Creme outlets from coast to coast are part of the promotion. In the Coppertone promotion, 1,500 local radio spots will tie in with the local release of the film and its dealers are also being provided with local point-of-sale display material.

WARNERS are planning to make showmanship history with a re-enactment of one of the most fabulous exploits of military history. They will march an elephant from Carthage (N.Y.) to Rome (N.Y.) as a national news and contest event in connection with the release of "Hannibal." Hannibal, famed Carthaginian general whose feats are pictured in the film, won a romantic and secure place in history by marching an army with battle-trained elephants across the Italian Alps of Ancient Rome in 218 B.C. Warners will stage its Carthage-to-Rome elephant derby over a considerably modified course within the state of New York. This march, of some 60 miles, will be a march against time, with the whole U.S. population getting in on the game through newspaper, TV, and radio sponsored guessing contest. How long will it take the elephant, named Hannibal, of course, to make its march is the question and valuable prizes are offered for astute estimators. The contest will be staged on local levels, as well as national. A 1960 Triumph TR-3 Sports Convertible is the prize.

FRIGID DISPLAY

(*Continued from page EX-234*)

had an ambulance identical with that in the film; and I arranged for this to carry a suitable announcement. The unit installed in the foyer an almost complete field operating theatre and mobile dental unit. Soldiers were on duty every night to explain the equipment.

Another very effective display was of copies of actual forces newspapers for the area covered in the film. These had been collected by ABC's district checker who had served in the desert war. The Yorks and Lancashire Regiment provided a display of German radios similar to those used in the film and some historical photos of local men during the desert campaign.

The first night was staged on military lines and was attended by the Mayor and many local officers. In all we had seven foyer displays: and some 21 window displays in addition to a secondary competition, the winner of which had his home decorated free.

1960 EXPLOITATION INDEX

(For Index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A

CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic . . EX205
A35. A Blood Bank Premiere EX213
A36. Cashes In On Football Fever EX213
A37. "Dee Day" In Bayonne EX217
A38. Beouty Contest With Civic Overtones EX229
A39. Carries On With "Carry On, Nurse" EX233

B

KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" Ta Teenagers EX1B5
B55. How Ta Double Chlldren's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children .. EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" . EX221
B61. Baseball Emblems Give-Away To Kids EX225
B62. Coke Bottles Fight Polio EX233

C

MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX1B9
C21. TV "Sadie Hawklns" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bismarck EX-209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" . EX213
C24. "Third Voice" Contest EX213
C25. How To Lotch On To National Contest EX225
C26. Some Newspaper Tie-Ups EX229

D

MERCHANTS

D63. "Gollath" Lends Itself To A Big Caop EX1B9
D64. Generol Electric Contest EX197
D65. Pennies Promote "Five Pennles" ... EX201
D66. Photographer Tie-Up EX206
D67. Supermorket Tieup . . . EX206
D-68. Big Sales Days on "Goliath" EX-209
D-69. Super Super-Market Tie-Up . EX-209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225
D72. Restaurant-Movie Month EX230
D73. Teen Age Fashion Show Tieup EX233

E

SCHOOL TIE-UPS

E20. Good School Tle-Ups EX186

F

ARMED SERVICE

F14. Legion Tle-Up On "John Paul Jones" EX1B6
F15. An All-Out Navy Tie-Up EX218
F16. Civil Air Patrol Tieup EX234

G

STUNTS-BALLY

G79. Sldewalk Gag For "The Tingler" EX1B6
G80. Ye Olde Clrcus Bally EX1B9
G81. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tlngler" EX198
G85. Free Body Give-Away EX19B
G86. A Hay-Ride, A Bed, A Gazebo EX19B
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" Ta Yau EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX21B
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226
G.96. Walking Book Bally EX230

H

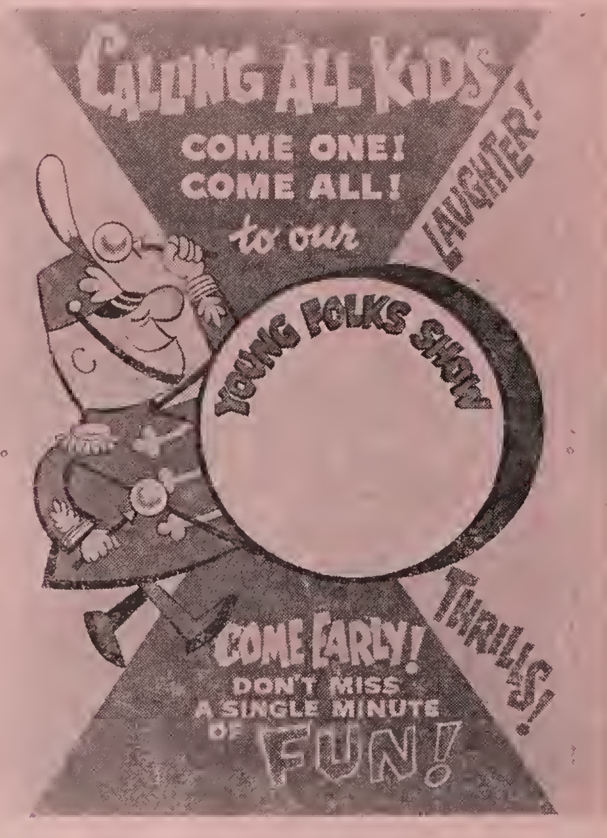
LOBBY DISPLAYS

H25. Foyers Used For Exhibltlons EX190
H26. Labby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-28. Darned Clever These Chinese EX-210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display ... EX226
H31. Frigid Display For "Ice Cold In Alex" EX234

I

INSTITUTIONAL

I—66. Some Public Relations Stunts EX18B
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks . EX203
I-74. Local Academy Award Cantest EX-210
I-75. Personol Theatre Survey . . EX-210
I-76. Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-78. "Golden Age Club" Party EX222
I-79. Good Will Show Is Good Will Builder .:.. EX226
I-80. A British Lion In The House EX227
I-81. Never Sell A Short "Short" EX230
I-82. Academy Award Helps EX231
I-83. More Good Public Relations EX236


CALLING ALL KIDS
COME ONE!
COME ALL!
to our
YOUNG FOLKS SHOW
LAUGHTER!
THRILLS!
COME EARLY!
DON'T MISS
A SINGLE MINUTE
OF FUN!

National Screen Service has created the above five-color 40x60 poster for year-round exploitation of children's shows. The large drum provides sufficient space for the pasting down of snipes. The young folks' poster is now available at moderate cost at all NSS exchanges.

I INSTITUTIONAL

NUMBER I—83

More Good Public Relations

THEATRE: **ABC Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reginald Helley**

To spotlight our theatre I try to make sure that we are always promoting ideas which attract public attention both at and away from the theatre.

Recently we took the step of admitting old age pensioners to matinees from Monday through Friday for 10 cents, a step further. With the cooperation of many patrons we have now built a most worthwhile library, which is housed in a room off the main foyer. The old age pensioners are invited to borrow these books and return them either when they next visit the theatre or have read them. There is no charge for this service. The idea was so highly regarded that the library was officially opened by the Mayor of Wakefield.

With the help of my second projectionist, who is the proud possessor of a 16mm sound projector, and my third operator, we were able recently to handle an Alderman's request to hold a special film show for Wakefield's Handicapped Club. Two volunteers transported the equipment in view of the many influential people interested in the club; and the link with the Council can but result in first rate public relations.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

COMIC BOOKS. Write for free samples showing how you can give away 3,000 comics at no cost to the movie house. BOOK NOVELTY COMPANY, 2031 N. 29th St., Philadelphia, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

FOR SALE: 40 ton Worthington Air-Conditioner, complete with evap condenser, etc. Seats, upholstered, excellent condition. Must see to appreciate. HARRY HIXON, Box 216, Atchison, Kansas.

Hertner Generators, RCA Sound, E7 Projectors, Lenses, All kind equipment. PALACE THEATRE, Greensboro, N. Carolina.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

STILL AVAILABLE!

The NEW 12 Month Set of Booking Sheets for the full year starting JUNE 26, 1960

"Pocket-Size" DATE BOOK

5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Price: 70c per yearly set of sheets, without binder, including postage

---

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER DESIRES CHANGE; English circuit-trained; ten years experience, chain and independent conventional. Award winning career in exploitation and house management. Large first run preferred. **BOX A615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

DISTRICT MANAGER, now employed, would like better opportunity, all phases. Conventional and drive-in, also concessions and advertising. **BOX B615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: EXPERIENCED PART-TIME PROJECTIONIST, sober and reliability a must. Mid States location, no objection to elderly man. Good opportunity for side line business. **BOX C615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

BOX-OFFICE SICK? Let me help rebuild it. Young man experienced in exploitation desires position as house manager or assistant. Hard worker! Will go anywhere. **T. W. AMACKER, 4090 S.W. West Bay Road, Lake Grove Oregon.** (615)

WANTED: EXPERIENCED DRIVE-IN MANAGER for de luxe operation in Greater Boston area. Excellent opportunity fo the right man. Please reply to BOX A622, c/o M. P. **EXHIBITOR, 246** N. Clarion St., Phila. 7, Pa.

WANTED: Theatre Manager to work for live-wire circuit in Midwest. Excellent opportunity for advancement for the right man. **BOX A68, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED to operate only 2nd run theatre in city. Population 40,000 has only three theatres. 385 seats, operating over ten years heart of main street. Opportunity to purchase interest. **Contact SHELBY THEATRE, Box 4, Bristol, Virginia.** (68)

PROJECTIONIST, 25 years experience. Know theatre business from A to Z. Married, no children. Would relocate as man and wife team, if necessary, in Florida, California, or elsewhere. MAX REICHBACH, 79 Brighton 11th St., Brooklyn 35, N. Y. (622)

Address all correspondence to— ***The A-MAN Corner*** { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title ....

Name ....

Address ....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

BRIDES of DRACULA

IS GROSSING 31% BETTER THAN HORROR OF DRACULA IN ITS EARLY OPENINGS!

It's a ***HONEYMOON*** *for "Brides" in*

ATLANTA, Paramount
SAN ANTONIO, Texas
DETROIT, Palms
BAY CITY, Washington
FLINT, Palace
SAGINAW, Franklin

MILWAUKEE, Towne
NEW ORLEANS, Joy
GRAND RAPIDS, Regent
BATTLE CREEK, Michigan
JACKSON, Capitol
MUSKEGON, Michigan

BRIDES of DRACULA TECHNICOLOR® Starring PETER CUSHING · FREDA JACKSON · MARTITA HUNT
YVONNE MONLAUR · Screenplay by JIMMY SANGSTER, PETER BRYAN and EDWARD PERCY · Directed by TERENCE FISHER · Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS
A Hammer Film Production · A Universal-International Picture

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 29, 1960

Volume 64 Number 6

IN TWO SECTIONS · THIS IS SECTION ONE

Phonevision Ready For Hartford Test

(See Page 10)

W. Penna. Exhibs Okay New Campaign

(See Page 12)

Salah M. Hassanein was elected recently to the presidency of Skouras Theatres Corporation, succeeding Spyros S. Skouras, who was named board chairman.

featuring: 1960 Forum of Theatre Information

STEVE REEVES in "THE LA
Directed by MARIO BONNARD • A CINEPRODUZIONI-PROCUSA-TRANSOCEAN PROD

THE FIERY SUMMIT OF SPECTACLE!

Pompeii! The City That Lived In Sin... And Died In Flame!

SEE! The Shameless Orgy As Drunken Pompeii Abandons Itself To The Goddess Isis!

SEE! The Yawning Jaws Of The Flesh-Ripping Alligator Death Pit!

SEE! The Martyred Christian Thrown To The Gaping Fangs Of Crazed Lions!

SEE! The Slave Girls At The Mercy Of Their Bestial Conquerors!

SEE! The Centurion Colossus In Battle With The Blood-Hungry Beasts!

Co-starring

CRISTINA KAUFFMAN
BARBARA CARROLL
ANNE MARIE BAUMANN
FERNANDO REY · MIMMO PALMARA
ANGEL ARANDA · GUILLERMO MARIN

DAYS OF POMPEII”

tman COLOR · SUPERTOTALSCOPE

THRU
UA

20th CO-SPONSORS BOTH DEMOCRATIC

starting July 11th

AND REPUBLICAN

starting July 25th

CONVENTIONS ON ABC TO PRE-SELL

JOHN O'HARA'S
FROM THE TERRACE

AND

SIR ARTHUR CONAN DOYLE'S
THE LOST WORLD
AN IRWIN ALLEN PRODUCTION

TO THE GREATEST TV AUDIENCE EVER ASSEMBLED!

100,000,000 GUARANTEED IMPRESSIONS . . . OVER ENTIRE ABC NETWORK!
(87% of Total TV homes in America!)

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 6

JUNE 29, 1960

MOTION PICTURE
EXHIBITOR

EVERY PATRON A MOVIE CRITIC

THE RECENT ANNOUNCEMENT by National Commander McKneally of the American Legion, that he would appoint 100 motion picture reviewers in each of the 50 states to work with the National Audience Board in arriving at classifications and evaluations of current movies, brought to 60 the total number of organizations promising such support to the N.A.B. That's quite a parcel of admission paying reviewers. For we don't believe the industry is in any mood to provide free screenings for such huge and diversified numbers.

But, let's suppose that all 5,000 legionnaires consider it their "bounden duty" to see and evaluate each of the 200 or so features released during the coming year. That would come to about 1,000,000 admissions. Now let's suppose that each of the other 59 organizations supporting the N.A.B. appoint similar reviewing groups and those appointed feel the same obligation to see and evaluate. That would make some pretty healthy grosses for some of the more minor attractions, even if no one but the reviewers went to see them.

We can just see the new classification of features that would result. We would have "blockbuster" A's, "lower-half" B's, and "minimum requirement" C's made just to capture the self-constituted reviewers' admissions. Made cheap enough, these latter could be the most surely profitable of the lot.

With built-in critic patronage!

TV CUTS TO FIT THE CLOCK

WHILE WE HAVE never bothered to check it out, we have been conscious of the fact that TV stations have always found it necessary to trim pre-1948 feature motion pictures, and such post-1948 features as have been abandoned to that medium, to fit the limitations of the one hour, one and one-half hour, or two hour schedules (less time for commercials) that seem to be self-imposed. An observant reader, however, tells us that such trimming has become so objectionable that the general public has noticed it and has become vexed by it, to the place that a certain competitive advertising advantage now rests with the untrimmed theatre method. Here is the way he puts it:

"Quite often I watch the older movies on television and compare the television running time, less time for the commercials, with that originally listed in your yellow SERVISECTION. Boy! What a difference! What Channel 10 does to a two hour feature to make it play on their 90-minute early show, is a scandal. In fairness, some of the so-called 'late shows' are not too far off completeness, perhaps because the station has no place to go except off the air. But those early shows! Wow!

"All of which makes me wonder why we theatremen shouldn't add a slogan to all of our advertising, and keep repeating it. What I have in mind, and I don't think it has been used to date, would be: ONLY IN THE MOTION PICTURE THEATRE DO YOU SEE THE ENTIRE FILM. If used, I suggest no elaboration, and no explanation. Just the slogan! The public will know exactly what you are talking about."

Maybe so! Maybe so!

But, aren't those filmed commercials, that seem to break in at each climactic story twist, even more objectionable? Wouldn't a little judicious cutting actually tighten up and improve some of our old two-hour features? Wouldn't a still better slogan be: "ONLY IN THE MOTION PICTURE THEATRE DO YOU ENJOY THE ENTIRE FILM *WITHOUT COMMERCIALS*"?

We are told that Ross Siragusa, president of a TV manufacturing company, told a Miami convention recently that *"3,000,000 TV homes have controls for tuning out 'offensive' commercials."* If Mr. Siragusa's totals are correct, these should be a ready-made list of 3,000,000 potential movie patron homes.

Maybe both slogans should be used. Possibly on an alternating basis.

It's worth a try!

THE 1960 FORUM OF THEATRE INFORMATION

ELSEWHERE with this issue will be found each subscriber's personal copy of the Annual Questionnaire that has proved to be so interesting and informative to MOTION PICTURE EXHIBITOR readers. From the carefully tabulated returns each year there have eventuated some credible theatre industry facts that each theatreman could apply to his own situation as an evaluation of his own management efficiency. This is again its objective.

We sincerely hope that a maximum number of executive theatremen will cooperate by supplying their individual theatre's totals. We need a representative sample of all sizes and types of theatres in order to arrive at useable national averages. No individual return will be used or shown to anyone. No names or addresses, or identification of any kind need be added to any return. We are only searching for *average conditions* that can serve our subscribers.

This is a cooperative effort with cooperative benefits.

Fill in and mail your Annual Questionnaire TODAY!

In order to be an Opinion Maker—

you've got to have Opinions!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PITTSBURGH, PA.

I certainly cannot conclude my term as International Chief Barker without expressing to you my own appreciation of your support and of the coverage in the MOTION PICTURE EXHIBITOR of our events during the past two years. It is hard to conceive how Variety could exist as we know it now without the support of you and others of the trade press.

GEORGE W. EBY
Variety Clubs International

EDITOR'S NOTE: This is a very thoughtful gesture on Mr. Eby's part. May we add that his two years in office were a credit to him in every way.

From OIL CITY, PA.

Will you kindly send us four copies of your Editorial Page from the issue of June 8. This page featured some views headed "AS ONE CATHOLIC WRITER SEES MOVIE ADS." If you don't have tearsheets please send entire issues. Advise the charge and we will be happy to remit.

JOHN MULLER
Col. Drake Theatre

EDITOR'S NOTE: Comments on this Editorial, and requests for extra copies, have been flowing in. Supplies are limited but we will do the best we can.

From HOLLYWOOD, CAL.

In the May 25 issue of MOTION PICTURE EXHIBITOR, in your pink REVIEWS section, you carried a listing of distributors titled "FOREIGN and SPECIALTY PICTURE SOURCES," that is an excellent idea. We have also noted earlier use by you of a similar list.

For your guidance, we have the Academy Award nominee "VILLAGE ON THE RIVER." We also have the exploitation film "THE NUDE." We have "DAY SHALL DAWN" from Pakistan, that has won several awards; and "KINGDOM AND THE BEAUTY" in color from Hong Kong, the winner of 12 awards at the South East Asian Film Festival. In addition, we have some 15 featurettes, many of which have won Awards.

It would therefore be appreciated if you would include our name and address in future listings.

HARVEY PERGAMENT, President
Cavalcade Pictures, Inc.

EDITOR'S NOTE: Sorry! This listing of "FOREIGN and SPECIALTY PICTURE SOURCES" is published twice each year (May and November) and prior to its next publication Cavalcade will be contacted for a current schedule.

IMPORTANT!

YOUR ANNUAL QUESTIONNAIRE, on the returns from which will be based many informative and interesting industry findings, is with this issue. It will only require a few minutes of your time to fill it in and mail it back to us. We ask for your cooperation.

Do it *NOW!*

From RICHMOND, VA.

Just a note of appreciation for having the picture of our president, Roy Richardson, on the front cover of your June 15 issue. This will certainly help publicize our forthcoming Virginia Beach convention.

CARLTON DUFFUS, Exec. Secretary
Virginia Motion Picture Theatre Assn.

EDITOR'S NOTE: The weekly front cover of MOTION PICTURE EXHIBITOR is the meeting place of the industry's Men of Distinction.

From HOLYOKE, MASS.

Thank you for my third SHOWMANSHIP CITATION this year which appeared in the June 8 issue. I am sincerely grateful for this recognition, and for the others received to date. It is always a pleasure to work these stunts, and quite naturally a gratification to know that one's efforts receive recognition beyond the scope of the theatre or city where used. This is a great service and a commendable effort on the part of MOTION PICTURE EXHIBITOR, and it encourages showmen the world over to return to the SHOWMANSHIP so sorely needed to correct a great part of our industry's ailments today.

JOHN H. HAVENS
Theatre Manager

EDITOR'S NOTE: Showmen everywhere are watching the best stunts *published in the every-second-week EXPLOITATION section. Just as they are reading, and getting* advance *tips from, the weekly "How I Would Sell . . ." SHOWMANALYSIS.*

From GRAND RAPIDS, MICH.

Please enter a subscription for Mr. Henry K. Warszauer.

Mr. Warszauer has been an exhibitor for a little over two years, and when he saw my copies of the yellow SERVISECTION and of the PINK REVIEWS sections in my binder he asked me to order a subscription for him pronto.

Please start with the current issue.

CLIVE R. WAXMAN
Independent Exhibitors Theatre Service

EDITOR'S NOTE: We just wish that we could have all new exhibitors visit Mr. Waxman's office. There is nothing that sells subscriptions like a talk to the man who subscribes.

From SAN FRANCISCO, CAL.

MOTION PICTURE EXHIBITOR is a truly great help to everyone in our business.

ARNOLD LAVAGETTO, Booker
Paramount Film Distributing Co.

EDITOR'S NOTE: We do hope you will tell that to the customers you meet across your booking desk.

From MANSFIELD, PA.

I purchased this theatre just a year ago, and MOTION PICTURE EXHIBITOR has been a great help to me. I am more than pleased with it!

JOHN J. ANTONIO, OWNER
Twain Theatre

From SOUTH BEND, IND.

Keep up the good work!

RIVER PARK THEATRE

The PLUS of Leadership . . .

PUBLICATION	1. Average Total Paid in the World	2. Total Theat. Exhib. in the World	3. % of Total that is Theat. Exhib.	4. Total Paid Subs. in the U.S.A.	5. Total Theat. Exhib. in the U.S.A.
MOTION PICTURE EXHIBITOR	11,322	9,220	81.94%	10,110	8,284*
MOTION PICTURE HERALD	11,079	8,224	73.25%	8,000	5,860*
The Leadership of Motion Picture Exhibitor	+243*	+996*	+8.69%*	+2,110*	+2,424*

THESE ARE THE TWO single-editioned national trade weeklies between which direct comparisons—single-edition against single-edition—can be made. Both are Members of the Audit Bureau of Circulations; and both submit their circulations to annual A. B. C. audits. With the exceptions noted, the above totals are taken from the same paragraphs of the Publisher's Statements for the "6 month period ending December 31, 1959" of the respective publications. The exceptions, indicated by asterisks (*), result from simple arithmetical conclusions drawn from the above totals.

NEWS CAPSULES

BROADWAY GROSSES

"Bells" Toll Happy Tune

NEW YORK—MGM's "Bells Are Ringing" opened strong at Radio City Music Hall as Broadway, with mostly holdover product, registered generally satisfactory returns over the weekend.

"THE STORY OF RUTH" (20th-Fox). Paramount reported $35,000 for the second week.

"BELLS ARE RINGING" (MGM). Radio City Music Hall claimed $117,000 for Thursday through Sunday, with a reported $192,000 for the opening week. Stage show.

"THE RAT RACE" (Paramount). Capitol reported $18,000 for the fifth week.

"PSYCHO" (Paramount). DeMille claimed $45,000 for the second week.

"BEN HUR" (MGM). Loew's State, on reserved seat policy, did $49,000 for the 31st week. Corrected figure for the 30th week is $48,000.

"PAY OR DIE" (Allied Artists). Warner reported $18,000 for the fifth week.

"THE APARTMENT" (United Artists). Astor did $38,000 for the second week.

"WILD RIVER" (20th-Fox). Victoria did $8,000 for the fifth and last week.

"OSCAR WILDE" (Films Around World), Forum did $8,400 for the opening week.

"WHO WAS THAT LADY" (Columbia). Criterion claimed $12,000 for the 11th week, last five days.

"CAN-CAN" (20th-Fox). Rivoli did $27,000 for the 16th week of hard ticket policy.

JOHN W. ALICOATE

JOHN W. ALICOATE was the dean of motion picture trade paper publishers. I knew him for 35 years and was impressed always by his warm and ready smile.

Here was a man who enjoyed the confidence and respect of everyone he ever met, in business circles or on purely social occasions. His advice and counsel through the years to the industry he loved were always constructive.

Jack will be missed by his friends. He will be missed by the industry he served so well.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JUNE 27

New Cleveland Group Protests Censorship

CLEVELAND—The Cleveland Citizens for Freedom of the Mind held its first meeting last week in the Frank Wiley Junior High School auditorium, with approximately 700 residents of Greater Cleveland in attendance to protest what it claims to be an encroachment upon the freedoms guaranteed by the Constitution of the United States by alleged organized pressure groups who seek to impose censorship of movies, books, and magazines.

The immediate spark that aroused the members of the community was the arrest and conviction of Nico Jacobellis, manager, Heights Art Theatre, for "knowingly having in his possession and knowingly exhibiting an obscene motion picture," namely "The Lovers," which had been admitted into the country as suitable by the United States Bureau of Customs.

Jacobellis said, in his short speech before the assembly, "What is good enough for the federal government is good enough for me," in respect to obscenity. Temporary chairman Jaster Wood turned the meeting over to Rev. Emerson Schwenk of the Euclid Unitarian Church, who introduced the speakers, Dr. Bernard V. Dryer, professor of medicine at Western Reserve University; Dr. Richard Wallen, psychologist, formerly on the staff of Western Reserve University; and Arthur Spaeth, of the Heights Sun-Press. Dr. Dryer, who is also the author of the best seller, "The Image Makers," expressed alarm over the pressure of organized minority groups to effect what he termed an injustice, saying issue now is not one of obscenity but of censorship. He said, "Injustice to one become injustice to everyone in that society."

Attacking the problem from a psychological angle, Dr. Wallen considered the determination of minority groups to try to restrict what other groups should see, hear, read, and do as an expression of their inability to cope with temptation and the desire to translate everything in terms of sex. Spaeth interprets the case as handled in Cleveland as a danger signal to all of our freedoms. The citizens' group plans lobbying activity.

FILM FAMILY ALBUM

Arrivals

George Christ, manager, Rivoli, Bridgeport, Conn., and **Mrs. Christ** are parents of their second child, another boy.

Gold Bands

Robert Youngson, producer, 20th-Fox's "When Comedy Was King," was married today (June 29) to **Margaret Jeanne Keyes** in Sussex, N. J. Miss Keyes is a graduate of the NYU School of Fine Arts and is a prominent New York artist.

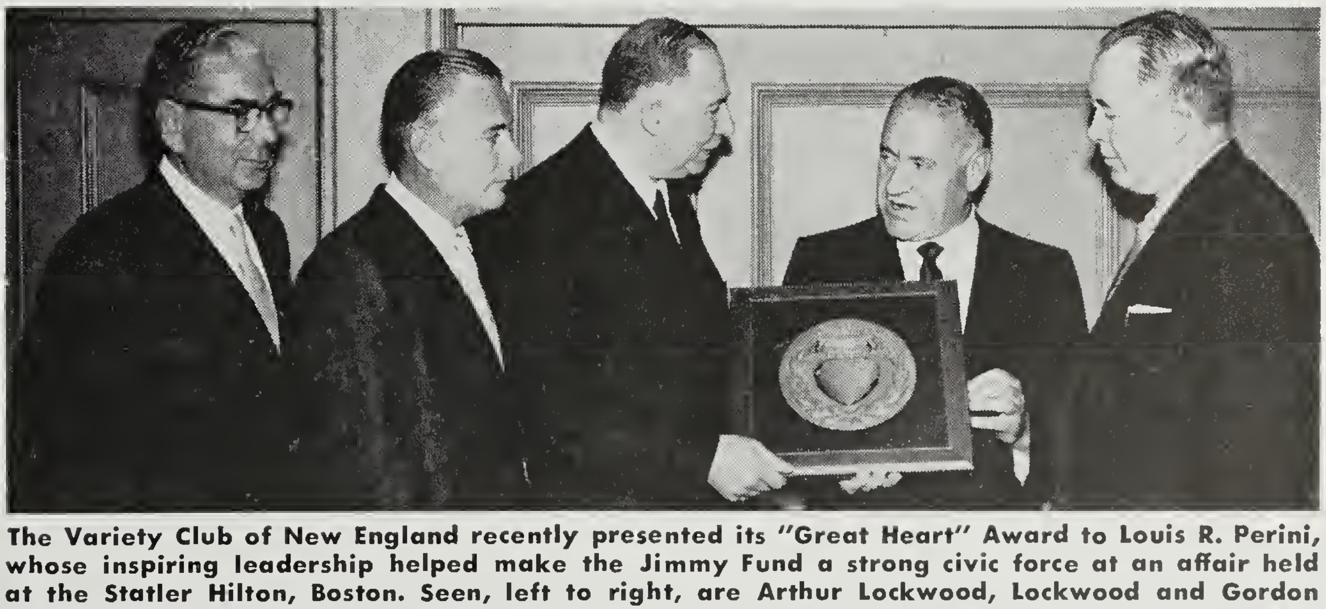
Obituaries

John W. (Jack) Alicoate, 71, publisher, The Film Daily and Radio-Television Daily, died of coronary thrombosis at Tenafly, N. J. Surviving are his wife, two daughters, a stepson, and a brother, **Charles**, who is executive publisher of the publications. Jack's career in the entertainment industry publishing field covered more than three decades, while his industry activities were most varied. He was a member of the Paris Post of the American Legion, the Overseas Press Club, the Motion Picture Pioneers, AMPA, and Westchester Country Club. In 1946, the Treasury Department awarded him its silver medal for distinguished war loan service.

Maurice S. Barck, 59, prominent theatre owner in the Cleveland area, died after an illness of several months. Back in 1912, he acquired the downtown Colonial. From 1932 to 1948 he owned and operated the Maple Heights, a neighborhood house now dismantled. In 1912 he built the Park Auto Drive-In, Alliance, Ohio.

Lindsey Hooper, 78, Weston, Mass., died last fortnight. He had held the lease on the University, Cambridge, Mass., for many years, and was in the investment banking business.

Arthur H. Rosson, 73, veteran film director, died in a Los Angeles hospital after undergoing surgery for a heart condition. He joined the Vitagraph Company in New York City when he was 23. He had been an associate director with the late **Cecil B. DeMille** for 16 years.



The Variety Club of New England recently presented its "Great Heart" Award to Louis R. Perini, whose inspiring leadership helped make the Jimmy Fund a strong civic force at an affair held at the Statler Hilton, Boston. Seen, left to right, are Arthur Lockwood, Lockwood and Gordon Theatres; national sportscaster Curt Gowdy; Dr. Sidney Farber, scientific director, Children's Cancer Research Foundation; Perini, owner, Milwaukee Braves; and "Birdie" Tebbets, vice-president, Milwaukee Braves.

UNIVERSAL announces tha

PETER USTINOV
SANDRA DEE
JOHN GAVIN

IN

Screenplay by Peter Ustinov, based on his stage hi

A Pavor, S. A. Production · A Universal-Internationa

roduction has started in Rome

"ROMANOFF AND JULIET"

In Eastman COLOR

co-starring

AKIM TAMIROFF

roduced and Directed by Peter Ustinov

elease

Universal International ®

GUARANTEED PRE-SOLD BY UNIVERSAL

...from the beginning

Phonevision Ready For Hartford Test

RKO, Zenith Reveal Plans For Over-The-Air Pay TV; First-Run Films Main Source Of Programming

HARTFORD, CONN.—Detailed information on how subscription TV proposed to operate here was revealed in a formal application to conduct a three-year test that was filed last fortnight with the Federal Communications Commission by the Hartford Phonevision Company, a subsidiary of RKO General, Inc.

Joining in the application were RKO General, Teco, Inc., and Zenith Radio Corporation, which developed the Phonevision system to be used and which will manufacture the equipment and provide technical and other assistance. Applicants propose to broadcast over-the-air from station WHCT, Channel 18, Hartford, without use of telephone wires or cable.

The application stipulates that there will be no commercials on any subscription programs and that in general the prices for individual features will range between 75 cents and $1.00 for an entire family's viewing. However, during the test period it is possible that a very few, extremely high-cost productions, such as heavyweight championship fights, cannot be secured except for a price as high as $3.50 for an entire family.

"Overall," said Joseph S. Wright, president, Zenith, "subscription television will deliver to the family a month-long panorama of premium box office entertainment for little or no more than the cost of a single orchestra seat at a top Broadway play."

Thomas F. O'Neil, president, RKO General, said that free reception of all Phonevision programs will be provided for the Federal and State Veterans Hospitals within the reception area of WHCT.

First-run films will comprise the principal portion of subscription programming, according to the application.

Under the proposal, WHCT would operate as a conventional commercial station through most of its broadcast day, with at least one premium subscription program aired each day in popular viewing hours, without commercials, for the use of subscribers only.

Hartford Phonevision proposes to begin operations as soon as 2,000 decoders have been installed. This probably could be six months after the FCC authorization is obtained. It is estimated that at least 10,000 families will be participating by the end of one year. There are approximately 300,000 homes within range of WHCT.

Subscribers will not be required to purchase any decoding equipment. However, an installation charge of from $7.50 to $10 will be made. The decoder is a compact device that can be connected to the subscriber's TV set, regardless of make. There may be a minimum charge, not to exceed 75 cents per week, to cover maintenance and depreciation of the decoders.

Operation of the decoding device is simple. Subscribers will receive advance notice of subscription programs. At the appointed hour for the program chosen, the subscriber simply turns on his decoder, sets a selector switch in the proper position, and rotates a single dial until the proper code number appears in a small window in the front of the decoder. The picture and sound will then become clear.

During a subscription program, the viewer may switch his set to a commercial program, then back to the subscription program at will and without extra charge. There are no plans at present to use coin-operated decoders in the initial phases of the local operation.

Hyman Lining Up Product For Sept.-Dec. Release

NEW YORK—Edward L. Hyman, vice-president, American Broadcasting Paramount Theatres, announced last fortnight that he was about to begin meetings with the heads of distribution companies to line up product for "orderly release" during the September through December period. An elimination of the "feast or famine" whereby exhibitors will have playable product throughout the period is hoped for.

Hyman said exhibitors will be urged to go all out in plugging "new faces" at the local level to assure that releases during this period will show the greatest possible boxoffice returns.

Hyman reported that Jerry Zigmond, west coast representative of AB-PT, has been assigned to act as coordinator at the studios in the campaign to enlist talent for personal appearances.

Mochrie Heads MGM Sales

NEW YORK—Robert Mochrie has been appointed general sales manager for Metro-Goldwyn-Mayer Inc., it was announced by Joseph R. Vogel, president. He succeeds Jack Byrne, who resigned. No reason for his resignation was given at the time.

Mochrie has been with MGM for three years, and for the past year devoted his time exclusively to the domestic distribution of "Ben-Hur." Prior to his association with MGM, he was vice-president of Samuel Goldwyn Productions, and for ten years prior to that had been vice-president and general sales manager of RKO Radio Pictures.

Labor Groups Support Anti-Toll-TV Campaign

LOS ANGELES—Continued support from labor organizations in the motion picture theatre industry's campaign to outlaw Pay-TV, was reported by Philip F. Harling, chairman of the Joint Committee Against Toll-TV.

Harling, who is also chairman of Theatre Owners of America's Anti-Pay-TV Committee, announced he had been advised by the Pennsylvania Labor News, Harrisburg, Pa., newspaper for AFL-CIO unions, that the Harrisburg Region Central Labor Council had adopted a resolution opposing Pay-TV.

The resolution was proposed to the central body of all western Pennsylvania labor unions by the Motion Picture Projectionists Union Local 488, IATSE.

The Region Council asked all union members to write their Congressmen and Senators urging them to lend support to the Harris Bills now in the House Interstate and Foreign Commerce Committee, which would ban all forms of Pay-TV, cable as well as broadcast.

The Harrisburg action follows by a few days the receipt of a check by Harling from the Motion Picture Machine Operators Local 599, IATSE, of Fresno, Cal., for the grass-roots campaign being conducted for passage of the Bills.

The Pennsylvania Labor News, in reporting passage of the resolution, quoted Harrisburg theatre personnel as follows:

"We are more than pleased with the action of the Harrisburg Central Labor Council and Local 488. It is our opinion that Toll-TV would be very destructive to the motion picture industry inasmuch as thousands of theatres all over the United States would close, thereby throwing innumerable people out of work. Not only would this have a strong impact on the economy of the industry, but also most of the top shows which the general public now views without charge, would become Toll-TV shows. Furthermore, the motion pictures, such as 'Ben Hur,' 'Can Can,' and 'South Pacific' could not be properly presented on a TV screen. As a result the viewer would find himself paying for something which he would not see in its entirety."

Sommers Named New Reade Division Head

SOMMERS

OAKHURST, N.J.—Joseph Sommers, veteran theatre manager for Walter Reade Theatres, has been promoted to the position of division manager for all Reade Theatres in Middlesex, Union, and Morris Counties, it was announced by Walter Reade, Jr., circuit president.

Sommers entered show business in 1925 at the age of 14 as an usher and bill poster for Hendel Corp. in McKees Rocks, Pa. At the age of 17 he became assistant manager, Keystone, Pittsburgh. He subsequently managed the Dreamland, Pittsburgh, and at the same time managed a nearby hotel and restaurant. Sommers then joined the Anas Corp. of Weirton, West Virginia as a theatre manager and assistant film booker.

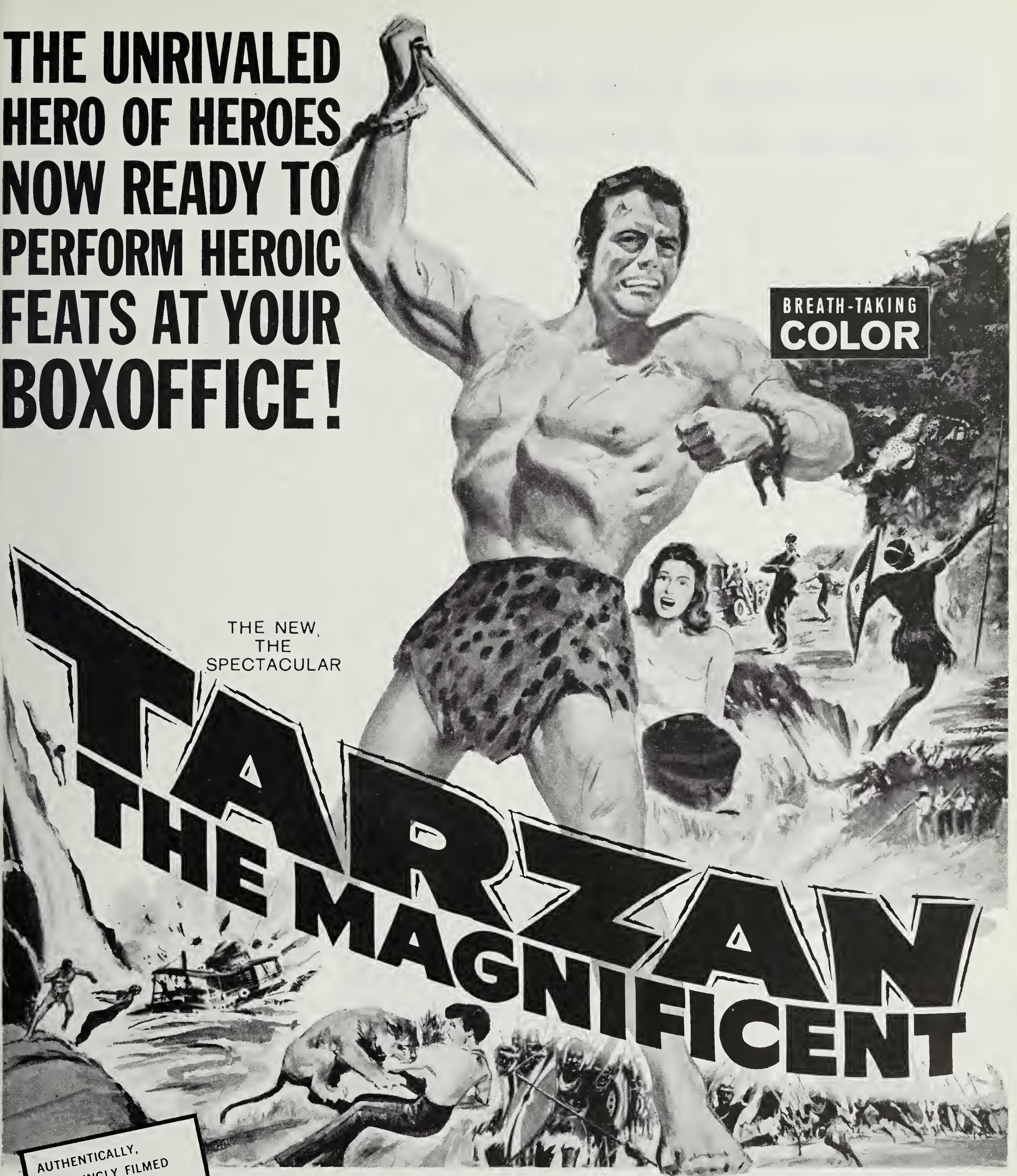
Sommers joined the Reade Organization in 1947 as a theatre manager in Asbury Park, N.J. He later managed Reade operations in Asbury Park, Freehold, Red Bank, Long Branch, and Kingston, New York. For the past several years, Sommers has been in charge of the Reade Theatres in Perth Amboy. He is noted within the organization as being a top flight exploitation man and has been one of the circuit's consistent prizewinners in theatre managers' contests.

Sommers will make his headquarters at the Majestic, Perth Amboy, N.J. Among the theatres he will supervise will be the Majestic, Perth Amboy; Strand and Paramount, Plainfield; Woodbridge Drive-In, Woodbridge; Community, Morristown; and the circuit's new Dover Drive-In, Dover, all in New Jersey.

Anderson To Disney Board

HOLLYWOOD—At a meeting of the board of Walt Disney Productions, William H. Anderson, vice-president in charge of studio operations, was elected to the board. He succeeds Floyd B. Odlum, who recently tendered his resignation.

THE UNRIVALED HERO OF HEROES NOW READY TO PERFORM HEROIC FEATS AT YOUR BOXOFFICE!



BREATH-TAKING
COLOR

THE NEW,
THE
SPECTACULAR

TARZAN THE MAGNIFICENT

AUTHENTICALLY, THRILLINGLY FILMED IN THE SAVAGE HEARTLAND OF AFRICA WITH THE COOPERATION OF THE FIERCE MASAI AND KIKUYU TRIBES!

STARRING GORDON SCOTT · JOCK MAHONEY · BETTA ST. JOHN · Introducing GARY COCKRELL

PRODUCED BY SY WEINTRAUB · DIRECTED BY ROBERT DAY · SCREENPLAY BY BERNE GILER and ROBERT DAY

BASED UPON CHARACTERS CREATED BY EDGAR RICE BURROUGHS · A SY WEINTRAUB-HARVEY HAYUTIN Presentation · A PARAMOUNT RELEASE

COMING TO YOU IN JULY... PRIME ADVENTURE PLAYING TIME... FROM PARAMOUNT!

Western Penna. Exhibs Name Group To Operate New Merchandising Plan

PITTSBURGH—Western Pennsylvania area exhibitors, who recently voted overwhelmingly to conduct the COMPO picture merchandising plan in that area, have named a central committee to supervise its operation.

The committee consists of Henry Burger of Stanley Warner, George Stern of Associated Theatres, Frank Lewis of Blatt Brothers, Joe Bugala of the Manos Circuit, and Harry Hendel and George Tice of Western Pennsylvania Allied.

Branch managers of the Pittsburgh exchange area met last week with Hendel, representing the central committee, and Alec Moss of COMPO and were brought up to date on campaign plans. They were asked to submit a list of pictures available for the start of the campaign, tentatively scheduled for early August.

To assure continuity of the plan, the central operating committee has ruled that three suitable pictures must be made available before the plan begins, with assurance that sufficient prints will be provided and that the necessary advertising materials will be available three or four weeks in advance of playdates.

The branch manager whose picture is selected will automatically become a member of the central committee while the picture is being played. The central committee will screen and select the films available and decide on their playing sequence.

The Pittsburgh area, it was revealed, will be divided into 10 zones, and an exhibitor manager named for each. Nominees in each zone have been selected. Their names will be made public as soon as their acceptances are received.

Branch managers who attended today's meeting were David S. Silverman of Allied Artists, Frank Silverman of Columbia, Ralph Pielow of Loew's, Don Hicks of Paramount, Milton Brauman of Screen Guild, M.C. Rosen of 20th Century-Fox, John A. Zomnir of United Artists, A.R. Kolkmayer of Universal, and Jack Kalmenson of Warner Bros. Others attending were Hendel; Irving Marcus, National Screen branch manager; and Moss, who will coordinate the work of the central and zone committees.

Cinerama Sustains Loss

NEW YORK—Nicholas Reisini, chairman and president, Cinerama, Inc., reported last fortnight that the company had sustained a net loss of $108,672 in the year ended Dec. 31, 1959. This compares with a net loss of $94,194 in the previous year.

Operating income in 1959 totaled $2,565,251 as against $1,773,460 in 1958. Included last year were $1,025,572 from theatre revenue, $549,759 from film rentals, $559,337 from royalties and $430,583 from sales of parts, supplies and services. In 1958, operating income included $727,981 from royalties, and $1,045,479 from sales, with no theatre revenue or film rentals listed.

Myers Addresses Wisc. Allied

WASHINGTON—Allied Independent Theatre Owners of Wisconsin will be addressed by Abram F. Myers, board chairman and general counsel of National Allied, at their annual convention. The convention will take place at Elkhart Lake, Wisconsin, June 28 through 30.

TOA Pledges Aid To Plan For Production By Exhibs

NEW YORK—The Theatre Owners of America last fortnight stated that "we stand impatiently eager to help and participate" in the formation of exhibition's own company for financing the production of more product.

TOA stated that "we are convinced the only way to end the product squeeze is to have exhibition form its own film company."

Recently the five major theatres circuits—American Broadcasting-Paramount Theatres, Stanley Warner, National Theatres, Loew's, and RKO—announced they had each deposited $400,000 in escrow in New York banks to establish a company for the financing of pictures as a means of making more product available to theatres.

The hope was voiced by TOA that "the new company can be activated quickly."

Dr. Dooley Honored

NEW YORK—Spyros P. Skouras, 20th-Fox president, was the honorary chairman of the committee paying tribute to Dr. Tom Dooley, legendary jungle missionary, at a dinner at the Commodore Hotel, commemorating the doctor's efforts to raise funds to maintain three hospital teams in Laos, Cambodia, and Vietnam. The affair was jammed with top diplomats, American business leaders, and the cream of New York society.

The medical missionary, whose true-life book, "The Night They Burned The Mountain," has been acquired for production by 20th-Fox, is here to raise sufficient capital to expand his permament hospital plans in those countries that have next to no medical facilities. Martin Manulis will produce the film as his first assignment for 20th-Fox.

GILBERT GOLDEN, who resigned recently as national advertising manager of Warner Bros. Pictures, had carried that title for more than 20 years, and in that time had gained a reputation as one of the industry's "bright young men". Most notable among his campaigns was that on Mervyn Le Roy's "THE BAD SEED," but many others carried a stamp of creative showmanship that caused industry comment. A "company man," with a total of 35 years with his former employer, Mr. Golden's resignation was the occasion for "regret" by executive vice-president Benjamin Kalmenson, who paid tribute to his "very many and most valuable services" that would be sorely missed. It is to be hoped that his creative merchandising talents will remain in the motion picture industry.

Hyman Resigns Post As UA TV Unit Head

NEW YORK—Eliot Hyman last week announced his resignation as president of United Artists Associated, Inc., the television film distributing subsidiary of United Artists Corporation.

HYMAN

In his letter of acceptance Arthur B. Krim, president of United Artists, wrote:

"We at United Artists want you to know how very much we regret the loss of your valued services. You have made a great success of the operation of United Artists Associated, Inc., not only in your imaginative direction of sales and promotion, but also in the administration of the entire operation . . . We look forward to further association between you and our company in the matter of independent ventures similar to the arrangements which we enjoyed in the past and which are continuing in our association with Seven Arts Productions."

Hyman has been president of United Artists Associated since the fall of 1958, when the subsidiary was organized with Robert S. Benjamin as chairman, to take over and distribute the film library assets of Associated Artists Productions Corporation, founded by Hyman in 1947. The library consisted of some 800 pre-1950 Warner Brothers sound films, 200 of its silent films, 377 "Looney Tunes" and "Merrie Melodies," 1400 Warners short subjects, and 234 "Popeye Cartoons." Through United Artists Associated these are being distributed to television stations around the country.

Hyman is president of Seven Arts Productions, one of the foremost independent motion picture production organizations, whose films include the forthcoming features "The Misfits," starring Clark Gable, Marilyn Monroe, and Montgomery Clift. Seven Arts also has joined forces with the Mirisch Company to film the stage and musical hits, "Two for the Seesaw" and "The West Side Story." All three will be released through United Artists.

Arthur B. Krim has been named president of United Artists Associated, filling the post recently vacated by the resignation of Eliot Hyman.

Manheimer Joins T-L

NEW YORK—Richard Carlton, vice-president of the Trans-Lux Television Corporation, announces the appointment of Arthur L. Manheimer as midwest division manager. He will headquarter in Chicago.

Manheimer comes to Trans-Lux from National Screen Service Corporation, where he was midwest sales manager for the company's television and industrial films division.

Before that assignment, Manheimer was a branch manager in Cincinnati and Chicago for National Screen.

Lang Rejoins NTA

NEW YORK—Robert Lang has rejoined the sales staff of National Telefilm Associates, Inc. (NTA), Berne Tabakin, vice-president, west coast sales, announced.

Lang will cover Oklahoma City, Tulsa, Lawton, and Enid, in Oklahoma; also Abilene, Lubbock, Sweetwater, and San Angelo, in Texas.

"How I Would Sell . . .

PAY OR DIE

AA's Hard-Hitting Drama Of One Man's Fight Against Crime

An Exclusive **SHOWMANALYSIS** *Prepared by—*

PAT J. GROSSO, Publicist
RKO Theatres, Greater New York

ABOUT THE AUTHOR • Born and raised in New York City, PAT GROSSO was practically born into show business. His father was Garibaldi, once Broadway's most famous shoeshine specialist, who appeared in several Broadway stage hits with Helen Hayes and Otto Kruger. Pat has spent his entire business life with the RKO Theatre chain, starting as a page boy with the then B. F. Keith Circuit. He moved into the vaudeville press department and was later promoted to liaison man for the department collecting press material from the vaudeville performers. In 1938, he was promoted to his present post as press agent for the Brooklyn and Queens division of RKO Theatres in Greater New York. He spent three years in the Medical Corps of the Army during World War II, serving in a public relations post. An avid Giant baseball fan, he has been heartbroken since Willie Mays and Company packed off for San Francisco. He lives with his wife Jane in the Flatbush section of Brooklyn and his favorite hobby is golf. After 35 years with RKO, he says it looks like a steady job.

The heart of "MARTY" and the guts of "AL CAPONE." This aptly describes Allied Artists' new dramatic screenplay, "PAY OR DIE." Based on actual facts and told in forceful gangster fashion, it crackles with excitement, suspense, and violent action. Ernest Borgnine delivers another Academy Award winning performance in a warm and brilliant portrayal of Lieutenant Joseph Petrosino.

This realistic melodrama is packed with all the necessary ingredients to make it one of the year's big boxoffice smashes. A top quality production that will appeal to all, it has the star power of Ernest Borgnine, a great exploitation title, and heart-warming situations. Top grossers aren't easy to come by, so let's grab this one by its potential tail and hold on until we've delivered the rousing campaign it deserves, and one which will reward us with a box-office bonanza to rival "AL CAPONE."

Sandy Abrams and the boys at Allied Artists are burning the midnight oil to rush out an exciting press book, and are flooding the exchanges with a raft of exploitation and promotion ammunition.

TEASER CAMPAIGN

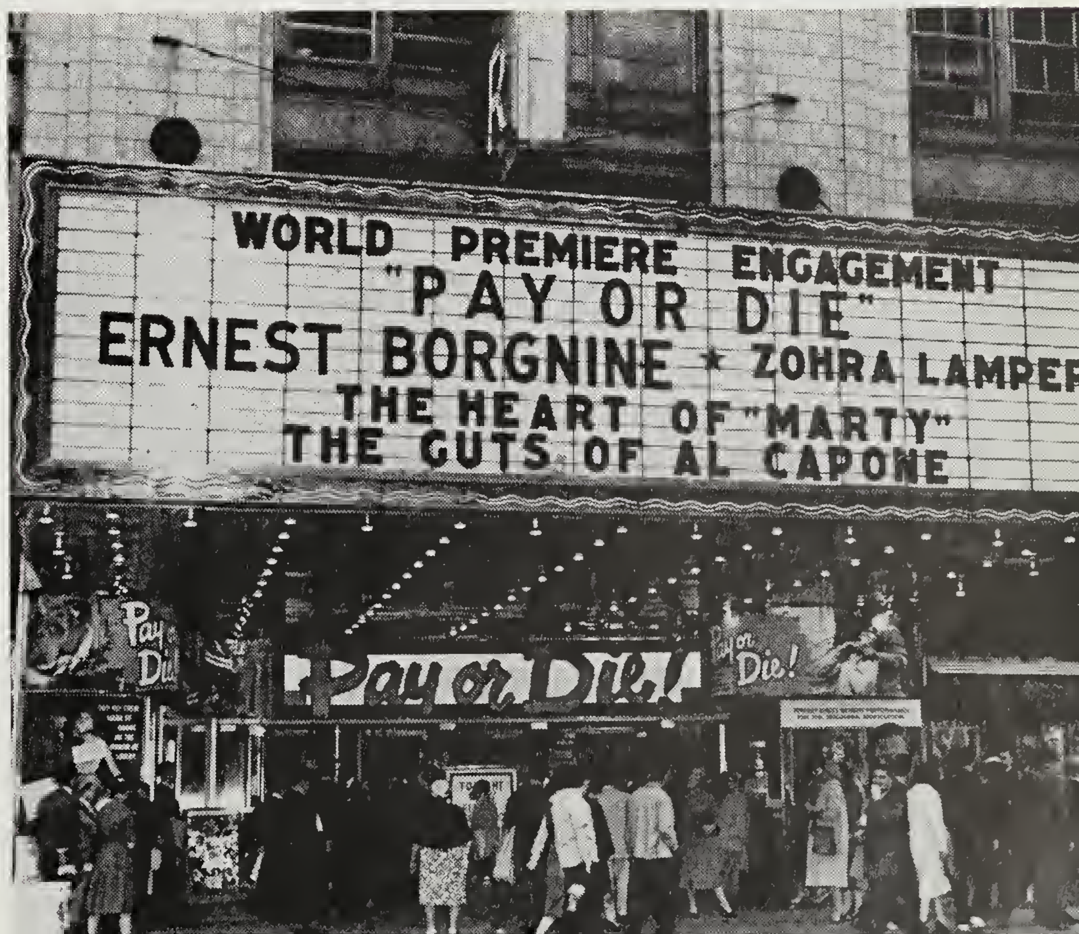
An important selling facet for an attraction with a strong exploitation title such as "PAY OR DIE" is a teaser campaign. Spread the title around to create the curiosity that builds up to the important want-to-see for the film. The picture company has prepared an assortment of dramatic accessories for this purpose, including one-sheets, six-sheets, stickers, bumper strips. The title is printed in a flaming red day-glo against a solid black background, a terrific eye-catching color scheme. The one-sheets should be used on empty store windows, fences, mounted on wood frames and propped in vacant lots, on service stations, etc. Local truckmen, newspaper and magazine distributors might be promoted to display them on their trucks.

A good flash that will garner considerable attention and give sure-fire exposure to the title, is a six-sheet pasted on the theatre sidewalk. The stickers can do their job on merchants bags, windows, mirrors, poles, mail, etc.

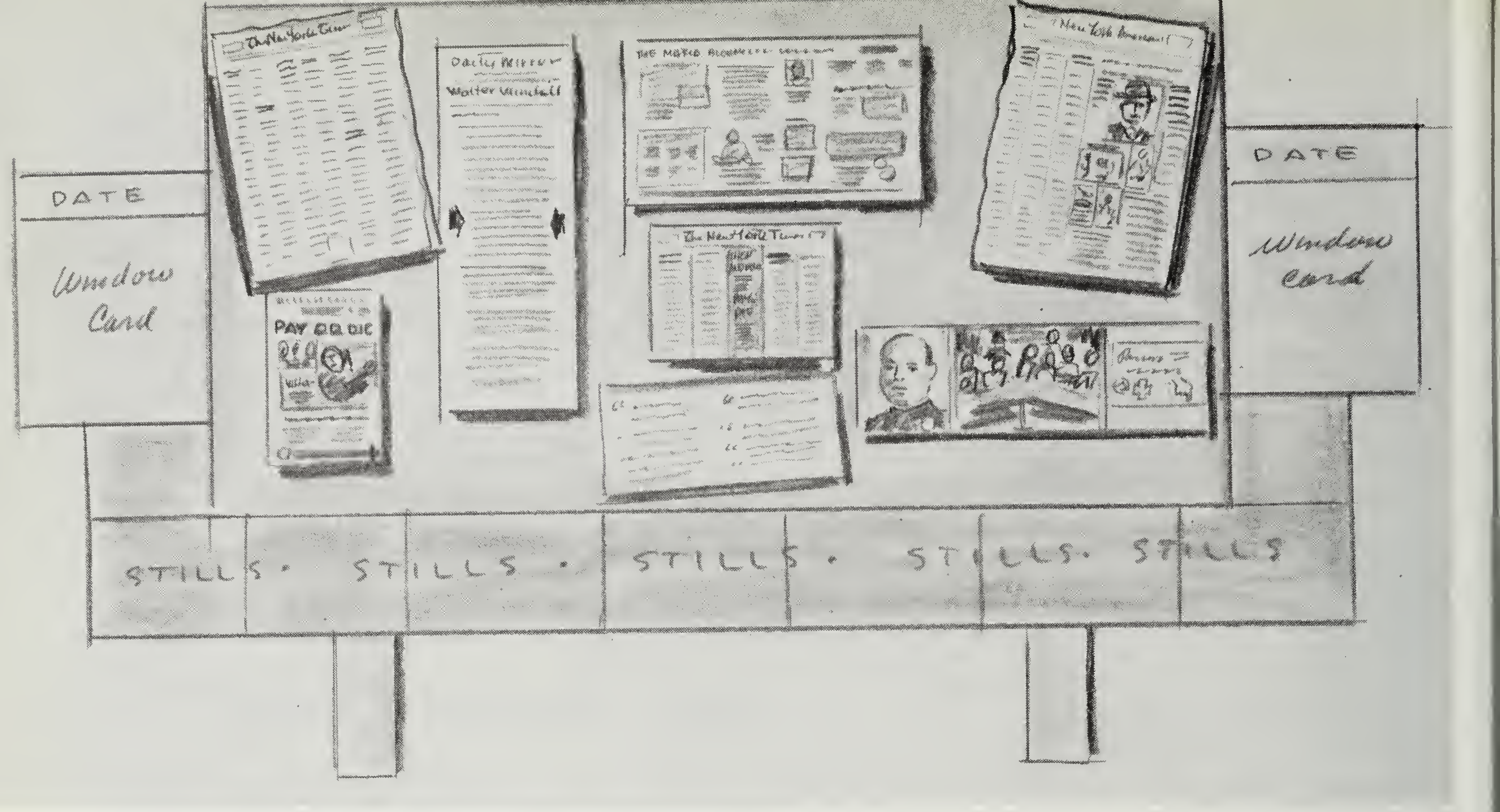
A series of teaser ad slugs are available and should be used wherever the space permits.

A stunt that will attract crowds is a jig-saw puzzle contest. A teaser one-sheet is mounted on a beaver board and cut into jig-saw pieces. People are invited, via a sign, to try and assemble all the pieces and win a free pass. It should be unveiled on busy street corners, places where crowds gather, and in the theatre lobby at busy times. This is a guaranteed crowd collector.

I would tease them in the lobby with a 40x60 which dis-



"PAY OR DIE" is an exploitation natural and deserves a colorful, aciton-crammed front display to attract maximum attention. This is the scene at the Warner, New York, where the film had its premiere.



EFFECTIVE lobby display can be created from the paper, window cards, stills, etc., available on the picture. Tear sheets of old newspapers published at the time of Lt. Petrosino's death add to the drama.

plays a film can. Arrow pointing to can reads: *"THIS FILM CONTAINER IS LOADED WITH DRAMATIC DYNAMITE . . . IT WILL EXPLODE ON OUR SCREEN SOON."* Film can is surrounded with stills from the picture with copy and playdate added at a later date. See illustration of this display on these pages.

A radio contest would add another link to our teaser chain. Listeners are invited to write the title of the film as many times as they can on a post card and mail to theatre. Entries with the most titles are awarded passes.

The exploitation boys at AA created a great deal of excitement in New York with an excellent distribution of newsboy aprons and buttons. Pretty girls, armed with basketful of buttons, toured the city streets pinning them on the boys. The teaser trailer is a great advance salesman. It is gratis, should be used and cross-plugged wherever possible.

Stencil the streets with "PAY OR DIE."

You can have the whole town talking about and conscious of "PAY OR DIE" long before the regular campaign is launched. An aggressive, well executed teaser job will contribute immeasurably to the overall campaign to put this film over the top.

NEWSPAPERS

The newspaper ads pull no punches. They're loaded with a wealth of dynamite in illustration and text. A good scene is one of the girl with the mark of 'The Black Hand' imprinted on her bosom and descriptive copy: *"THEY PUT THEIR MARK OF SHAME ON THE WOMAN HE LOVED."* To stress the feminine interest, I would favor the ads that carry this scene prominently. A critic's quote, "*Ernest Borgnine Is A Sure Oscar Winner,*" was featured in the follow-up New York ads and added stature to the film. I would include Academy Award copy in relation to Borgnine's name in all ads, together with a trade quote:"*Pay Or Die has the heart of Marty and the guts of Al Capone.*"

Association with these blockbusters will place this film into the select company where it belongs. Italian newspapers should be covered thoroughly as Petrosino was born in Italy and the first such foreigner to become a Police Lieutenant. Copy slanted to this angle.

RADIO AND TV

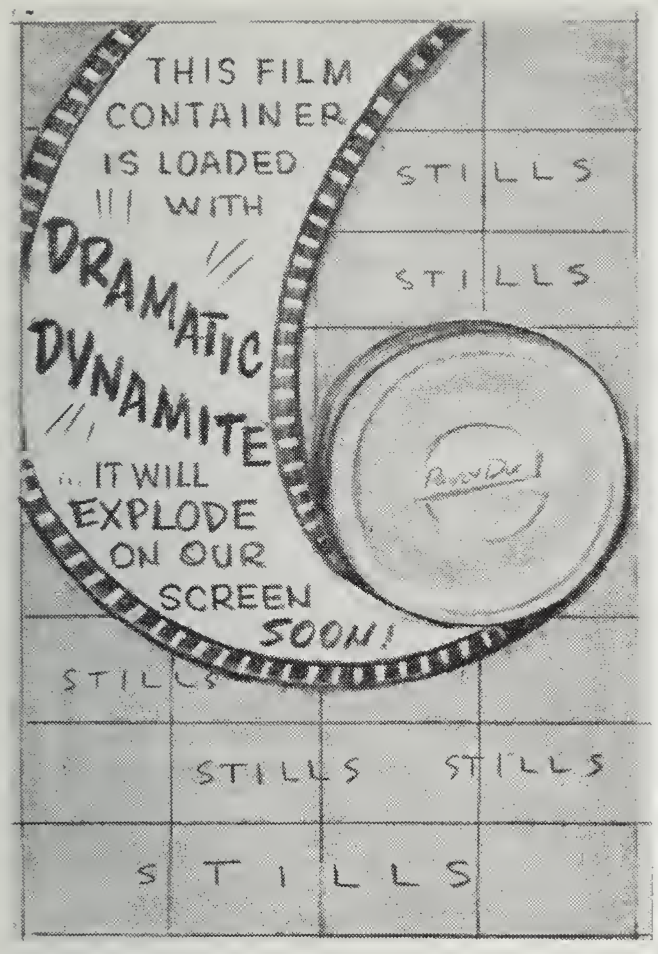
Available are nine highly dramatic radio spots plus exciting television trailers designed for the purpose of selling tickets. Radio should get top priority for the summer playdates when most people take to the road. Italian radio stations are not to be overlooked.

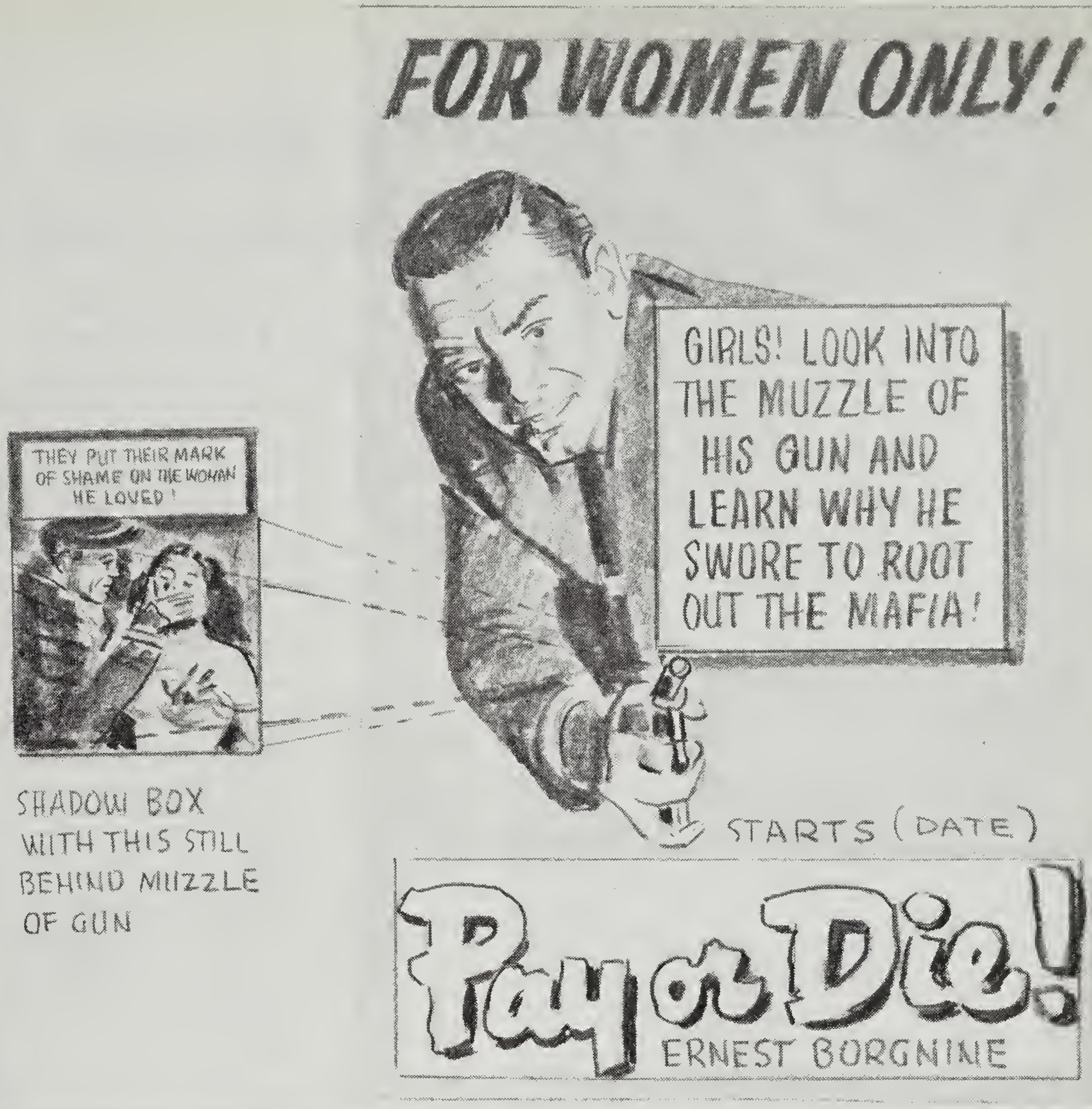
LOBBY

Allied Artists have furnished me with an assortment of dynamic authentic material which I will put to good use in theatre lobbies. They are reprints of New York newspapers headlining the Petrosino slaying in 1909, photos of Petrosino, his Italian Squad, and an original Mafia death note. A blowup of a Winchell column, devoted entirely to the Mafia and "PAY OR DIE" is also included. These will be mounted on a lobby board and augmented with stills from the picture. Window cards will serve for copy and playdate. This is an inexpensive display to make, will attract attention and interest, and prove to be your star lobby performer. Illustration of this layout on these pages.

Inject a woman's angle into this action drama with a 40x60 directed to women only. Take the illustration of Borgnine from the six-sheet and cut a hole in the muzzle of his revolver. Build a shadow box behind the opening into which a still of the girl with the Black Hand stamped on her bosom, is placed. Copy on 40x60 reads: *"FOR WOMEN ONLY . . . LOOK INTO THE MUZZLE OF HIS GUN AND LEARN WHY HE SWORE TO ROOT OUT THE MAFIA."* A look into the opening reveals this dramatic scene with copy, *"BECAUSE THEY PUT THEIR MARK OF SHAME ON THE WOMAN HE LOVED."* Layout of this 40x60 is illustrated.

A 40x60 blowup of the Winchell column is available at


THIS FILM
CONTAINER
IS LOADED
WITH
DRAMATIC
DYNAMITE
... IT WILL
EXPLODE
ON OUR
SCREEN
SOON!
STILLS
STILLS
STILLS
STILLS
STILLS
STILLS
Pay or Die!


FOR WOMEN ONLY!
GIRLS! LOOK INTO THE MUZZLE OF HIS GUN AND LEARN WHY HE SWORE TO ROOT OUT THE MAFIA!
THEY PUT THEIR MARK OF SHAME ON THE WOMAN HE LOVED!
SHADOW BOX WITH THIS STILL BEHIND MUZZLE OF GUN
STARTS (DATE)
Pay or Die!
ERNEST BORGNINE

ABOVE, an action-packed photo display can be built around a can of film as illustrated here. The rest of the display is made up of stills on the drama. **RIGHT**, an effective display aimed at the female portion of the audience. The muzzle of the gun provides a peep-hole with a shadow box behind as indicated. Set up either in the lobby or outside the theatre before and during playdate, it can add materially to the film's grosses.

the exchanges. It is one of the most impressive I have ever seen and will do a good preselling job. The window card is terrific; use it as a lobby hanger, in the box office, in rest rooms and other spots around theatre. Local police may be able to provide additional material to add to above.

THEATRE FRONT

A front is a "must" for this attraction. Reproduced on these pages is a photo of the striking front at the Warner Theatre in New York. A good one can be created by combining the exciting litho, action stills and some authentic material described previously.

SPECIAL PREVIEW SCREENING

A special screening is bound to result in good advance publicity and word of mouth. Invite high police officials, judges, criminal lawyers, critics, etc. Tape their comments for use on a future radio spot.

An organization made up of policemen of Italian extraction and called The Columbia Association of the Police Department went all out to make the New York premiere a success. A letter from its president to all members resulted in a robust turnout of 1500 and some good publicty breaks. Your local police department may have a branch, as this is a national organization. If so, include its president in your screening.

PUBLICITY

A complete publicity kit has been prepared. It's loaded with interesting material waiting to be planted including feature stories, authentic photo layouts, picture layouts, etc. They are available at Allied Artists.

EXPLOITATION

A contest that could reap a harvest of publicity is to conduct a popularity poll to find the town's most popular policeman. Patrons would be asked to submit the name of their favorite cop, which would be listed in lobby and followed by a period of voting. You might interest the local paper to cooperate as a civic event. They could publish the daily vote total in return for theatre directing patrons to read the paper for up-to-the-minute vote tabulations. Paper might also want to carry ballot coupons. Highlights of the contest would be the presentation of an award to the most popular cop, on stage, opening night. This event would be attended by local dignitaries.

The window card and tabloid herald are strong selling pieces. Posted and distributed properly, they would add a considerable wallop to the campaign. Contact all Italian clubs and organizations for theatre parties. They will get quite a bang out of this film.

Get behind this one with all your showmanship ingenuity and you'll be happy to discover that you've got a blockbuster on your hands.

The publicity staff and managers of RKO Theatres are now lining up just this type of campaign.

COMING . . . in the issue of July 6
EDWARD H. SEGUIN, Director of Advertising-Publicity
Balaban & Katz Theatres, Chicago, Ill.
tells how he would sell . . .
Universal's
"PORTRAIT IN BLACK"

"Non-Profit" Bingo Big Business As N.Y. Reports On "Numbers Game"

ALBANY—Bingo, staged under non-profit-group auspices, has become big business in New York State.

The game, legalized in 661 municipalities—599 cities, 410 towns, and 192 villages—attracted 5,745,441 players, who paid the organizations a total of $19,806,203 and received $14-259,501 in prizes between Oct. 1, 19959 and March 31, 1960. So the State Lottery Control Commission reported.

Bingo is generally considered competition to motion picture theatres.

During the period covered, the numbers sport was offered on 25,262 occasions and netted a profit to the 1237 sponsoring organizations of $4,341,637. A "few" sponsors sustained losses amounting to $36,908.

The State received license fees totaling $149,245; municipalities received the same sum.

In New York City, 2,932,456 players paid $10,147,837 and won prizes of $7,170,088. The 396 licensed organizations netted a profit of $2,323,729. Deficits incurred — again by a "few" sponsors—amounted to $18,463.

A summary from the start of legalized bingo, in 1957, to March 31, 1960, showed that 2738 sponsoring groups have filed financial reports. These indicate gross receipts of $41,-159,475 and a net profit, of $9,193,320.

During this span, 12,482,367 persons played bingo on 55,324 occasions. They participated in 1,659,096 games and received $29,306,926 in prize money. Losses of $74,561 was sustained.

U-I Execs At Sales Meet

NEW YORK—Universal is currently holding a four-day mid-summer sales executives conference at the Hotel Fairmont, San Francisco, attended by the company's executives from New York and California and its regional sales managers. Henry H. "Hi" Martin, vice-president and general sales manager, is presiding.

Milton R. Rackmil, president of Universal, and Edward Muhl, vice-president in charge of production, are participating, as will David A. Lipton, vice-president in charge of advertising and publicity.

Attending from New York besides Martin are F.J.A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales manager; and Jeff Livingston, executive coordinator of sales and advertising.

Old Newsboys Cover Phila.

PHILADELPHIA—With the cooperation of radio, television, night club stars, musicians, Gene Autry, many prominent civic lights, and the membership, Variety Club Tent 13 and the Philadelphia Inquirer cooperated in putting over a most successful "Old Newsboys' Day" for the benefit of the Tent's Camp for handicapped, underpriviledged children at Worcester Township, Pa.

Heralded by a parade, the third annual affair was headed this year by chief barker Martin B. Ellis; Lester H. Wurtele, first assistant chief barker; and William Madden, second assistant.

All center city street corners were manned by "old newsboys" selling the special "Happiness edition" of the newspaper. Mayor Richardson Dilworth had officially proclaimed the day and many politicians cooperated in making the charity collection a success.

AA Extends Distribution Deal With Rank Abroad

NEW YORK—Allied Artists International Corp. has signed a new distribution agreement with the J. Arthur Rank Overseas Film Distributors, Ltd., covering the distribution of certain top Allied Artists films in Germany, Austria, Holland, and Sweden, Norton V. Ritchey, president, Allied Artists International, announced.

The new pact is an extension of the distribution arrangements made between the two companies some years ago to cover the release by Rank of certain Allied Artists product in Germany and Austria.

Writers End Strike Against TV Producers

HOLLYWOOD—The Writers Guild of America at a general membership meeting held at the Beverly Hilton Hotel approved a contract with the Alliance of Television Film Producers which ended their long strike.

The seven-point agreement establishes a joint fact-finding committee, including members of the Guild, the Alliance and an independent account-engineering firm, to determine a royalty formula whereby writers will receive their original salary for first run only, and threafter will receive a minimum of four per cent of the absolute producer gross on all re-runs, domestic and foreign, in perpetuity. The committee will use writer residual payments of the past five years as a basis on which to determine the royalty percentages, with four per cent of the world gross as a floor.

The pact states, "The Alliance reserves the right to reject the committee's recommendations at the end of the first two years of the contract. In this event, the second two years of the contract will maintain the existing 140 per cent of minimum residual formula. During the final two years the Guild and Alliance must accept the committee's findings. All TV films produced and released after the royalty plan goes into effect will be eligible for the percentage of world gross."

NSS Produces Off-Beat Trailer For "Savage Eye"

NEW YORK—Production of a special trailer for the Trans-Lux and Kingsley-International feature, "The Savage Eye," has been completed by National Screen Service, it was announced by Burton E. Robbins, NSS vice-president in charge of sales.

In his statement, Robbins emphasized that "The Savage Eye" trailer represents another achievement in the new art trailer concept.

" 'The Savage Eye' trailer will demonstrate how the medium can be used to distill the special essence of the art film to promote it on its own terms," Robbins stated. "The great number of filmgoers who are looking for 'something different' in the way of motion picture entertainment will respond best to the kind of trailer which will appeal to their special tastes."

Einfeld Tours Europe Checks Fox Production

NEW YORK—Charles Einfeld, 20th-Fox vice president left last week for Paris, London, and Rome to check on the extensive European production activities the company currently has in operation.

The executive will confer with Walter Wanger, who is preparing the multi-million dollar "Cleopatra," soon to begin with Elizabeth Taylor starring. While in England, Einfeld will meet with Carlo Ponti and Anthony Asquith, who are making "The Millionairess," with Sophia Loren, Peter Sellers, and Alistair Sim. The 20th-Fox vice president will also visit the location site of "Destruction Test," now underway by Rank and starring Suzy Parker and Bradford Dillman.

In Paris, Einfeld will meet with producer Darryl F. Zanuck, who is shooting Irwin Shaw's original, "The Big Gamble," with Juliette Greco and Stephen Boyd.

From Paris, the executive will go to Rome where Raoul Walsh is directing "Esther and The King," which stars Joan Collins and Richard Egan.

In Rome, Einfeld will confer with Samuel Engel, producer of "The Story Of Ruth," who will soon begin work on "The King Must Die," Mary Renault's best-selling adventure novel.

The vice-president will also meet with Leo McCarey, who will produce and direct Terrence Rattigan's "Oh Mistress Mine," to star Ingrid Bergman.

Einfeld will also see, before his return to the U.S., Sidney Buchman, who will write, produce, and direct "The Wingate Story," with William Holden in the lead role.

Exhibitor Ends Career

BOWLING GREEN, KY.—J. P. Masters, whose career with Crescent Amusement Company spans the history of motion pictures here from the nickel movies to the wide-screen spectaculars of today, announced that he will close out his 52-year theatre business career on July 2.

A civic leader, Masters operated the Columbia, Crescent's first local enterprise in 1911. He then operated the Elite and the Princess. The Columbia was razed in 1921 and the Capitol constructed in its present location. With the opening of the Capitol, the Elite closed. Meanwhile, Masters leased the old Opera House auditorium for showing both movies and road-shows. Crescent then bought the old Diamond.

The Capitol was completely renovated in 1943 and the Diamond, with name changed to the State, was renovated and expanded.

Succeeding Masters as manager of the Capitol will be Harold L. Hardcastle, assistant manager, who has worked at the theatre since 1920.

Masters was named a Kentucky Colonel by three governors. With his wife, he has no definite plans for retirement except just relaxing.

Bergman Forms PR Firm

NEW YORK—Maurice A. Bergman, for many years director of public relations for Universal Pictures, last fortnight announced the formation of General Projects, Inc., a new publicity and public relations organization formed by him.

The new company has offices at 527 Madison Avenue, and will create and develop projects for motion pictures, television, and general industrial accounts.

ADVENTURES OF HUCKLEBERRY FINN (MGM)

Esquire, St. Louis (*$11,800)	1	” 127%
Music Box, Seattle (*$4,800)	1	” 104%

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1	” 75%
Orpheum, Omaha ($5,800)	1	” 104%
Fifth Avenue, Seattle ($5,700)	1	” 105%
Paramount, San Francisco ($13,100)	1	” 77%
Palms, Detroit ($15,400)	1	” 78%
Orpheum, Boston ($15,400)	2	” 56%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	30	” 168%
Loew's State, New York (**$43,175)	30	” 137%
Boyd, Philadelphia (**$12,300)	29	” 229%
Todd, Chicago (No Ave.)	25	” Ave. $29,400
Coronet, San Francisco ($13,200)	25	” 189%
Blue Mouse, Seattle ($6,100)	19	” 201%
United Artists, Detroit ($9,500)	17	” 298%
Cooper, Omaha ($4,500)	17	” 216%
Brown, Louisville ($5,700)	4	” 301%
Loew's Midcity, St. Louis (No. Ave.)	3	” Ave. $18,900

BRIDES OF DRACULA (U-I)

Palms, Detroit (*$20,400)	1	” 70%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	13	” 376%
Gary, Boston ($9,000)	12	” 218%
Palace, Chicago ($21,000)	8	” 153%
Midtown, Philadelphia ($10,600)	6	” 189%
Ambassador, St. Louis ($8,500)	4	” 165%
Alexandria, San Francisco (No. Ave.)	3	” Ave. $17,900
Madison, Detroit (*$16,600)	2	” 190%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6	” 68%
Trans-Lux, Philadelphia ($6,300)	3	” 75%
Pageant, St. Louis ($3,700)	2	” 81%

CIRCUS OF HORRORS (AIP)

United Artists, Chicago (*$22,800)	2	” 70%

CONSPIRACY OF HEARTS (PAR.)

Arcadia, Philadelphia ($10,660)	6	” 58%
Normandie, New York ($7,300)	6	” 60%
Victoria, New York ($12,000)	6	” 94%
Orpheum, Omaha ($5,800)	1	” 139%
Esquire, Chicago ($11,800)	3	” 80%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	2	” 81%
Randolph, Philadelphia ($9,900)	3	” 76%
Normandie, New York ($7,300)	4	” 109%
Paramount, New York ($33,200)	4	” 79%
Capri, Boston ($7,000)	4	” 157%
Orpheum, Omaha ($5,800)	1	” 70%
Fox, Detroit (*$15,400)	1	” 75%
Fifth Avenue, Seattle (*$9,000)	2	” 70%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	3	” 100%
Coliseum, Seattle ($7,000)	1	” 100%
Kentucky, Louisville ($6,500)	1	” 50%
Arcadia, Philadelphia ($10,600)	3	” 61%
Metropolitan, Boston ($16,800)	1	” 79%
Michigan, Detroit ($18,300)	1	” 87%
Golden Gate, San Francisco (*$14,700)	1	” 69%
Esquire, St. Louis (*$11,800)	2	” 90%
Orpheum, Omaha (*$9,200)	1	” 55%

FLAME OVER INDIA (20TH FOX)

Viking, Philadelphia ($8,000)	4	” 75%
Paramount, New York ($33,200)	3	” 71%
Fox, St. Louis ($13,600)	1	” 90%
Paramount, Seattle ($7,300)	1	” 59%
Fox, San Francisco ($12,000)	1	” 75%
Oriental, Chicago ($23,400)	2	” 58%
Memorial, Boston ($15,400)	3	” 64%
Fox, Detroit ($14,900)	1	” 66%
Omaha, Omaha (*$6,300)	1	” 49%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	9	” 68%
Loew's, St. Louis ($8,600)	2	” 128%
Omaha, Omaha ($6,500)	1	” 77%
United Artists, San Francisco ($8,300)	4	” 102%
Beacon Hill, Boston ($6,000)	7	” 156%
United Artists, Chicago ($25,200)	5	” 61%
Randolph, Philadelphia ($9,900)	5	” 107%
Michigan, Detroit ($18,300)	2	” 96%
Music Hall, Seattle ($7,000)	2	” 72%
United Aritsts, Louisville ($6,500)	1	” 77%

GALLANT HOURS (UA)

Roosevelt, Chicago ($17,800)	2	” 101%
Viking, Philadelphia ($8,000)	2	” 141%
Michigan, Detroit ($18,300)	2	” 93%
United Artists, San Francisco ($8,300)	2	” 144%
Music Box, Seattle ($4,900)	1	” 146%
United Artists, Louisville (*$9,200)	1	” 76%
Orpheum, Boston (*$17,700)	2	” 78%
Music Hall, Seattle (*$8,700)	1	” 50%
Loew's, St. Louis (*$12,800)	2	” 68%

GIANT OF MARATHON (MGM)

Pilgrim, Boston ($8,100)	2	” 90%
Warfield, San Francisco ($10,200)	2	” 96%
Stanton, Philadelphia (*$9,200)	2	” 92%
Adam, Detroit (*$9,200)	1	” 131%
Orpheum, Seattle (*$4,300)	1	” 151%
State, Omaha (*$5,400)	1	” 78%

HANNIBAL (WB)

Fox, St. Louis (*$14,200)	1	” 113%

HELLER IN PINK TIGHTS (PAR.)

Capitol, New York ($35,300)	3	” 69%
Golden Gate, San Francisco ($13,700)	1	” 51%
Coliseum, Seattle ($7,000)	1	” 86%
Garrick, Chicago ($8,300)	2	” 97%
Palms, Detroit ($15,400)	1	” 104%
Paramount, Boston ($12,300)	1	” 122%
Viking, Philadelphia ($8,000)	1	” 75%
Fox, St. Louis ($13,600)	1	” 110%
Orpheum, Omaha (*$9,200)	1	” 60%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	4	” 79%
Loew's, St. Louis ($8,600)	2	” 145%
Warfield, San Francisco ($10,200)	4	” 103%
Music Hall, Seattle ($7,000)	3	” 80%
Adams, Detroit ($8,700)	4	” 120%
Woods, Chicago ($19.700)	6	” 86%
United Artists, Louisville ($6,500)	1	” 123%
Fox, Philadelphia ($15,300)	6	” 85%
Orpheum, Boston ($15,400)	6	” 95%
State, Omaha ($5,900)	3	” 75%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	3	” 118%
Fox, Philadelphia ($15,300)	2	” 81%
Broadway-Capitol, Detroit ($14,700)	1	” 102%
Palms, Detroit ($15,400)	1	” 110%
Golden Gate, San Francisco ($13,700)	2	” 89%
Coliseum, Seattle ($7,000)	1	” 100%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	2	” 147%
Golden Gate, San Francisco ($13,700)	2	” 106%
Roosevelt, Chicago (*$17,300)	1	” 104%

MAN ON A STRING (COL.)

Forum, New York ($16,700)	4	” 72%
Woods, Chicago ($19,700)	3	” 86%
Michigan, Detroit (*$19,600)	1	” 77%
Paramount, San Francisco (*$12,700)	1	” 71%
Goldman, Philadelphia (*$12,700)	1	” 71%
Fox, St. Louis (*$14,200)	1	” 85%

MOUNTAIN ROAD (COL.)

Orpheum, Boston ($15,400)	1	” 68%
Goldman, Philadelphia ($11,700)	2	” 77%
Loew's, St. Louis ($8,600)	1	” 78%
Palms, Detroit ($15,400)	1	” 104%
Paramount, San Francisco ($13,100)	2	” 84%
Coliseum, Seattle ($7,000)	3	” 84%
State-Lake, Chicago (*$23,500)	2	” 60%

ON THE BEACH (UA)

Astor, New York (**$18,880)	17	” 132%
State-Lake, Chicago (**$25,800)	9	” 131%
United Artists, San Fran. ($6,500)	10	” 184%
Goldman, Philadelphia ($11,700)	8	” 127%
United Artists, Louisville ($6,500)	3	” 149%
Admiral, Omaha (No Ave.)	6	” Ave. $5,000
Palms, Detroit ($15,400)	5	” 158%
Memorial, Boston ($15,400)	8	” 101%
Esquire, St. Louis (no ave.)	5	” Ave. $10,400
Music Hall, Seattle ($7,000)	5	” 151%
Music Box, Seattle ($4,900)	4	” 78%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7	” 133%
Ambassador, St. Louis (No Ave.)	4	” Ave. $14,300
Midtown, Philadelphia (**$9,000)	12	” 158%
Memorial, Boston (**$17,080)	8	” 127%
Chicago, Chicago (**$22,480)	8	” 165%
Golden Gate, San Francisco ($13,700)	6	” 141%
Orpheum, Omaha ($5,800)	3	” 251%
Michigan, Detroit ($18,300)	6	” 116%
Omaha, Omaha ($6,500)	1	” 91%
Kentucky, Louisville ($6,500)	10	” 117%
St. Louis, St. Louis ($12,000)	3	” 68%
Radio City, New York ($148,700)	7	” 122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	16	” 96%
Kenmore, Boston ($10,600)	15	” 98%
Arcadia, Philadelphia ($10,600)	6	” 94%
Stage Door, San Francisco ($5,600)	14	” 134%
Orpheum, Omaha ($5,800)	1	” 104%
United Artists, Chicago ($25,000)	4	” 80%
T-L Krim, Detroit ($7,200)	9	” 94%
Rialto, Louisville ($6,600)	1	” 76%
Loew's, St. Louis ($8,600)	2	” 93%
Fifth Avenue, Seattle ($5,700)	3	” 105%

PAY OR DIE (AA)

Warner, New York ($18,200)	3	” 167%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7	” 110%
Memorial, Boston ($15,400)	6	” 135%
Warfield, San Francisco ($10,200)	6	” 118%
Chicago, Chicago ($25,800)	6	” 131%
Adams, Detroit ($8,700)	8	” ... 123%
Esquire, St. Louis (No. Ave.)	7	” Ave. $10,700
Music Hall, Seattle ($7,000)	4	” 117%
United Artists, Louisville ($6,500)	3	” 129%
Stanley, Philadelphia ($17,000)	7	” 90%
State, Omaah ($5,900)	3	” 107%

POLLYANNA (B.V.)

Radio City, New York ($148,700)	4	” 96%

RAT RACE (PAR.)

Astor, Boston ($9,200)	3	” 152%
Capitol, New York ($35,300)	3	” 118%
Chicago, Chicago ($25,800)	3	” 110%
Fox, Philadelphia ($15,300)	3	” 129%

SERGEANT RUTLEDGE (W.B.)

Paramount, Boston ($12,300)	1	” 60%
Palace, New York ($23,300)	3	” 80%
United Artists, Chicago ($25,200)	1	” 61%
Stanton, Philadelphia ($11,000)	2	” 82%
St. Francis, San Francisco ($11,200)	2	” 85%
Music Hall, Seattle ($7,000)	1	” 100%
Mary Anderson, Louisville ($6,000)	1	” 67%
Omaha, Omaha ($6,500)	1	” 64%
Palms, Detroit (*$20,400)	1	” 62%

TALL STORY (W.B.)

Stanley, Philadelphia ($17,000)	2	” 82%
Ambassador, St. Louis ($8,500)	2	” 159%
St. Francis, San Francisco ($11,200)	2	” 89%
Omaha, Omaha ($6,500)	1	” 77%
Mary Anderson, Louisville ($6,000)	3	” 133%
Music Box, Seattle ($4,900)	2	” 102%
Palace, New York ($23,300)	4	” 100%
Michigan, Detroit ($18,300)	2	” 96%
Roosevelt, Chicago ($17,800)	2	” 79%
Metropolitan, Boston ($16,800)	3	” 60%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5	” 78%
Astor, Boston ($9,200)	7	” 97%
Goldman Philadelphia ($11,700)	4	” 112%
Loew's, St. Louis ($,8600)	2	” 134%
Palms, Detroit ($15,4003	2	” 114%
United Artists, San Francisco ($8,300)	3	” 129%
Coliseum, Seattle ($7,000)	2	” 121%
Capitol, New York ($35,300)	7	” 85%
United Artists, Louisville ($6,500)	1	” 93%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4	” 84%
Fox, St. Louis ($13,600)	1	” 132%
Fox, Detroit ($14,900)	2	” 97%
Orpheum, Omaha ($5,800)	1	” 139%
Paramount, Seattle ($7,300)	2	” 83%
Paramount, New York ($33,200)	3	” 94%
Fox, San Francisco ($12,000)	2	” 100%
Oriental, Chicago (23,400)	3	” 89%
Metropolitan, Boston ($16,800)	2	” 70%
Rialto, Louisville ($6,600)	1	” 91%

WALK LIKE A DRAGON (PAR.)

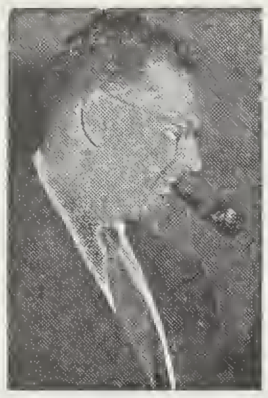
St. Louis, St. Louis (*$9,200)	1	” 100%
St. Francis, San Francisco (*$14,600)	1	” 61%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7	” 90%
Orpheum, Boston ($15,400)	5	” 111%
Randolph, Philadelphia ($9,900)	6	” 138%
Ambassador, St. Louis ($8,500)	2	” 206%
Michigan, Detroit ($18,300)	4	” 126%
Paramount, San Francisco ($13,100)	5	” 104%
Orpheum, Omaha ($5,800)	2	” 138%
Rialto, Louisville ($6,600)	3	” 150%
St. Louis, St. Louis ($12,000)	2	” 100%
Fifth Avenue, Seattle ($5,700)	3	” 152%
Criterion, New York ($22,700)	9	” 126%

WILD RIVER (20TH FOX)

Victoria, New York ($12,000)	3	” 100%
Oriental, Chicago ($23,400)	3	” 81%
Fox, St. Louis ($13,600)	1	” 90%
Fox, Detroit ($14,900)	1	” 101%
Fox, San Francisco ($12,000)	1	” 75%
Fifth Avenue, Seattle ($5,700)	1	” 160%
Rialto, Louisville ($6,600)	1	” 91%
Orpheum, Omaha ($5,800)	1	” 86%
Viking, Philadelphia (*$7,000)	2	” 114%
Metropolitan, Boston (*$13,600)	2	” 70%



The NEW YORK Scene

By Mel Konecoff

THIS INDUSTRY has had some pretty fancy and impressive salesmen and press agents in its time, and certainly career diplomat, internationally noted author and lecturer, the Right Honorable Anthony Nutting, former British Minister of State for Foreign Affairs and vice-president of the United Nations General Assembly, should rank with those. He is serving as special assistant to producer Sam Spiegel and director David Lean on their forthcoming film, "Lawrence of Arabia."

Nutting told us that he intends crossing the country, stopping in such cities as Los Angeles, San Francisco, Chicago, St. Louis, Detroit, Cleveland, Pittsburgh, and Boston, where he will talk to editors and publishers and stimulate their interest in the film and in the character of Lawrence. As a follow-up, he will probably make the same tour again upon completion of the film with more concrete material at his disposal to sell the film more actively.

The Rt. Hon. expected that the script will be completed by the end of this month, and it will then go into production around November, possibly in Jordan, where much of the action took place. It will be in color and wide screen and may star Marlon Brando if the final papers are signed as expected. When completed, the film will probably be road shown at the end of 1961 or early in 1962.

Incidentally, the Rt. Hon. admitted that this movie thing is just a stop-gap as he would like to get back into politics and is waiting for a district to open up which he can represent in the House of Commons. The thought occurs that when he does so, he will have a better understanding of the U.S., its peoples, and its motion picture industry.

ENTERPRISE NOTE: Last week saw Loew's Theatres first major diversification project get under way when Mayor Robert F. Wagner, Eugene Picker, president of Loew's Theatres, and Laurence and Preston R. Tisch, directors of the Loew's Corporation and owners and operators of a chain of hotels, went through ground-breaking ceremonies for the first new hotel to be built in Manhattan in 30 years, the Americana of New York.

The hostelry will rise on the site where once stood the Loew Lexington not too long ago and will cost 25 millions. The building will contain 800 rooms and is expected to be ready by Oct. 1, 1961. Comedian Jerry Lewis was on hand dressed in a bellboy's uniform to take note of the ceremonies as well as to plug his forthcoming film, "The Bellboy," which appropriately enough will play the Loew's Circuit shortly.

BITS AND PIECES: UA is proud of the cover in the current Saturday Review on "Elmer Gantry," as well as the words of praise inside. . . . "The Trials of Oscar Wilde" was shown at midnight the other morning for casts of the Broadway houses. . . . "On The Terrace," Fox release, looks like a sure winner, but some drive-in operators are not going to be happy about one scene which tags their livelihoods as "passion pits," something they thought they had left behind them when the family trade discovered the ozoners.

MGM Plans Cinerama Epic

NEW YORK—"The Great Western Story" has been scheduled by Metro-Goldwyn-Mayer to be filmed in Cinerama as the company's first feature in that process, it was announced by studio head Sol C. Siegel.

Inspired by Bing Crosby's successful album, "How the West Was Won," the picture was conceived by the Bing Crosby Productions, which will co-produce with MGM. As an integral part of the production, a musical score featuring songs and ballads of the period will highlight the story and action.

Also supporting the ambitious project are a committee of civic minded Hollywood citizens, Irene Dunne, Mrs. James Stewart, Mrs. Jack Bolton, Mrs. Alfred Bloomingdale, and Mrs. Herbert Kalmus, who are spearheading a drive to build a new hospital wing for the St. John's Hospital in Santa Monica, Cal. For their assistance in lining up the all-star talent, the St. John's Foundation will benefit in a profit participation.

Six inter-related historical segments are planned, with a continuity of story line, and each written especially for 12 of Hollywood's top stars.

Within each segment will be vignettes of Buffalo Bill, the James Boys, Wyatt Earp, Billy the Kid, and other legendary figures.

Fight Film At 7,500 Spots

NEW YORK—William J. Heineman, UA vice-president, disclosed that his company will place the Paterson-Johansson fight films in 7,500 theatres, the largest number to play a championship bout film.

Legion Charges "Red" Return

INDIANAPOLIS—The American Legion last fortnight began a new campaign against current and future motion pictures to which unpurged Communists have contributed.

Martin B. McKneally, national commander, cited to posts throughout the country, The forthcoming films, "Spartacus," "Exodus," and "Inherit The Wind," and the backgrounds of writers Dalton Trumbo and Nedrick Young and their association with the productions.

McKneally's "alerting" on the "renewed invasion of American filmdom by Soviet-indoctrinated artists" was believed to be an open invitation to the posts to take action on the local level against the films.

Mel Konecoff, MOTION PICTURE EXHIBITOR New York editor, is seen as he recently interviewed actor Don Murray, left, and producer Walter Woods, who are forming a new company to release through United Artists.

Perfect Weather Aids N.Y. Golf Tourney

NEW YORK—Perfect weather brought a record turnout of golfers, goofers (those who just goofed off for the day), and gin rummy players for the Ninth Annual Film Industry Golf Tournament and Funfest sponsored by New York's Cinema Lodge of B'nai B'rith at the Ryewood Country Club at Rye.

There were about 130 for golf, everybody for gin, and their number was swelled to close to 250 for the banquet and prize-awarding ceremonies in the evening.

An unscheduled event was the awarding of a special gift to Martin Levine, chairman of all the tournaments these past nine years and who is usually the one giving out with the gifts. The presentation was made by Cinema President Abe Dickstein.

Milton Cohen of United Artists, who is not supposed to be a golfer, walked off with the prize of the handsome set of golf clubs offered to the holder of the lucky number in the drawing with the proceeds going to Cinema Lodge's fund-raising activities. Ed Fabian was the low net winner taking the Film Daily Trophy. Arkie Trento was the low gross winner of the Cinema Lodge Trophy. Arthur Doyle was low net runner-up, winner of the Joe Hornstein Trophy, and Aquila Giles was winner as low gross runner up, the Jack Alicate Trophy. The putting contest resulted in a three-way tie between Murray Strausberg, Jack Curtin and A. G. Smith. The longest drive was that of Percy Furber, and Sidney Stern was the nearest to the pin in the hole-in-one competition.

Salah Hassanein was adjusted the best dressed golfer; Alex Leslie was the worst golfer and took the booby prize, a doll to play with and a year's supply of vitamins to help him improve his game. George Hornstein was the first to arrive and Joe Satinsky travelled the longest distance to get to the tournament—from Hollywood.

Foursome winners who received attractive bags contributed by William J. German were Fred Hyman, Herb Berg, Don Klauber, Al Bloomberg, Charles Aaronson, Irwin Young, Sam Weiner, Joe Greene, Steve Trilling, Murray Strausberg, Arkie Trento, "Hi" Martin, Robert Crane, Dick Rattizzi, Murray Schoen, Martin Friedman, Leslie Winik, Jack Schaeffer, Arthur Doyle, James Kreigsmann, Bert Nathan, Jerome Phillips, Bob Sherman, Sala Hassanein, Bill Smith, Joseph Margulies, Jack Servies, Frank Damis, Charles Alicoate, Aquila Giles, Milt Hoffman, and Al Fitter.

Foursome runners-up winners who received ice buckets contributed by National Screen Service were Herman Zuckerman, Seymour Berkowitz, A. J. Rademacher, Jim O'Gara, Bernie Lewis, Dave Dash, George Dembow, Elmer Hollander, George Trilling, Mark Finkelstein, Ed Fabian, Ed DeBerry, Ed Winkler, Tom Welstad, Alex Schimel. Dr. Kauffman, Joe Dougherty, George Hornstein, Earl Revoir, Tom Gallo, A. G. Smith, Seymour Peyser, Razz Goldstein, Abe Dickstein, Irving Dollinger, Joe Maharam, Bert Hammer, Frank Marshall, Harry Pimstein, Percy Furber, Milt Zeiger and John Murphy.

Montreal Sets Film Fete

MONTREAL—An International Film Festival will be held here Aug. 12-18 in connection with the Montreal Festivals Society which is celebrating its 25th anniversary.

Under the honorary chairmanship of Norman McLaren, Canada's National Film Board, it will be the first such affair held here.

The Festival will be held at Loew's, with showings scheduled four times daily.

Boston IATSE Local Marks Golden Jubilee

BOSTON—The Golden Jubilee of Local 182, IATSE, was celebrated by a gala dinner dance at the Hotel Bradford last week, commemorating the 50th anniversary of the founding of the Boston local.

General chairmen of the event were two past presidents, Joseph Caplan and Joseph Nuzzolo, Sr. Co-chairmen were Jack Rosenberg, president of Local 182, and Ralph S. Frazier, business representative. The committee chairmen, all executive board members of the unit, were Gilbert Greek, Morris A. Goldman, Benjamin Bearman, Walter F. Diehl, Thomas Buckley, Hyman Dinerstein, and Alexander Tradd.

Richard F. Walsh, international president of IATSE, who is also a vice-president of AFL-CIO, came on from New York. An honored guest was Sir Thomas O'Brien, president of Theatrical and Kine Employees of Great Britain. Other speakers were Diehl, assistant to Walsh and a former business representative of Local 182; Mayor John Collins of Boston; William Belanger, president, State Federation of Labor; and John Callahan, Commissioner of Labor and Industry.

New Fox Pact For Wald

HOLLYWOOD—Buddy Adler, executive producer of 20th-Fox, and Jerry Wald and his company of artists, jointly announced the consummation of a new contract.

Wald will remain at 20th-Fox to make 12 more pictures over a period of years.

Art Bahen, newly elected president, Canadian Motion Picture Pioneers, Quebec branch, recently received congratulations from past president Phil Maurice, right. Looking on are Jerome Gaspard, left, U.S. Consul General, and Martin Marshall, British Trade Commissioner in Montreal. The 12th annual meeting was held in the Sheraton Mount Royal Hotel.

Col. Extends Schneer Pact

NEW YORK—Columbia Pictures has torn up independent producer Charles H. Schneer's three-year contract and replaced it with a new five-year deal, it was announced by A. Schneider, Columbia president. The decision to enlarge and extend the contract was reached, Schneider said, after Columbia executives had viewed Schneer's latest films, "I Aim at the Stars" and "The 3 Worlds of Gulliver."

Under the terms of the new deal, Schneer will deliver two films a year to Columbia over the five-year period.

CANADIAN Highlights

By Harry Allen, Jr.

FAMOUS PLAYERS CANADIAN CORP. showed a sharp decline in profits during the first quarter of this year, according to a statement issued by the company. J. J. Fitzgibbons, Sr., president and managing director, said no one factor was to blame. He cited the following factors: all of the start-up expenses in connection with the company's Telemeter operation, including depreciation, are being charged off to current operations; Easter fell in the second quarter of this year, while last year it was in the first quarter; there were no profits realized on the sale of fixed assets the figure was $1,087 against $144,720 last year); the lesser number of pictures of boxoffice quality which were available to the company during the period hurt. Unaudited net profits of the company were $593,518 against $764,370. The quarterly dividend was the usual one of 37½ cents although the consolidated net profits brought 33 cents per share, whereas 44 cents was the previous figure.

MORE BLEAK NEWS on the Canadian front with the report that 31 houses have gone dark since the first of the year. Three new standard-type theatres opened, 31 have closed, six have been destroyed by fire, and nine have reopened, five of them dark since last year. The net loss of auditorium houses from the beginning of the year is 28, making the figure for those operating at the present time about 1,495. Additionally, CFW statistics set the total of drive-ins now open at 232. The three new theatres are the Community, Rycroft, Alta.; Goodsoil, Goodsoil, Sask; and Stewart, Stewart, B.C.

SIGNIFICANT SUPPORT for the opening of theatres on Sunday has come from the Toronto local of IATSE, the Toronto Moving Picture Operators' Union. The Union has always been opposed to theatres opening on Sunday. The announcement of the Union's support is the first open move in the province of Ontario since the resolution of the Motion Picture Industry Council of Canada about 18 months ago which called for Sunday shows. The resolution reads: "In order for theatres to compete with other forms of entertainment, our Local will go on record endorsing Sunday shows by unanimous vote." Endorsement will be sought from the Toronto and District Labor Council. Quebec is the only province in Canada with open theatres on Sunday, although a number of movie houses in other areas maintain a seven-day operation quietly and with the favor of the community.

Theatre owners who get behind the resolution to have an open Sunday might not find such stiff opposition from the Lord's Day Alliance. Rev. A. S. McGrath, general secretary of the Alliance told the Baptist Convention of Ontario and Quebec that "we are living in a time of movement and some change is inevitable." Noting the increase in automation, he said: "We are studying changes that might be applied in the light of more leisure time available to people." He suggested the Alliance might permit latitude in areas where commercial activity is already allowed by law but continue to oppose opening up of areas still closed on Sunday. Toronto permits football, baseball, and bowling on Sunday until 6 p.m.

San Antonio Plans Gala "Alamo" Bow

SAN ANTONIO — An auspicious world premiere will take place Oct. 24th when John Wayne's $12,000,000 production of "The Alamo" opens at the Woodlawn here, it was announced jointly by William J. Heineman, vice-president of United Artists, and John Wayne.

The culmination of 14 years of planning and production is the announcement that the city of San Antonio will proclaim a three-day holiday in celebration of the premiere.

The Batjac Production, filmed in Todd-AO and Technicolor, will be unveiled within the shadow of the original Alamo. The battle for the Alamo is the climax of the picture recreating the immortal stand of 185 patriots against 7,000 enemy troops.

Sponsored by the San Antonio Chamber of Commerce, and headed by Governor Price Daniel, Walter N. Corrigan, president, chamber of commerce, and Mayor J. Edwin Kuykandall, the premiere festivities are being arranged by a special committee of 200 of the city's leading civic, business, cultural and military leaders, who have raised upward of $100,000 for an Alamo fund to finance the giant celebration.

The three-day celebration will be launched when Governor Daniel, John Wayne, and city, county and military officials will head a five-mile parade through the city.

Plans are in work for the day to be declared an official civic holiday, with the board of education permitting school children to witness the colorful festivities. Bands from all local and rural schools will be employed for the parade. The City Planning Commission will erect temporary bleachers along the parade route.

"Alamo Block Parties," highlighted by Texas barbecues, music and dancing, will also be a part of the program.

A gala ball in honor of Wayne will climax the three days of events.

An "Alamo Air Lift," most extensive of its kind in Texas show business history, will be inaugurated one week prior to the celebration to bring in the working press from the nation's key cities.

All streets leading from the airport to the Woodlawn will be decorated with banners, streamers and posters hailing 'The Alamo" world premiere.

The Woodlawn is undergoing extensive remodeling and will be equipped with $50,000 worth of new Todd-AO equipment for the premiere.

Brotherhood Awards

NEW YORK—Several score proud managers gathered at the Hotel Astor last week to collect savings bonds donated by producers and distributors for outstanding campaigns turned in on the last Brotherhood Drive held under the auspices of the National Conference of Christians and Jews.

Salah Hassanein, exhibitor chairman, made the presentations assisted by distributor chairman William Heineman, after which the latter presented Hassanein, newly named president of Skouras Theatres, with a plaque commemorating his outstanding job. Also aboard the dais were Harry Mandel, Sol Schwartz, Ned Depinet, and Sidney Newman.

Hassanein noted that theatres in the area collected a new high of $47,000, compared with $33,000 in 1959; $32,000 in 1958; and $25,000 in 1957.

Emanuel Names V.C. Aides

PHILADELPHIA—Reappointment of four key International officers was announced by Edward Emanuel as his first official act since assuming the chief barkership of Variety Clubs International.

George Hoover of Miami was renamed executive director, a post he has held since he concluded his term of office as a Variety International chief barker several years ago. J. Raymond Bell, New York, was reappointed International public relations representative. Tracy Hare and Frank Crown, both of Miami, were reappointed International charities representative and editor of "The Barker" respectively.

Emanuel succeeded George Eby in Variety's top post at the organization's recently concluded 33rd annual convention in Toronto, Canada.

H. MacDonald Mourned

CHICAGO—Herschel Holt MacDonald, 83, former area correspondent for MOTION PICTURE EXHIBITOR, and newspaperman who flashed the first news of the 1906 San Francisco earthquake, died last fortnight in Evanston Hospital.

As night city editor of the Associated Press bureau in San Francisco, MacDonald went three days and nights without sleep covering the disaster. He also covered the gold strikes in Goldfield, Nev., during the early 1900's. He was the only newspaperman permitted inside the walls of California's maximum security Folsom Penitentiary during the 1927 riot of 1,200 prisoners.

He was an agent with the Equitable Life Assurance Society of the U.S. since 1929.

Survivors include his widow, three sons, three daughters, a brother, and a sister.

Producer Herman Cohen and ingenue lead Claire Gordeon are seen with "Konga" as they recently discussed the script of American-International's forthcoming production, "Konga."

Film Exchange and Dealer Listing for the

ATLANTA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

ALLIED ARTISTS, 186 Luckie St., N.W.—JA 2-3959
Br. & Sls. Mgr.: J. E. Hobbs. Office Mgr. & Head Booker: O. S. Bornett. Soles: J. D. Campbell, George Cochram. Booker: Pete Howell. Cashier: Mary Dale. Bookkeeper: Alice Lee. Emerg. Phones: Howell, PO 1-7195; Barnett, TR 6365.

BUENA VISTA (Disney), 402 Walton Bldg., Walton St., N.W.—JA 5-6457
District Mgr.: Ken Laird. Office Mgr.: Clyde Sampler. Booker: Joe Dumas. Emerg. Phone: DR 8-5101.

CAPITOL, 164 Walton St., N.W.—MU 8-9845
Pres.: W. M. Richardson. Vice-Pres.: C. H. Simpson. Sls. Mgr.: Jimmy Bello. Booker: Paul Stephens. Actg. Dept.: Grace Hammond. Emerg. Phone: JA 4-7168.

COLUMBIA, 195 Luckie St., N.W.—JA 1-1524
Br. Mgr.: Paul Hargett. Office Mgr.: J. P. Huggins. Sales: Curley Burns, Lamar McGarity, Herbert Legg. Bookers: Jack Scott, Wilma Park, Helen McGahee, Pearl Moos. Cashier: Stella Poulnot. Emerg. Phone: Huggins, TR 6-3124. *(Southern Dist. Mgr. in residence: Bob Ingram)*

CONTINENTAL, 164 Walton St., N.W.—JA 3-3770
Southern Dist. Mgr.: James V. Frew. Booker: Stella DeFoor. Emerg. Phone: DR 8-4324.

HOWCO, 193 Walton St., N.W.—JA 5-5688
Br. Mgr.: C. T. Jordan, Jr. Sales: Ray Edwards. Booker: Barbara Voyles. Cashier: Grace Parrott. Emerg. Phone: TR 5-6194.

KAY, 158 Walton St., N.W.—JA 4-0261
Pres.: Ike Katz. Booker: Barney Ross. Cashier: Bernice Hinton. Emerg. Phone: NE 6-2821.

METRO-GOLDWYN-MAYER, 198 Luckie St., N.W.—JA 3-2736
Br. Mgr.: William B. Zoellner. Office Mgr.: Sam Perloff. Sales: L. B. Butler, J. L. Stanton, Ed Bendler. Bookers: Dick Johnson, Marie Pinkston, James Corbett, Dorothy Eller. Cashier: Illene Watson. Emerg. Phone: DR 8-2836.

PARAMOUNT, 135 Cain St., N.W.—JA 3-1636
Br. Mgr.: Gordon Bradley. Office Mgr. & Head Booker: Welber Howell. Sales: Paul Morgan, Bob Haines. Bookers: V. Hopkins, Jim Hill. Cashiers: Louis Cathey, Kate Lewis. Emerg. Phone: DR 3-0794.

TODDY, 148 Walton St., N.W.—MU 3-3117
Pres.: Teddy Toddy. Office Mgr. & Booker: Jimmie Roberts. Emerg. Phone: Lawrenceville, Ga. TH 3-2377.

20th CENTURY-FOX, 197 Walton St., N.W.—JA 3-4633
Br. Mgr.: Paul Wilson. Sls. Mgr.: M. W. Doris. Office Mgr.: R. G. McClure Sales: Cecil Peacock, B. W. McChesney. Bookers: H. M. Purdy, Babbie Gunter, Jack Paughan. Cashier: Margaret Hilley. Emerg. Phone: McClure, BU 4-1765.

UNITED ARTISTS, 191 Walton St., N.W.—JA 2-6386
Br. Mgr.: Gene Goodman. Sls. Mgr.: Robert W. Tarwater. Office Mgr.: Charles D. Touchon. Sales: Ed Hays, Frank Lowery. Bookers: Martha Chandler, Walter McDonald, Lynda Burnett. Cashier: Betty Dryden. Emerg. Phone: DR 8-1229. *(Southern Dist. Mgr. in residence: Bill Haines)*

UNIVERSAL-INTERNATIONAL, 205 Walton St., N.W.—JA 3-5081
Br. Mgr.: R. C. Settoon. Office Mgr.: George M. Jones. Sales: Buford Styles, E. L. O'Neill. Bookers: Paul Maddox, Norris Gazaway, Larry Fuss. Emerg. Phone: CE 3-2870.

WARNER BROS., 193 Walton St., N.W.—JA 3-3495
Br. Mgr.: Carroll Ogburn. Sales: Bill Humphries, Louis Owens. Bookers: J. C. Steeby, P. Hopkins, Forrest Collins, Sewell Syddeth. Cashier: Pat Brown. Field Exp.: J. D. Woodward. Emerg. Phone: PO 7-4485.

• *Supply Dealers*

CAPITAL CITY SUPPLY, 161 Walton St., N.W.—JA 1-1244 Emerg. Phone: CE 3-6885
NATIONAL THEATRE SUPPLY, 187 Walton St., N.W.—JA 4-8486 Emerg. Phone: TR 3-3887
SOUTHEASTERN THEATRE EQUIP., 203 Luckie St., N.E.—JA 3-0461
WIL-KIN THEATRE SUPPLY, 150 Walton St., N.W.—JA 2-4613 Emerg. Phone: CE 3-6983

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—JA 3-5881

• *Signs, Advertising and Printing*

DIXIE LITHOGRAPHING, 158 Walton St., N.W.—JA 3-5235
MOTION PICTURE ADVERTISING SERVICE, 193 Walton St., N.W.—JA 5-1594
NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—JA 3-5881
POSTER EXCHANGE, 163 Walton St., N.W.—JA 5-0935
SOUTHERN POSTER & PRINTING, 138 Houston St., S.W.—MU 8-7733

• *Film Delivery Services*

BENTON BROS. FILM EXPRESS, 168 Barker St., N.W.— JA 4-5411 Emerg. Phone: CE 7-1740
THEATRE SERVICE CO., 282 Hayden St., N.W.—JA 3-6972 Emerg. Phone: BU 9-1556

• *Service Companies*

ALTEC SERVICE CO., Walton Building, Walton St., N.W.—JA 4-4916 Emerg. Phone: Same
RCA SERVICE CO., 160-14th St., N.W.—TR 4-4166 Emerg. Phone: Same

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Paris Comes To N.Y. Via T-L Theatre-Cafe

NEW YORK—"The most distinctive and unique motion picture theatre and cafe in the country" will emerge from a remodeling and reconstruction project on the Trans-Lux 85th Street, it was announced by Richard P. Brandt, president of Trans-Lux Theatres Corporation, and Thomas E. Rodgers, vice-president.

Work began last week to transform the inner and outer lobbies and the theatre front and entrance into an exact replica of a Parisian street, complete with shops, bookstalls, foliage, and the cafe itself. The latter will be operated by Trans-Lux exactly in the same manner as a street cafe in Paris—offering theatre patrons a menu with a variety of wines and liqueurs; a large variety of French pastries; tea sandwiches; bon-bons; coffees and other beverages. Imported French gourmet viands will also be offered for sale and displayed in shop windows forming part of the overall decor.

In discussing the $100,000 remodeling, Brandt and Rodgers stated that "to our knowledge, this will be the first theatre of any kind to purvey wines and liqueurs. Because of its location, the 85th Street is ideal for this kind of operation; the patronage consists of upper east side, above average income, apartment and town house dwellers."

Because of this clientele, too, Brandt notes, faithfulness to detail becomes imperative. To obtain this, Trans-Lux has engaged the services of noted interior decorator David Barrett whose company will be in charge of all construction and decoration under the immediate supervision of Edison Rice, general manager of Trans-Lux Theatres. The job is expected to be completed by early fall, and the theatre will be operated throughout the entire period.

Watch for them!

NEXT!
Denver Territory
Issue of July 6
Buffalo Territory
Issue of July 13

Save Them!

Producer-director Alfred Hitchcock, while in Philadelphia recently to promote Paramount's "Psycho," Arcadia, stopped off at City Hall to become an honorary Deputy Fire Commissioner. Deputy Commissioner William J. Eckles, chief of the city's fire prevention forces, presented certificate to the famed motion picture director.

Theatre Equity Suit Settled Out Of Court

BOSTON—A suit filed five years ago in Suffolk Superior Court here by Stanley Sumner against the University Theatre Corp. of Cambridge, headed by Lindsey Hooper, has been settled out of court for an undisclosed sum, reported to be high in five figures.

Stanley Sumner, for 27 years the general manager of the theatre, opened it in October, 1926, and remained there until Febrary, 1955, when he was forced to leave for corporate reasons.

The suit started with a bill in equity in which Sumner alleged wrongful diversion of funds by Hooper; that in each year of the operation there were wrongful payments of bonuses to Hooper; that Hooper wrongfully diverted sums of money from the theatre into investments in speculative oil and gas land leases; that Hooper borrowed $35,000 of the theatre's money, purported to be secured by negotiable securities at three per cent per annum, and instead of negotiable securities, Hooper had secured the loans with stock of the University Theatre. At the time of the settlement, Sumner sold out his holdings of seven per cent of stock in the University Theatre Corp., but he is being retained as a consultant in the management of the theatre.

Seth H. Field is now the general manager of the theatre, a post he has held for the past three years.

ITOO Plans Meet Agenda

COLUMBUS, O. — Opening day session, Wednesday, Oct. 12, of the convention of the Independent Theatre Owners of Ohio here will be devoted to concessions, sales, displays, profits, and problems, said Ken Prickett, executive secretary.

A second session on opening day will cover equipment, with displays and discussions of the newest developments in theatre equipment, some of which have not been installed in an Ohio theatre at this time.

Para Sues On Patents

WILMINGTON, DEL.—Suit was filed in U.S. District Court by Paramount Pictures Corporation against International Standard Electric Corporation charging that the patent office erred in awarding priority of invention to defendants Louis W. Parker rather than to plaintiffs Ernest O. Lawrence for an electrode system in a cathode ray tube.

Col. Ups Darlington

LONDON — Stanley Darlington, formerly sales coordination manager for Columbia Pictures Corporation, Ltd., and previously contract controller, has been promoted to assistant to the sales manager, it has been announced by E. J. Bryson, Columbia's sales manager. Darlington has been with Columbia more than 25 years and has been sales coordination manager for six years.

Hospital Gets List Grant

BOSTON—Creation of the Albert A. List Research Fellowship at Massachusetts General Hospital was announced by Francis C. Gray, chairman of the board of the hospital.

The fellowship was established through a $200,000 gift from the Albert A. List Foundation. List is president and chairman of the board of the Glen Alden Corporation. He lives in New York City.

ENJOY THE FRIENDSHIP
OF THE
VIRGINIA MOTION PICTURE THEATRE ASSOCIATION
(Founded July 24, 1934)
ANNUAL LEARN — FUN CONVENTION
THE DOME, VIRGINIA BEACH, VIRGINIA
JULY 26-27-28

TWO OUTSTANDING BUSINESS SESSIONS FEATURING GOVERNMENT AGENCY SPECIALISTS WHO CAN ADVISE YOU, AND INDUSTRY LEADERS.

3rd ANNUAL GOLF TOURNAMENT
MAKE YOUR RESERVATIONS NOW!

Registration: Men, $20 Ladies, $15 Children (12 or under), $5

INCLUDES: Reception Buffet, Two Brunches, Cocktail Party, Banquet and Dance, Door Prizes, Admission to Game Night

Swimming, Fishing, Sight-Seeing, Art Exhibit,
Beach Buggy Trips To Outer Banks.

For Complete Information, Write—
CARLTON DUFFUS, V.M.P.T.A., 311-A WEST GRACE ST., RICHMOND 20, VA.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Better Than Ever—

We are prepared to pick up and deliver your trunks for your Summer stay at the Seashore.

- HAULING TO ALL SEASHORE POINTS
- DOOR TO DOOR DELIVERY
- DAY AND NIGHT SERVICE

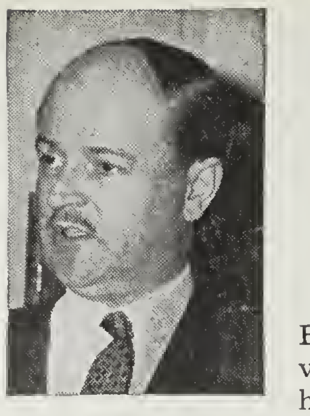
★

NEW JERSEY MESSENGER SERVICE

1018-26 Wood Street
PHILADELPHIA
WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance



LONDON Observations

by Jock MacGregor

A WONDERFUL public relations job is being done for the British Board of Film Censors by its secretary, John Trevellyan. Following his very successful talk at the Cinema Exhibitors' Folkstone convention when he outlined his functions in a most human manner, he met the Critics' Circle for an informal discussion on mutual problems.

To say he is an enthusiast for his job is true enough but decidedly misleading. He is deeply conscious of his responsibility, particularly the protection of children and teenagers, but the last thing he wants to do is to cut for the sake of cutting. He looks for compromise and would be genuinely hurt if his department damaged a worthwhile picture. Without any hard rules, the intention combined with the spirit of a subject decides the category. It is then determined if cuts are necessary.

John has a great sense of humor and a love for movies. He attends at least two public performances a week to check audience reaction or to see pictures which he has missed or particularly enjoyed. His particular current problem is the excess of violence, particularly in Hollywood teenage subjects. Correspondence reveals most criticism of film censorship comes from people who never go to the cinema!

Earlier in the week, John hosted a reception to introduce the newly appointed president, Lord Morrison. All the chiefs, headed by Lord Rank, were on parade, and I was particularly happy to renew acquaintance with an unexpected guest, Paramount's Jim Perkins, who used to head the British set-up and looked in on a European tour.

LONDON is enduring a heat wave, and on one of the hottest mornings, around the time when respectable citizens should be breakfasting, a befurred Eskimo (female, of course) arrived at my flat with my tickets for the premiere of "Savage Innocents" which Rank releases here and Paramount in the States. As a memento of the visit which caused no mean stir with the neighbors, she handed me a lighter embedded in a block of ice. Broken up, this proved an excellent basis for an early "Scotch on the rocks," after which our Eskimo, having confided to being actually Moroccan, set off on a safari of press offices. More such visitations, please!

WITH THE SUN beating down, it did not take any persuading by Mike Kaplan to join him on location for Stanley Donen's "Grass is Greener," in which Cary Grant, Robert Mitchum, Deborah Kerr, and Jean Simmons star. Some of the most picturesque Thames side spots were being used, and even if the shots were of a routine nature, it provided a very welcome break from routine. . . . The Associated British directors wonder if John Shaw's record is unique in the film world. He has spent the entire 50 years of his working life with the company and its predecessors. His wife, Connie, also worked for the corporation and continued to do so until her retirement a few years ago. C. J. Latta hosted a celebration dinner at London's Cafe Royal. . . . Joe Vegoda and Michael Green used their Regal Films International offices as the venue for a reception to introduce the cast of "The Wreckers," a smugglers and highwaymen adventure which John Gillings will direct in color and 'scope. Artists present included June Thorburn, John Fraser, and a shapely French newcomer, Michele Mercier. . . . As exclusively forecast when the Gala Film Clubs were launched to show uncensored films, strip clubs are now including French nudist films. . . . The official British entries at the film festivals are Berlin—"Angry Silence"; San Sebastian—"League of Gentlemen"; Locarno—"Conspiracy of Hearts" and "I'm All Right, Jack"; Karlovy Vary—"The Entertainer" and "The Royal Ballet."

Gold Medal Plans Budget Pix

NEW YORK—Martin H. Poll, president, Gold Medal Studios, announced last fortnight that Gold Medal Enterprises had been formed as a subsidiary to produce a program of low budget feature films.

"Pathways," new 40,000 Pound annex for blind-deaf children at Condover Hall, near Shrewsbury, Salop, England, was officially opened recently. Variety Club of London has its support for its "greatest ever" Heart Fund activity.

Pope Names Archbp. O'Connor

VATICAN CITY—A United States prelate, Archbishop Martin J. O'Connor, has been chosen by Pope John XXIII to head the secretariat preparing material on communications media for the Second Vatican Council.

Archbishop O'Connor, rector of the North American College in Rome, is the only non-cardinal to be named as director of one of the 12 original agencies created by Pope John in preparation for the ecumenical council.

The communications secretariat will deal with questions touching modern means of communicating ideas, including press, radio, television, and movies.

Mid-South Allied Sets Meet

MEMPHIS — Allied Independent Theatre Owners of the Mid-South will host a meeting of independent exhibitors at the Hotel Gayoso here on July 11.

Trueman Rembusch and Al Myrick, National Allied president, will be on the program.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

JUNE 29, 1960
SECTION TWO
VOL. 64 NO. 6

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for dualiers
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
5915 **CRIME AND PUNISHMENT, U.S.A.**—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd, Julie Adams
June **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens

COMING

BRIDGE, THE—German-Made
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI—(EC)—African Documentary

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HOUSE OF USHER, THE—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English

TO BE REVIEWED

AMAZING TRANSPARENT MAN—Marguerite Chapman, Douglas Kennedy
BEYOND THE TIME BARRIER—Robert Clarke, Darlene Tompkins
JOURNEY TO THE LOST CITY—(C)—Debra Paget, Paul Christian
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn	A1	MGM
•Alamo		UA
•All In A Night's Work		Par.
•All The Fine Young Cannibals	A3	MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
•Amazing Transparent Man		A-I
Anatomy of Love, The		For.
And Quiet Flows The Don	B	UA
Angry Island		For.
Angry Red Planet	A2	A-I
Aparajito	A1	For.
Apartment, The	A3	UA
Aren't We Wonderful		For.
•As The Sea Rages	A2	Col.
Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc
•Austerlitz		Fox

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle In Outer Space		Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
•Between Time and Eternity		U-I
•Beyond The Time Barrier		A-I
Big Chief, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
•Boy Who Stole A Million, The		Par.
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path The—(Mating Time)	A2	For.
•Bride Wore Red, The		MGM
•Bridge, The		AA
Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

•Cage Of Evil		UA
Call Girls		For.
Can-Can	B	Fox
Captain's Table		Fox
Career	A3	Par
Carmen Comes Home		For.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
•Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cossacks The	A1	U-I
•Counterfeit Traitor, The		Par.
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack in the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
Cry Tough	B	UA

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
•Day They Robbed the Bank of England	A1	MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
•Desire In The Dust		Fox
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
Dinosaurus	A1	U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Electronic Monster, The	B	Col.
Elephant Gun		For.
•Elmer Gantry		UA
Enchanted Mirror, The		For.
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

Face of Fire	A1	AA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit th school-age target
COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic tre
ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
404 HAVE ROCKET, WILL TRAVEL—C-76m.—Three Stooges, Anna Lisa—4633 (9-2-59)—Good bet for kiddies
I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—England
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
SONG WITHOUT END—D-141m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 30-FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

July STOP, LOOK, AND LAUGH—Three Stooges
Aug. ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
Aug. ENEMY GENERAL, THE—Van Johnson, Dany Carrel
Aug. NIGHTS OF LUCRETIA BORGIA, THE—(C)—Belinda Lee, Jacques Sernas

COMING

AS THE SEA RAGES—Maria Schell, Cliff Robertson
FAST AND SEXY—(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
PEPE—(CS, C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS; C)—Jack Lemmon, Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.
17 BELLS ARE RINGING—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 BIG OPERATOR, THE—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 FOR THE FIRST TIME—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 GAZEBO, THE—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 HOME FROM THE HILL—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 HOUSE OF THE SEVEN HAWKS, THE—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 IT STARTED WITH A KISS—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 LIBEL—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 PLATINUM HIGH SCHOOL—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 SCAPEGOAT, THE—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
SUBTERRANEANS, THE—D-89m.—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
3 TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 WRECK OF THE MARY DEARE, THE—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Aug. DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
Aug. TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BRIDE WORE RED, THE—Ava Gardner, Dirk Bogarde, Joseph Cotten
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
GORGO—(Automation; TC)—William Travers, Vincent Winter—England
KEY WITNESS—(CS; BW)—Jeff Hunter, Pat Crowley
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
LAW, THE—(WS)—Gina Lollobrigida, Yves Montand
MAGIC BOY—(EC)—Japanese Animated Cartoon
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 BUT NOT FOR ME—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5819 CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 PRISONER OF THE VOLGA—MD-102m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
PSYCHO—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
TARZAN THE MAGNIFICANT—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5901 THAT KIND OF WOMAN—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

COMING FEATURES IN ORDER OF RELEASE

July BELLBOY, THE—Jerry Lewis, Joan Tabor
Aug. IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BOY WHO STOLE A MILLION, THE—Virgilio Texera, Marianne Benet
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
G. I. BLUES—Elvis Presley, Juliet Prowse
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
923 HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 MIRACLE OF THE HILLS, THE—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fanny		WB
•Fast and Sexy		Col.
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•From The Terrace		Fox
Fugutive Kind, The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
•Girl Of The Night		WB
Girls Are Willing, The		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Go North		Fox
Goliath and the Barbarians	A3	A-I
•Gorgo		MGM
•Grass Is Greener, The		U-I
•Great Imposter, The		U-I
Great Is My Country		For.
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

Hannibal	A2	WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
Head of a Tyrant	B	U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules Unchained	B	WB
Hidden Fortress, The		For.
•High-Powered Rifle		Fox
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Hound Dog Man	A1	Fox
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The		A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
Ice Palace		WB
Il Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
•Journey To The Lost City		A-I
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
•King Of Kings, The		MGM
King of the Wild Stallions, The	A1	AA
•Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Days Of Pompeii, The		UA
Last Voyage, The	A1	MGM
•Law, The	B	MGM
•Leech Woman, The	B	U-I
•Legions Of The Nile		Fox
Lesson In Love, A		For.
•Let No Man Write My Epitaph		Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back in Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
•Lovers Of Salammbo, The		Fox
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
•Magic Boy, The		MGM
Magician, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
Michael Strogoff		For.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Model For Murder		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
•Murder, Inc.		Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
•Nights Of Lucretia Borgia, The		Col.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
Nude In A White Car		For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 RETURN OF THE FLY, THE—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
903 ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 SINK THE BISMARCK—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
STORY OF RUTH, THE—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 STORY ON PAGE ONE, THE—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 THREE MURDERESSES—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 THIRD VOICE, THE—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 WHEN COMEDY WAS KING—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
WILD RIVER—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 WIND CANNOT READ, THE—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

June SEPTEMBER STORM—(Stero-Scope; DC)—Mark Stevens, Joanne Dru
July FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
July LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
July ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
July TRAPPED IN TANGIERS—Edmund Purdom, Genevieve Page

COMING

AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
DESERT ATTACK—John Mills, Sylvia Syms—England
DESIRE IN THE DUST—(CS)—Raymond Burr, Martha Hyer
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
GO NORTH—(CS; DC)—John Wayne, Capucine, Fabian
HIGH-POWERED RIFLE—(CS)—Willard Parker, Allison Hayes
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MURDER, INC.—(CS)—Stuart Whitman, Mary Britt
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
39 STEPS—(EC)—Kenneth More, Taina Elg—England
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

July CAGE OF EVIL—Ron Foster, Pat Blair—Zenith
Aug. ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineworld
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRIDES OF DRACULA, THE—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
HEAD OF A TYRANT—MD-94m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed In English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
PORTRAIT IN BLACK—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

June **LEECH WOMAN, THE**—Coleen Gray, Grant Williams
July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
Aug. **CHARTROOSE CABOOSE**—(PanVision; EC)—Molly Bee, Ben Cooper
Aug. **BETWEEN TIME AND ETERNITY**—(C)—Lili Palmer, Carlos Thompson
Aug. **COLLEGE CONFIDENTIAL**—Steve Allen, Jayne Meadows, Mamie Van Doren

COMING

DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy
S. O. S. PACIFIC—Richard Attenborough, Pier Angeli, John Gregson
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
918 **HANNIBAL**—D-103m.—(Supercinescope: TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE: TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

Aug. **OCEAN'S ELEVEN**—(TC)—Frank Sinatra, Angie Dickinson. Dean Martin

COMING

CROWDED SKY, THE—(TC)—Dana Andrews. Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire
FANNY—Leslie Caron, Maurice Chevalier, Charles Boyer
GIRL OF THE NIGHT—Anne Francis, John Kerr, Lloyd Nolan
PARRISH—Troy Donahue, Claudette Colbert, Karl Malden
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—Natalie Wood, Warren Beatty
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
SUNRISE AT CAMPOBELLO—Ralph Bellamy Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining Import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
Pharaoh's Woman		U-I
Pillow Talk	A3	U-I
•Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies	A2	MGM
Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
Rat Race, The	B	Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
•Romanoff And Juliet		U-I
Rookie The	B	Fox
Rosemary	B	For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
Savage Eye, The	C	Misc.
•Savage Innocents		Par.
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•September Storm		Fox
•Serengeti		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sex Kittens Go To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
Song Of Sister Maria, The		For.
Song Without End	A2	Col.
•Sons and Lovers		Fox
S. O. S. Pacific		U-I
•Spartacus		U-I
•Splendor In The Grass		WB
Speaking of Murder		For.
Square Peg, The		For.
•Stop, Look and Laugh	A1	Col.
•Story Of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col.
Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
Subterraneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
Tarzan The Magnificent		Par.
Teenage Zombies		Mis
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
•39 Steps	A1	Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Tides of Passion		For.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Tangiers	A2	Fox
Tread Softly Stranger	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The.		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
Wicked Go To Hell, The	B	For.
Wild River	B	Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A	B	For.
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippo, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magalii Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A'BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

Il GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nerdrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved
THEATRE FORMS AND SYSTEMS
write to
EXHIBITOR BOOK SHOP!

Actual sample sheets of all "Plus Services" will be sent on written request.

The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Gaad; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.)	Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.)	Wonderful Gibraltar	G	18m. 4663
4442	(Mar.)	Wonders of Ontario	G	17½m. 4699

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.)	Sweet and Hot	F	17m. 4539
3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

The Galden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751	(Sept.)	Magoo's Cruise	E	6m. 4539
3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwano Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.)	Wolf Hounded	E	7m. 4664
4702	(Dec.)	Little Bo Bopped	G	6m. 4676
4703	(Mar.)	Tale Of A Wolf	G	7m. 4704
4704	( )	Life With Loopy	G	7m. 4699

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3519	(Jan.)	Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS

3801	(Sept.)	Aqua-Rama	G	9m. 4540
3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615
4801	(Sept.)	Wheeling Wizards	G	9m. 4664
4802	(Nov.)	Tee Marvels	G	10m. 4680
4803	(Feb.)	Greatest Show On Water	F	10m.
4804	(Mar.)	Swinging Down The Lane	F	8m. 4704

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet		

THE THREE STOOGES REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip. Sew And Stitch		

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15ep. 2964
4160	The Lost Planet		

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Bong's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Tropeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead		
4610	Lo The Poor Buffal		
4611	Unicorn In The Garden		

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungolo	E	7m. 3021
4755	Barefaced Flatfoot		

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra		

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-161	Just Ducky	F	7m. 3615
W-162	Twa Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomina	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

		VistaVision Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-5	(May 2)	Which is Witch	F	6m. 4512
B17-6	(Sept.)	Good Scream Fun	G	7m. 4532
B-18-1	(Jan.)	Doing What's Fright	F	6m. 4580
B18-2	(Mar.)	Down To Mirth	G	7m. 4599
B18-3	(June)	Not Ghoulty	G	9m. 4631
B18-4	(July)	Casper's Birthday Party	G	6m. 4652

HERMAN AND KATNIP

H18-4	(Oct.)	Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.)	The Boss is Always Right	G	6m. 4684
J19-2	(Mar.)	Trouble Date		

NOVELTOONS
(Technicolor)

P18-5	(May)	Huey's Father's Day	F	6m. 4663
P18-6	(Nov.)	Out of this Whirl	G	7m. 4664
P19-1	(Feb.)	Be Mice To Cats	G	6m. 4684

MODERN MADCAPS

M18-4	(June)	Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.)	Talking Horse Sense	G	7m. 4648
M18-6	(Oct.)	T.V. Fuddlehead	G	7m. 4664
M19-1	(Jan.)	Mike The Masqueroder	G	6m. 4684
M19-2	(Feb.)	Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.)	From Dime To Dime	F	7m.

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.)	Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.)	Punch and Judo	G	7m. 3194
E19-3	(Sept.)	Popeye's Pappy	G	7m. 3243
E19-4	(Sept.)	Lunch With A Punch	G	7m. 3259
E19-5	(Sept.)	Swimmer Take All	F	7m. 3294
E19-6	(Sept.)	Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.)	Better Bait Than Never	F	7m. 3552
S19-2	(Sept.)	Surf Bored	G	7m. 3578
S19-3	(Sept.)	Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.)	The Seapreme Court	G	7m. 3707
S19-5	(Sept.)	Crazy Town	E	6m. 3739
S19-6	(Sept.)	Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.)	Cage Fright	G	7m. 3357
S19-8	(Sept.)	Pig-A-Boo	G	7m. 3392
S19-9	(Sept.)	Frightday The 13th	F	7m. 3483
S19-10	(Sept.)	True Boo	G	7m. 3410
S19-11	(Sept.)	Northwest Mousie	F	7m. 3666
S19-12	(Sept.)	Surf and Sound	F	7m. 3715
S19-13	(Sept.)	Of Mice and Menace	G	7m. 3766
S19-14	(Sept.)	Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE MOVIETONE ADVENTURES
(Color)

7807	(June)	Inside Poland Today	G	10m. 4512
7808	(July)	Snow Fun in College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552
7811	(Oct.)	Blue Water Sports	G	9m. 4568
7812	(Nov.)	Undersea Adventure	G	10m. 4568
7813	(Dec.)	Fireworks For Freedom	G	10m. 4568
7901	(Jan.)	Stairway To The Andes	G	9m. 4631
	(Feb.)	Football Roundup	F	10m. 4568
7902	(Feb.)	Basketball's Aces in Action	F	10m. 4591
7903	(Mar.)	Swedish Air Jets Zoom	G	9m. 4591
7904	(Apr.)	Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May)	Assignment Argentina	G	9m. 4648
7906	(June)	Road Burners	G	10m. 4648
7907	(July)	Recondo With 101st Air Borne	G	10m. 4664
7908	(Sept.)	Secret of Soo Paulo	G	9m. 4664
7909	(Oct.)	Romance of American Shipping	G	7m. 4664
7910	(Nov.)	Dew Distant Early Warning	G	9m. 4683
7911	(Dec.)	Frontier State	G	9m. 4683
7912	(Aug.)	Impressions Of Moscow	G	9m. 4664
7001	(Jan.)	State 50	G	10m. 4712
7002	(Feb.)	Navy Angels	F	8m. 4711
7003	(Mar.)	Sam Snead Shows You How		

TWO REEL
CINEMASCOPE SPECIALS

7060	(Aug.)	Royal Voyage	G	9m. 4631
7971	(Oct.)	Assignment South Pacific	G	17m. 4680
7972	(Nov.)	Assignment New Zealand	G	15m. 4680

SPECIAL

7350	(May)	Colorful Courtship (DC)	G	15m. 4532
7351	(June)	Fisherman Of Skeleton Coast	G	11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5805	(May)	Gaston, Go Home!	F	6m. 4491
5806	(June)	Dustcap Doormat	F	6m. 4491
5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
3811	(Nov.)	Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.)	Sidney's Family Tree	E	6m. 4567
5901	(Jan.)	Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.)	Tale Of A Dog	F	6m. 4567
5903	(Mar.)	Another Day For Doormat	F	6m. 4615
5904	(Apr.)	The Flamboyant Arms	F	6m. 4615
5905	(May)	Fooffle's Train Ride	F	6m. 4615
5906	(June)	Gaston's Mama Lisa	F	6m. 4615
5907	(July)	The Minute and ½ Man	G	7m. 4631
5908	(Aug.)	Fabulous Fireworks Family.	G	6m. 4648
5909	(Sept.)	Wild Life	F	6m. 4648
5910	(Oct.)	Hashimoto-San	G	6m. 4648
5911	(Nov.)	Outer Space Visitors	F	6m. 4648
5912	(Dec.)	The Leaky Faucet	F	6m. 4663
5001	(Jan.)	Hide And Go Sidney	F	6m. 4684
5002	(Feb.)	Misunderstood Giant	F	6m. 4684
5003	(Mar.)	Foofle's Picnic	F	6m. 4684
5004	(April	The Famous Ride		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.)	Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.)	Tiger King	G	6m. 4712

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831		Witch's Cat	F	7m. 2444
5832		Woodman Spare That Tree	F	7m. 3013
5833		Mysterious Stranger	F	7m. 2497
5834		Happy Landing	F	7m. 2625
5835		Lazy Little Beaver	F	7m. 2352
5836		Hula, Hula Land	F	7m. 2667
5837		Love's Labor Won	F	7m. 2444
5838		Golden Egg Goosie	G	7m. 3120
5839		Feudin' Hillbillies	F	7m. 2403
5840		A Truckload Of Trouble	F	7m. 2724
5841		The Happy Cobblers	G	7m. 3279
5842		Happy Valley	G	7m. 3326
5931		The Racket Buster	F	7m. 2590
5932		The Super Salesman	F	7m. 2297
5933		Sparky The Firefly	F	7m. 3562
5934		The Magic Slipper	F	7m. 2541
5935		A Sleepless Night	F	7m. 2444
5936		Foiling The Fox	F	7m. 2839
5937		How To Keep Cool	F	7m. 3578
5938		Better Late Than Never	G	7m. 2785

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( )	Island Empire	G	18m. 4591
3902	( )	Venice Of The East	G	18m. 4631
4001	( )	The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.)	Majestic Island (CS)	G	18m. 4680
4003	(Mar.)	Pacific Paradise	G	18m.

ONE REEL
SPECIAL

		Football Highlights of '59	G	12m. 4676

COLOR PARADES (8)

3976	(June)	Land Of The Maya	F	9m. 4575
3977	(July)	Below The Keys	G	9m. 4615
3978	(Aug.)	Road To The Clouds	F	9m. 4631
4071	(Nov.)	The Irish In Me	E	9m. 4664
4072	(Dec.)	Honorable Myrtle	E	9m. 4676
4073	(Jan.)	Fragrant Harbor	G	9m. 4676
4074	(Mar.)	Hi Colorado (CS)	G	10m. 4683
4075	(Apr.)	Let's Talk Turkey		

WALTER LANTZ COLOR CARTUNES (13)

3918	(May)	Panhandle Scandal	F	6m. 4631
3919	(June)	Bee Bopped	G	6m. 4615
3920	(July)	Woodpecker In The Moon	G	6m. 4652
3921	(Aug.)	The Tee Bird	G	6m. 4648
3922	(Oct.)	Romp In A Swamp	G	6m. 4652
3923	(Sept.)	Space Mouse	G	6m. 4652
4011	(Nov.)	Kiddie League	G	6m. 4664
4012	(Dec.)	Mouse Trapped	F	6m. 4676
4013	(Jan.)	Billion-Dollar Boner	G	6m.
4014	(Feb.)	Witty Kitty	F	6m.
4015	(Mar.)	Pistol Packin' Woodpecker	G	6m.
4016	(Mar.)	Heap Big Hepcat	G	6m.
4017	(April)	Ballyhooey	G	6m.

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031		Socco In Morocco	G	6m. 3691
4032		Alley To Bali	F	6m. 3730
4033		Under The Counterspy	G	6m. 3767
4034		Hot Rod Huckster	F	6m. 3798
4035		Real Gone Woody	F	6m. 3849
4036		Convict Concerto	F	6m. 3849

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6725	(June)	Backwoods Bunny	G	7m. 4591
6726	(Aug.)	Wild and Wooly Hare	G	7m. 4607
7721	(Sept.)	Bonanza Bunny	G	7m. 4648
7722	(Oct.)	A Witch's Tangled Hare	G	7m. 4664
7723	(Dec.)	People Are Bunny	G	6m. 4676
7724	(Feb.)	Horse Hare	G	7m.
7725	(April)	Person To Bunny	G	7m.

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5709	(May 10)	Feather Bluster	G	7m. 4475
5710	(June 28)	To Itch His Own	F	7m. 4512
5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker	F	7m. 4532
6701	(Nov.)	Gospher Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.)	Cat Feud	F	6m. 4564
6704	(Jan.)	Mouse Placed Kitten	G	7m. 4584
6705	(Feb.)	China Jones	G	7m. 4583
6706	(Mar.)	Trick Or Tweet	F	7m. 4584
6707	(Apr.)	The Mouse That Jack Built	G	7m. 4591
6708	(May)	Hot Rod and Reel	F	7m. 4591
6709	(May)	Mut In A Rut	G	7m. 4591
6710	(June)	Really Scent	F	7m. 4591
6711	(July)	Mexicali Shmoes	F	7m. 4607
6712	(July)	Tweet and Lovely	G	7m. 4607
6713	(Aug.)	Cat's Paw	F	6m. 4607
6714	(Aug.	Here Today, Gone Tamole	F	7m. 4680
7701	(Sept.)	A Broken Leg Horn	G	7m. 4648
7702	(Oct.)	Wild About Harry	F	7m. 4652
7703	(Nov.)	Unnatural History	G	7m. 4648
7704	(Dec.)	Tweet Dreams	G	7m. 4676
7705	(Jan.)	Fastest With The Mostest	F	7m. 4684
7706	(Jan.)	West Of The Pecos	F	7m. 4684
7707	(Feb.)	Wild, Wild World	F	7m. 4684
7708	(Mar.)	Goldimouse and The Three Cats	G	6m.
7709	(April)	Who Scent You	G	6m.

SPECIAL
(CinemaScope; Technicolor)

		Israel	E	32m. 4676

•

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301		Bowery Bugs	F	7m. 2650
6302		An Egg Scramble	F	7m. 2865
6303		Wise Quackers	F	7m. 2557
6304		Two's A Crowd	G	7m. 3013
6305		Canary Row	G	7m. 2953
6306		Dog Collared	F	7m. 2985
6307		Fox In A Fix	F	7m. 3013
6308		My Bunny Lies Over The Sea	F	7m. 2541
6309		Golden Yeggs	G	7m. 2896
6310		Scent-imental Romeo	G	7m. 3040
6311		Canned Feud	G	7m. 3028
6312		Early To Bet	G	7m. 3074
6313		Boobs in The Woods	F	7m. 2798
6314		The Bee-Deviled Bruin	F	7m. 2618
6315		High Diving Hare	F	7m. 2618
6316		Doggone South	G	7m. 2915
7301		Drip Along Daffy	E	7m. 3188
7302		Often An Orphan	G	7m. 2678
7303		Putty Tat Trouble	F	7m. 3021
7304		Hot Cross Bunny	F	7m. 2474
7305		A Bear For Punishment	E	7m. 3172
7306		A Bone For A Bone	F	7m. 3056
7307		The Prize Pest	F	7m. 3219
7308		Tweety's S.O.S.	G	7m. 3165
7309		Lovelord Leghorn	G	7m. 3155
7310		Sleepytime Possum	F	7m. 3177
7311		Cheese Chasers	E	7m. 3120

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001		Jungle Terror	E	20m. 2753

ONE REEL

7501		Royal Duck Short	F	10m. 2601
7502		Dare Devils On Wheels	G	10m. 2668
7503		Happy Holidays		
7504		Jungle Man Killers		

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
Awakening, The (C) (Schoenfeld)	G	30m. 4683
Berlin, Germany's Capital (Casino)	G	16m. 4711
Block Cat, The (EC) (Continental)	E	22m. 4699
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald in Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Gala Day at Disneyland (TC) (BV)	G	27m. 4688
Grand Canyon (CS;TC) (BV-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	E	30m. 4563
Glass (TC) (Arthur)	E	8m.
Goliath 11 (TC) (BV)	E	15m. 4676
How Difficult To Be An Adult (Casino)	G	14m. 4712
I Went to Britain (C) (Schoenfeld)	E	22m. 4599
Islands Of The Sea (TC) (BV)	G	28m. 4688
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Latin Quorter, The (TC) (Films Around The World)	E	30m. 4692
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
Moonbird (C) (Harrison)	G	9m. 4699
Mysteries Of The Deep (TC) (BV)	E	24m. 4688
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Noah's Ark (TC) (Disney-BV)	G	20m. 4648
Patterson vs Johansson Fight (UA)	E	17m. 4607
Petra, The Red Rose City (C) (Casino)	G	11m. 4712
Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Song Of The Canaries (C) (Schoenfeld)	G	17m. 4683
Stoccato For Toy Trains (C) (Arthur)	G	8m. 4648
Tickets Please (C) (Schoenfeld)	G	20m. 4683
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
When My Ship Came In (C) (Schoenfeld)	G	17m. 4683
Wales (BV-Disney) (CS;TC)	G	25m. 4532

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

EQUIPMENT WANTED

WANTED, SLIDE PROJECTOR, reasonable. LANSDALE THEATRE, Box 441, Lansdale, Pa.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

FOR SALE OR LEASE. Eastern Virginia, 650 seats, no competition, air conditioned and all latest equipment. Good percentage lease to responsible, experienced party. Ideal for family operation. BOX 222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

500 CAR DRIVE-IN THEATRE, doing good business, possession now, excellent condition. No competition. Write MIKE J. MAKE, P.O. Box 230, Winchester, Indiana.

350 CAR DRIVE-IN THEATRE & SNACK BAR. Profitable and showing steady increase. JANNISON-WRIGHT REAL ESTATE LTD, Kirkland Lake, Ontario.

USED EQUIPMENT

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SIMPLEX E-7 MECHANISMS. Trade your old standard or supers, update your booth and get a better picture. Write for special trade-in deal. Detail your trade-ins. Special while they last, Simplex D.B. movements rebuilt, $35.00. LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Road, Dallas 28, Texas.

Hertner Generators, RCA Sound, E7 Projectors, Lenses, All kind equipment. PALACE THEATRE, Greensboro, N. Carolina.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

Have you tried "Plus Service No. 10" of THEATRE FORMS and SYSTEMS?

ANNUAL EMPLOYEE EARNINGS RECORDS—Complete with all withholdings and deductions for Tax Returns—12 cards, 40

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

DRIVE-IN THEATRE MANAGERS wanted for key Midwest locations. Excellent salaries and opportunities to qualified applicants. We are also willing to train men with ambition, who lack experience. Please reply to **BOX B629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, first-class man desires position, 18 years experience on all types of equipment, 4-walled and drive-in, licensed, good steady worker. Philadelphia and vicinity only. **BOX C629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

SHOWMANSHIP AWARD-WINNING MANAGER desires west coast location. 21 years thorough knowledge of biz. City-Dist. mgt. background. Top references. Will consider management, lease or partial ownership. **ROBERT H. RETZER, 1229 Grant Court, Fairfield, Calif. HArrison 5-2437.** (629)

PROJECTIONISTS-MANAGERS wanted for drive-in and indoor theatres. Permanent positions. State age, experience, education, references and salary expected. Send snapshot. **HAL LYONS ENTERPRISES, INC., Franklin, Virginia.** (629)

MANAGER DESIRES CHANGE; English circuit-trained; ten years experience, chain and Independent conventional. Award winning career in exploitation and house management. Large first run preferred. **BOX A615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 25 years experience. Know theatre business from A to Z. Married, no children. Would relocate as man and wife team, if necessary, in Florida, California or elsewhere. **MAX REICHBACH, 79 Brighton 11th St., Brooklyn 35, N. Y.** (622)

DISTRICT MANAGER, now employed, would like better opportunity, all phases. Conventional and drive-in, also concessions and advertising. **BOX B615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: EXPERIENCED PART-TIME PROJECTIONIST, sober and reliability a must. Mid States location, no objection to elderly man. Good opportunity for side line business. **BOX C615, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

BOX-OFFICE SICK? Let me help rebuild it. Young man experienced in exploitation desires position as house manager or assistant. Hard worker! Will go anywhere. **T. W. AMACKER, 4090 S.W. West Bay Road, Lake Grove Oregon.** (615)

WANTED: EXPERIENCED DRIVE-IN MANAGER for de luxe operation in Greater Boston area. Excellent opportunity for the right man. Please reply to **BOX A622, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER AVAILABLE. Prefer metropolitan New York. Best of references. 20 years experience. **BOX A629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title ....

Name ....

Address ....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

FIRST AID...

for the **BOX OFFICE!**

* *from* NATIONAL Screen SERVICE, *of course!*
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 6, 1960

Volume 64 Number 7

IN THREE SECTIONS • THIS IS SECTION ONE

Myers Advises Cable-TV Study

(See Page 9)

Pathe Labs Offer Production Plan

(See Page 15)

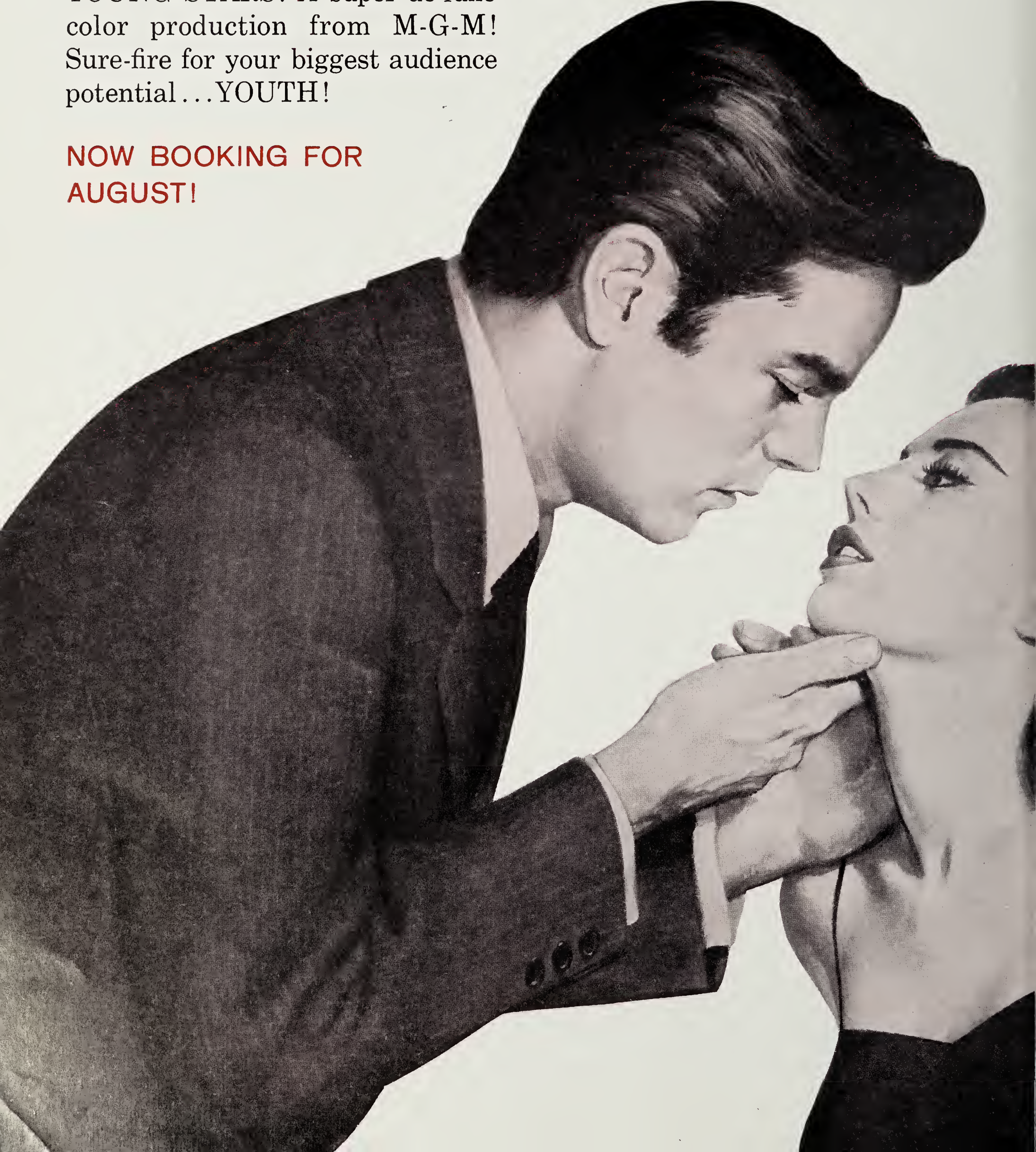
Robert Mochrie was appointed recently as general sales manager of MGM, replacing Jack Byrne, who resigned. Mochrie had headed "Ben-Hur" sales.

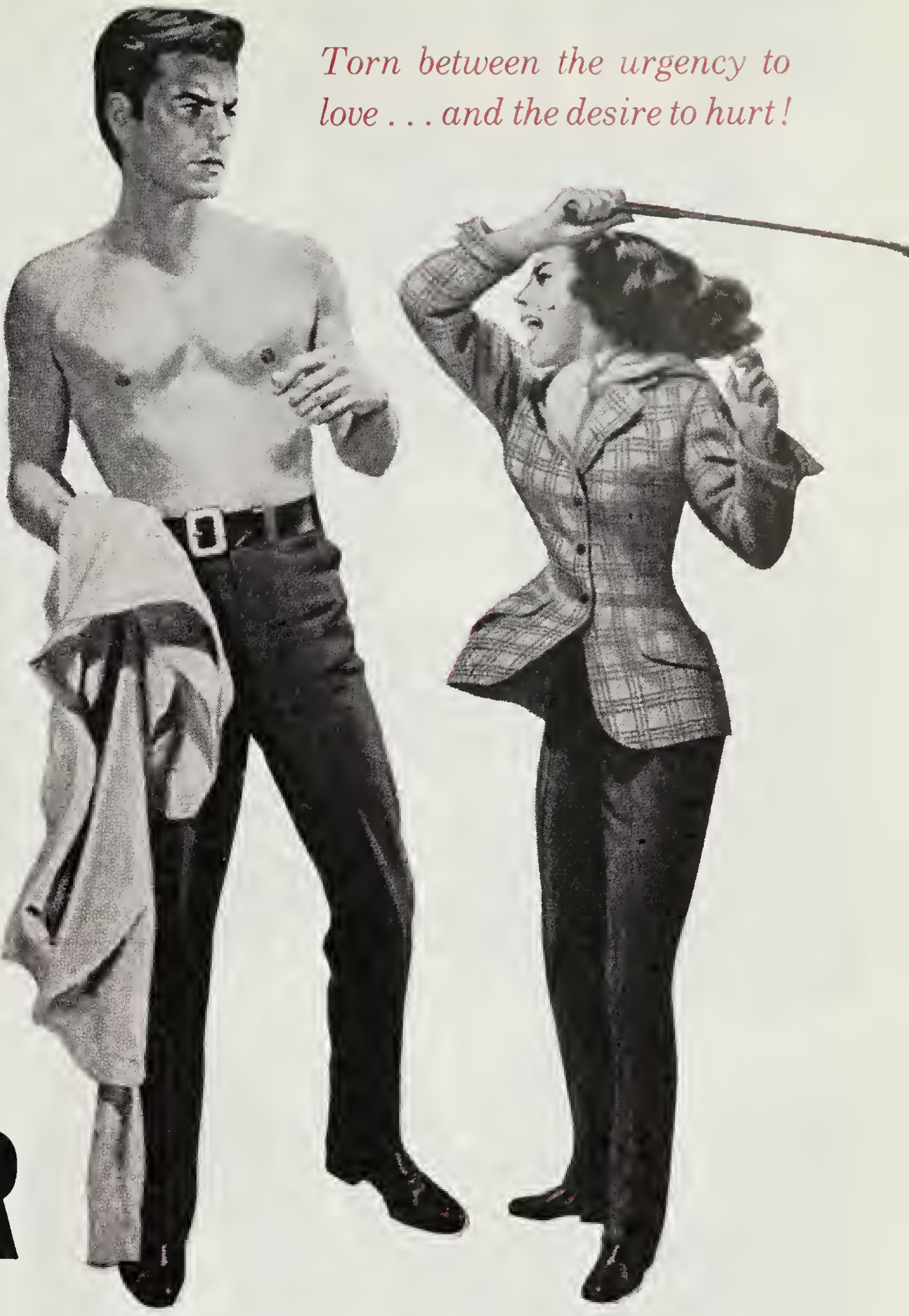
editorial: About a Current Guinea Pig . . . see page 5

LOVE-HUNGRY YOUNG MODERNS!
THEY SMASH ALL RULES!
THEY KNOW NO LIMITS!

Brilliantly acted by FOUR TOP YOUNG STARS! A super de-luxe color production from M-G-M! Sure-fire for your biggest audience potential...YOUTH!

NOW BOOKING FOR
AUGUST!





Torn between the urgency to love . . . and the desire to hurt!

TRO · GOLDWYN · MAYER presents

NATALIE WOOD / ROBERT WAGNER

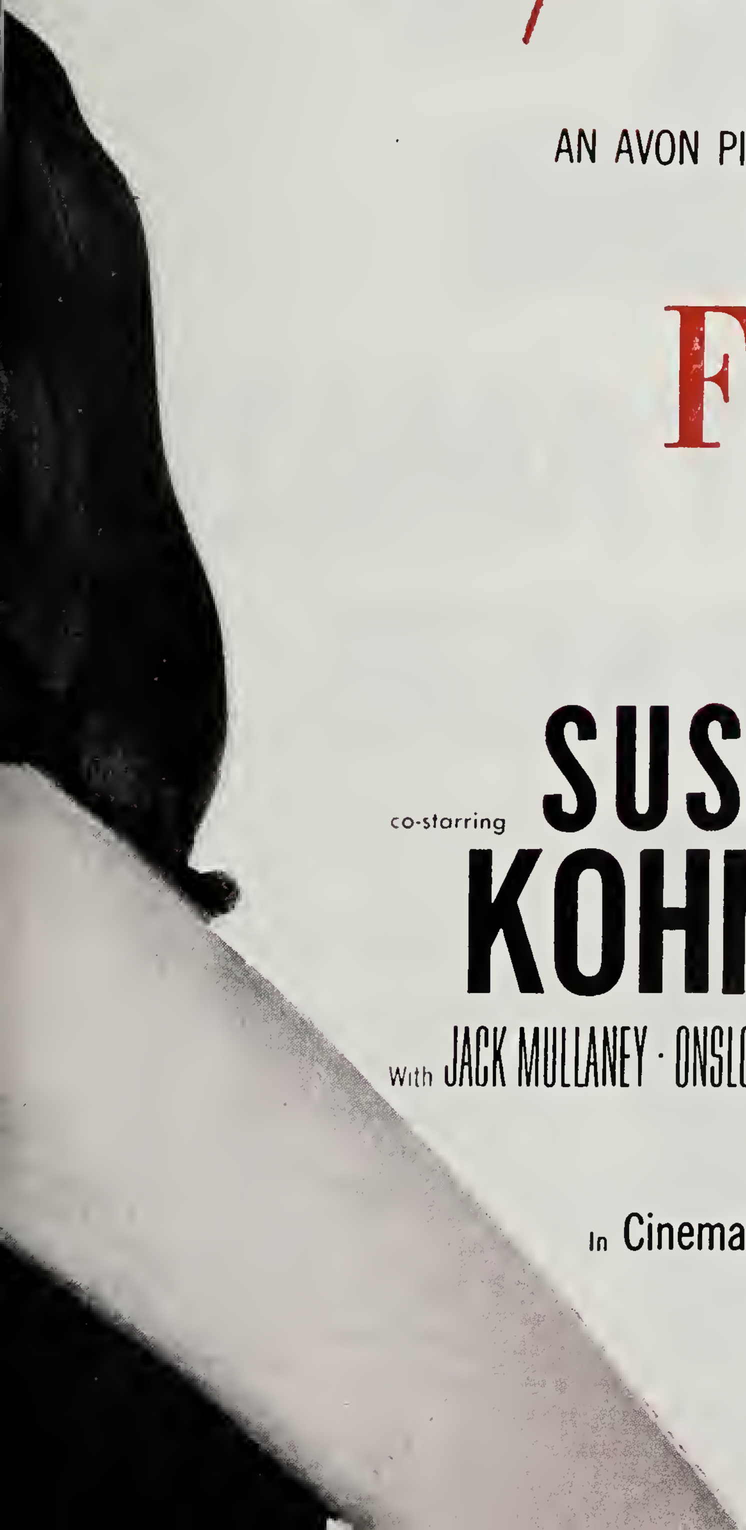
AN AVON PICTURE

"ALL THE FINE YOUNG CANNIBALS"

co-starring **SUSAN KOHNER** · **GEORGE HAMILTON** · and **PEARL BAILEY**

With JACK MULLANEY · ONSLOW STEVENS · Screen Play by ROBERT THOM · Directed by MICHAEL ANDERSON · A PANDRO S. BERMAN PRODUCTION

In CinemaScope And METROCOLOR



THE LOST WORLD

AN
IRWIN ALLEN
PRODUCTION

IS THE MOST AMAZIN
OF ALL POSSIBLE WORLDS...AN
MOTION PICTURES

20th is telling
and selling it t
the world...wi
everything that
made "Journey
To The Center
Of The Earth"
a blockbuster!

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 7

JULY 6, 1960

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

ABOUT A CURRENT GUINEA PIG

As we read about the legal troubles of that Cleveland theatre manager, who was fined $2500 by three common pleas judges following his conviction of possessing and exhibiting an "obscene, lewd and lascivious" film, we naturally feel sorry for him. The fine isn't important because the film distributor or the theatre owner will probably put it up. But this manager is a native of Italy, and if the conviction of such a felony should not be appealed, and the appeals won, his hopes for U.S. citizenship in 1961 would be in serious jeopardy.

And this brings to mind some references published on this page back in July, 1957.

Commenting on a recent series of decisions by the U.S. Supreme Court, relating to the lack of rights or protection to be enjoyed by "obscenity" under the Constitutional guarantees of free speech, we observed:

"*So, 'examples' will be made . . . and some of the 'examples' may be for less offensive transgressions than some of the past offenders who got away with it. But that won't make the owner or manager who is singled out for attention feel any better about it. We can only advise anyone thinking of booking a fringe or sexsational show to think about the guinea pig. He is man's great 'example'. He gets stuck with needles, inoculated with germs, frozen, fried, and cut into pieces as the perfect test case. His is not a happy life!*"

That Cleveland theatre manager has become such a current guinea pig. The test case has been established. It may take years to bring it to its final conclusion. Meanwhile—his is not a happy life!

Every theatreman must face up to this.

PROMOTIONS THAT DON'T PROMOTE

Back in the issue of June 8, on the LETTERS page, there was a very interesting "beef" from a theatreman in Colusa, Cal. It was his claim that many of the special promotional items, glowingly presented in the pressbook, were either "*not available*" or "*sold out*" when theatres tried to order them.

Commenting on this letter, and offering his own experiences as proof that the gentleman on the West Coast knew what he was talking about, a mid-west circuit operator has turned over to us marked-up tear sheets of pages 23, 24, 25, and 26 from the "POLLYANNA" pressbook. On these four pages there are 11 different children's wear items, all intelligently illustrated and described, and all credited to 11 different manufacturers, complete with addresses. And repeated across the bottom of each page, in bold face type, is the admonition: "*For promotional and merchandising tie-ins CONTACT YOUR LOCAL DEPARTMENT STORES.*"

Well, it seems that one of this circuit's more able managers had done just that. His date on "POLLYANNA" was for mid-July, and he wanted to take advantage of every possible angle. He found that six out of the 11 lines were not handled by any of his stores, while the five that he could locate were in the field of Fall Fashions, so that no stocks were in town and even less interest was demonstrated at the store level.

So once again the theatre effort was expended but the "*not available*" barrier prevented any useful result.

None of this is in a spirit of criticism. Tie-ups are helpful and the average theatreman is always ready and willing to do his best to set them up. He doesn't mind even a few strike-outs like the above, every now and then, if an occasional hit is found in between. But he would like to feel that the exploitation and pressbook people are conscious of his local pavement pounding and are giving him the whole story on leads that are possible to consummate.

Promotions that are "*not available* or "*sold out,*" or as in this latter case "*out of season,*" just don't promote.

Why waste our effort on them?

A HOUSE RECORD WITHOUT NEWSPAPER ADS

The industry at large must be pardoned a big wide grin over that news story from Providence relating the extremely successful engagement of Allied Artists' "I PASSED FOR WHITE" at the Shipyard Drive-In. Without the benefit of a single line of advertising on the amusement pages of the only two newspapers in that area, an all-time house record ($15,000 in first five days) was established, and the picture was held for four additional days.

Despite the fact that the theatre management had contacted both the NAACP (National Association for the Advancement of Colored People) and the Urban League, and had received complete cooperation from both, the Providence Bulletin-Journal and the Pawtucket Times decided that all pressbook ads were "*offensive to minority groups.*" The Journal added gratuitously that "*the advertising was objectionable from the title clear through.*" And with this "holier-than-thou" attitude, the two papers refused all advertising.

Management countered with a strong campaign. Newspaper-style heralds were printed and distributed by boys at every local gathering. Three local radio stations carried saturation announcements. Five 24-sheet boards were leased. Cross-plugs appeared on the screens of three neighboring drive-ins. 40 x 60s and stills were placed in 40 stores downtown. Window cards were posted in suburban areas. And an airplane banner was used as a sky reminder of the playdates.

When all was done, no more dollars had been used, but the Providence-Pawtucket area was much more conscious of the picture and turned out in droves. The very off-beat nature of the campaign gave it impact.

So the pompous management of the two Rhode Island newspapers have their pomposity; and theatremen of that area have the knowledge that, whenever need be, they can run a show without any help from newspapers.

Successfully, too!

U-I LAUNCHES ANOTHER BLOCKBUSTER!

"PORTRAIT IN BLACK"

SENSATIONAL business in its world premiere in Chicago, matching "Imitation of Life" all time record.

TERRIFIC in Cleveland equalling "Pillow Talk" fabulous business.

On the way to new highs in 100 openings this week. *Watch the industry's newest box-office record breaker sweep the country.*

LANA TURNER
ANTHONY QUINN
SANDRA DEE
JOHN SAXON
CO-STARRING
LLOYD NOLAN AS "MATTHEW CABOT"
RAY WALSTON VIRGINIA GREY · ANNA MAY WONG AND ALSO CO-STARRING RICHARD BASEHART

A ROSS HUNTER PRODUCTION
Portrait in Black
IN EASIMAN COLOR!

DIRECTED BY MICHAEL GORDON • SCREENPLAY BY IVAN GOFF AND BEN ROBERTS • PRODUCED BY ROSS HUNTER • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From KARACHI, PAKISTAN

We are keen to distribute U.S. films in Pakistan and shall be grateful for any assistance you can give use in this regard.

IQBAL AHMAD
S. M. Igbal Ahmad & Bros.

EDITOR'S NOTE: Any producer or distributor interested in communicating with the above should use Post Box #196.

From WATERLOO, IOWA

I would like to obtain the names and addresses of the national distributors who own the theatrical rights to the following old product:

Realart Pictures
RKO-Radio (pre-Universal release)
Republic Pictures

Could you help me out?

DAN MEYERS, Manager
Waterloo Theatre

EDITOR'S NOTE: We have little on Realart. There is a film exchange by that name at 630 Ninth Avenue, New York; and there is a company listed at 3084 Motor Avenue, Los Angeles. There are also a lot of old Realart pictures in the independent exchanges. The RKO-Radio Pictures Division of General Teleradio Corp., is at 1440 Broadway, New York. Republic Pictures Corp. is at 10 Columbus Circle, New York. But you might check your local independent exchanges for specific pictures.

From ZANESVILLE, O.

I wish to express my thanks for having been named the winner of your Promotion of the Month for June. If my efforts have contributed to making better relations between the public and the theatre I am grateful to MOTION PICTURE EXHIBITOR for publicizing them. When I have more promotional activities I will certainly forward them to you.

DALE TYSINGER
Zanesville Theatres, Inc

EDITOR'S NOTE: And from such a coverage of smart promotional ideas all other theatremen benefit.

From FINDLAY, O.

That was a very interesting report on the recommended use of TRAILERS that appeared on page 12 of the June 15 issue of MOTION PICTURE EXHIBITOR. As a matter of fact I have had this same idea for several years and I am sure it can and will work.

The big problem is equipment, and I have never known to whom I could write for that, Possibly you can suggest some company name, or some individual, where such working shadow-boxes could be fabricated. I have some ideas that I am certain are right, and I know what I would like to do, but I need a supply source.

W. W. OWENS, Manager
Harris Theatre

EDITOR'S NOTE: Due to the audio-visual and educational field, where such shadow-boxes are used for sales and instruction purposes, they are available for 16mm. use. It may be possible to adapt such available supplies to 35mm. We are making inquiries.

From DULUTH, MINN.

I think you may be interested in the attached tear-sheet from the DULUTH HERALD with picture and story of my recent selection as one of your SHOWMEN-OF-THE-YEAR.

GEORGE R. BROWN, Manager
Norshor Theatre

EDITOR'S NOTE: The accompanying tear-sheet proved a Page 4 "break" complete with large photo and about 12 inches of text. Because Mr. Brown's showmanship had included more than 1000 carriers for this local newspaper, they took his honor as a personal achievement. This is showmanship!

From SAN FRANCISCO, CAL.

Regarding the editorial in the PHYSICAL THEATRE—EXTRA PROFITS department of June 15 ("TRAINING YOUNG PEOPLE TO KEEP OUR LEAD"), it seems that there are certain crucial phases in this industry, such as optics, sound, cinematography, etc., that demand technical know-how; but that also demand a certain interest and technical artistry unknown in any other field of any kind. It would seem that these traits manifest themselves in only a limited number of young people—conscious of their ability—and desirous of conscientiously pursuing their interests. And that these latter will acquire their technical skill, in optics for example, in existing schools, and then apply what they learn to motion pictures with their own incentive. Therefore, there would seem to be no purpose in expensive precision equipment to train disinterested or indifferent young people in an industry which surrounds them but which must be shown to them before they recognize it.

JOHN FRANCIS CAMPBELL

EDITOR'S NOTE: Hm-m-m! And it would seem that Mr. Campbell has a knack for expressing himself.

From STAYTON, ORE.

Under separate cover I am mailing you a copy of today's Stayton paper, from which you will see that I have just been elected to a third term as Mayor.

It is my feeling that the theatre, being the center of activity for the city, gives us public relations that money cannot buy. Our business continues to hold, and we are looking to a future that will again be good.

I just thought I would let MOTION PICTURE EXHIBITOR know what some of the "grass roots" people are doing for the industry.

M. VAN DRIESCHE, Owner
Star Theatre

EDITOR'S NOTE: Congratulations, Mr. Van Driesche! We are sure that the industry as a whole is proud of you. Keep up the good work!

EARLY ENOUGH to be useful!

Don't miss the three-page "How I Would Sell . . ."

SHOWMANALYSIS

featured in this issue

The PLUS of Leadership . . .

PUBLICATION	1. Average Total Paid in the World	2. Total Theat. Exhib. in the World	3. % of Total that is Theat. Exhib.	4. Total Paid Subs. in the U.S.A.	5. Total Theat. Exhib. in the U.S.A.
MOTION PICTURE EXHIBITOR	11,322	9,220	81.94%	10,110	8,284*
MOTION PICTURE HERALD	11,079	8,224	73.25%	8,000	5,860*
The Leadership of Motion Picture Exhibitor	+243*	+996*	+8.69%*	+2,110*	+2,424*

THESE ARE THE TWO single-editioned national trade weeklies between which direct comparisons—single-edition against single-edition—can be made. Both are Members of the Audit Bureau of Circulations; and both submit their circulations to annual A. B. C. audits. With the exceptions noted, the above totals are taken from the same paragraphs of the Publisher's Statements for the "6 month period ending December 31, 1959" of the respective publications. The exceptions, indicated by asterisks (*), result from simple arithmetical conclusions drawn from the above totals.

NEWS CAPSULES

BROADWAY GROSSES

Holiday Boosts Attendance

NEW YORK—The Fourth of July holiday boosted attendance considerably in the Broadway first runs with several spots doing outstanding business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

“THE STORY OF RUTH” (20th-Fox). Paramount reported $29,000 for the third week.

“BELLS ARE RINGING” (MGM). Radio City Music Hall did $143,000 for Thursday through Sunday, with the second session sure to top $193,000. Stage show.

“THE RAT RACE” (Paramount). Capitol announced the sixth and last week would reach $15,000.

“PSYCHO” (Paramount). DeMille claimed $46,000 for the third week.

“BEN-HUR” (MGM). Loew's State, on reserved seat policy, reported $53,000 for the 32nd week.

“PAY OR DIE” (Allied Artists). Warner stated the sixth week would hit $15,000.

“THE APARTMENT” (United Artists). Astor did $40,000 on the third week.

“MURDER, INC.” (20th-Fox). Victoria claimed $29,500 for the opening week.

“STRANGERS WHEN WE MEET” (Columbia). Criterion announced $52,900 for the opening session.

“CAN-CAN” (20th-Fox). Rivoli did $32,000 for the 17th week of hard ticket policy.

Kahane Heads Academy

HOLLYWOOD—B. B. Kahane has been re-elected president of the Academy of Motion Picture Arts and Sciences for the 1960-61 year.

Other officers elected by the board of governors were Valentine Davies, first vice-president; Wendell R. Corey, second vice-president; Hal Elias, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer; and John O. Aalberg, assistant treasurer.

Theatre Facelift Set

MILWAUKEE—Andrew M. Spheeris, president, Towne, last week expressed his faith in the city's entertainment business by announcing his theatre is undergoing $150,000 of work including the installation of a new 70mm-equipped projection booth.

"Elmer Gantry"

Pictures have come and pictures have been forgotten in time, but Burt Lancaster's performance and the direction of Richard Brooks of “Elmer Gantry” will be remembered by all who see the film for quite some time.

There can be no doubt as to its box-office power. Both artists should win those coveted ‘Oscars.’

Jean Simmons, Shirley Jones, Dean Jagger, and Arthur Kennedy also do very creditable and convincing acting jobs.

Put this one down as a real blackbuster! It's loaded with controversy and should stimulate the kind of discussion that brings the crowds. JAY EMANUEL.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON TUES., JULY 5

Va. Unit Completes Convention Agenda

SUFFOLK, VA.—Roy Richardson, president, Virginia Motion Picture Theatre Association, announced that plans are nearly completed for the two business sessions to be held during the annual convention July 26-28 at Virginia Beach.

Walter Reade, Jr., president, Walter Reade, Inc., will keynote the convention on July 27. Reade will fly to the convention following a trip to Hollywood. He will talk on the latest facts concerning production and the responsibilities of exhibition doing something to encourage production.

C. Glenn Norris, general sales manager of 20th Century-Fox, and Maurice Silverman, anti-trust division, United States Department of Justice, Washington, D. C., will be the other speakers.

Session on July 28 will be highlighted by Mrs. Margaret Twyman, director, community relations, MPAA, and speakers to be named representing ABC Paramount on Telemeter and ACE.

Warren Hull, vice-president of W N O R, Norfolk will be the principal speaker at the banquet.

Ohio Transit Service Studied

COLUMBUS, O.—Research into the possibilities of establishing a cooperative film transit service is being conducted by the Independent Theatre Owners of Ohio, said Ken Prickett, executive secretary. This would be a statewide service covering the Cleveland and Cincinnati exchange areas. Prickett said that the proposed service would be discussed at the state convention of ITOO to be held Oct. 12-13 at the Neil House here.

FILM FAMILY ALBUM

Gold Bands

David Kumph, booker at United Artists Boston exchange, was married at St. Anthony's Church, Alliston, to **Beverly Densmore**, of Alliston.

Obituaries

Bud Fried, 34, associated with Fried Theatres in suburban Philadelphia, died suddenly of a heart attack. Survivors are his wife and two children.

Maurice Gross, 84, retired former owner of the Majestic, Columbus, Ohio, died in Mt. Carmel Hospital. The Majestic, pioneer High Street de luxe theatre, was torn down a quarter of a century ago.

Steve B. Newman, 82 former vice-president and assistant international president of the IATSE, died at his San Francisco home after a long illness. He originally joined Stage Employes Local 47, Pueblo, Colo., and in 1901 became a charter member of Local 99, Salt Lake City, Utah. Later, moving to the west coast, he joined San Francisco Local 16, Los Angeles, and Local 33 and Hollywood Studio Grips Local 80. In 1919, he was assistant international president and served as an international representative under four administrations.

WB's Greenberg Retires

NEW YORK—Fred Greenberg, western division sales manager for Warner Bros., has announced his retirement from the company, effective July 8, after 30 years of service.

Greenberg, who has headed the western division for the past three years, had been branch manager of the Los Angeles and Indianapolis branches.

Dr. Wernher von Braun, center, is being interviewed by Voice of America reporter for transmission to Germany. Present at the Washington interview are Paul N. Lazarus, Jr., Columbia Pictures vice-president; A. Montague, Columbia executive vice-president; Rube Jackter, vice-president and general sales manager; and reporter Betty Reef, Women's News Service of the North American Newspaper Alliance. The occasion was an invitational screening for the Senate of Columbia's von Braun biofilm, "I Aim At The Stars."

Myers Advises Study Of Cable TV

Fight Broadcast Pay-TV, He Urges; Cable Variety Should Be In Hands Of Established Exhibitors

ELKHART LAKE, WIS.—Abram F. Myers, National Allied board chairman and general counsel, cited pay-TV via air as the industry's most dangerous enemy last week, but advised exhibitors not to condemn without serious study pay-TV via cable.

Addressing the annual convention of Allied Theatre Owners of Wisconsin, Myers asserted that the exhibition of motion pictures, whether it be in theatres or in the home, must remain in the hands of established theatre owners.

If there is a demonstrated public demand for movies in the home, Myers said, exhibitors may find that the new industry (cable pay-TV) may provide "a ray of hope to at least some of them."

Pay-TV by broadcasting, Myers said, is by far the greater menace and exhibitors should concentrate their arguments against it. It will be difficult to oppose all pay-TV, he advised, if the public indicates a real demand for movies in the home.

Myers added, "If I were an independent exhibitor in a town of some size, I think I would be sounding out my fellow exhibitors about forming a syndicate to exhibit pictures by cable-TV, in case tests show that such a venture can succeed.

"And if I were the chief executive of a movie company, I would do all I could to encourage exhibitors, my old customers, to take over this new business."

Myers also pointed out that cable-TV is harder to fight since it does not use the airwaves and is therefore not subject to federal control. His views differ from those of the joint committee against pay-TV and ACE, which have pledged continued opposition to all pay-TV and are attempting to secure legislation that would also ban the cable variety.

Pay TV by air, Myers said, would result in a powerful monopoly that would harm all amusement enterprises and the general public.

Viewing the general problems of exhibition, Myers said the outlook could be improved if film companies would sell all theatres film while it was still fresh at reasonable terms. Exhibitors can help, he added, by supporting plans to increase production and should put their money behind any sound effort.

He urged ACE's committee on producer-distributor-exhibitor relations to confer as quickly as possible with the MPAA's corresponding committee so that exhibitors can learn as soon as possible whether any help is coming from that source.

Al Myrick, Allied president, presented a seven point program designed to serve the interest of all exhibitors and end the present "have" and "have-not" condition.

1. "There can not be two classes of exhibitors, the 'haves' and the 'have-nots'."
2. "Pictures must be played in all classes of theatres while new and fresh if our industry is to prosper."
3. "Our merchandise is fresh today and stale tomorrow."
4. "The 70mm gimmick is one of the most destructive devices, as now utilized, that has ever come into our industry."
5. "Distribution in setting film prices must take into consideration house overhead."
6. "Film rental should not be floored at 25 per cent, to say nothing of 35 per cent and 40 per cent."
7. "The motion picture industry cannot survive without the important revenue from small-town, small-city, and subsequent runs."

Myrick said unrealistic sales policies were depriving distribution of important revenue. Pictures must be provided for the smaller situations while they are reasonably new and still have public interest, he added. The small theatres, Myrick said, are not asking for charity. "They are merely asking for a chance to share in the profits and they will in return pour millions into our industry."

Current excessive terms, Myrick said, force many theatres to play an excessive number of reissues.

Legion Condemns Both Oscar Wilde Biofilms

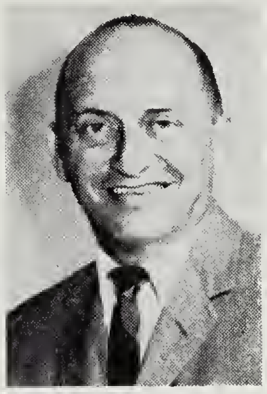
NEW YORK—The National Legion of Decency announced that it had placed in its "C" (Condemned) classification two films of British origin—"Trials of Oscar Wilde" (Warwick Films) and "Oscar Wilde" (Four City Enterprises) for the same reason of objectionability, namely:

"The subject matter of these films, dealing with a social aberration (perversion), is treated in such a way as to glamorize and to arouse undue sympathy on the part of an audience for the tragic weakness rather than for the genius of the character (Oscar Wilde) who is the principal of the story depicted.

"Both of these films have been refused a Code Seal of Approval by the organized American motion picture industry."

WB Ups Lederer

NEW YORK—Appointment of Richard Lederer as Warner Bros. director of advertising and publicity is announced by Benjamin Kalmenson, executive vice-president. Lederer will make his headquarters in New York.


LEDERER

Lederer has been in the industry for 15 years and with Warner Bros. for the last 10 years. During the past nine months, he has served as a staff producer at the company's Burbank studios, engaged in special projects for the company's feature and television divisions.

Lederer entered the industry with Columbia in 1946 as an advertising copy writer, joining Warners in a similar capacity in 1950. In 1958, he became the company's assistant national advertising manager.

Charles Cohen has been named executive assistant to Lederer. Cohen, who joined Warners in 1957, moves up from eastern advertising and publicity manager. Before joining the company, he served in promotional executive capacities at 20th-Fox, Allied Artists, and Universal-International. Cohen entered the industry 25 years ago with Metro-Goldwyn-Mayer.

Court Dismisses Suit On Col.-U TV Contract

NEW YORK—In an important decision handed down in United States District Court, Southern District of New York, Judge William C. Herlands dismissed the U.S. Government complaint against Columbia Pictures Corporation, Screen Gems, Inc., and Universal Pictures Company, Inc. The court decision validates the August, 1957, agreement whereby Columbia acquired 600 feature films from Universal for release to television through its wholly-owned subsidiary, Screen Gems.

Judge Herlands, in dismissing the government suit, ruled that the contract did not constitute price-fixing in violation of the Sherman Anti-Trust Act, nor did it tend to substantially lessen competition

The decision enables Screen Gems to continue to distribute the backlog of pre-1948 features acquired by Columbia from Universal. For the duration of the government action, which was first brought in April, 1958, Screen Gems had been limited to releasing no more than 50 of the features per year. The dismissal of the suit removes the earlier restraints imposed by the court on the performance of the agreement.

In handing down his decision, Judge Herlands found that feature films are not a separate line of commerce, and there is nothing unique about feature films as television programming. He found that all television programming competes with all other television programming and there was no probability of lessening of competition as a result of the Columbia—Universal agreement.

MGM Adds To Sales Staff

NEW YORK—With the announcement of two additions to the executive sales staff, Robert Mochrie, general sales manager, has completed formation of a New York sales cabinet for Metro-Goldwyn-Mayer pictures.

Herman Ripps, who has been western division sales manager, has been promoted to assistant general sales manager, supervising the west coast, southwest and southern divisions. Burtus Bishop continues as assistant general sales manager, and will be in charge of the eastern, midwest and central divisions.

Maurice Lefko has been placed in charge of domestic distribution of "Ben-Hur." He has resigned his position as vice-president in charge of sales for "Around the World in 80 Days," and joins MGM on July 11.

UA Foreign Business Up

NEW YORK—Alfred Katz, United Artists foreign division manager, on his return from a five-week tour of Latin America, reports UA business continues to soar. He forecast that by year-end the company's billings will have exceeded last year's by a wide margin.

UA's foreign division manager presided at conventions in Buenos Aires and Rio de Janeiro, attended by all branch managers and salesmen, and laid plans for campaigns to accelerate the pace of the international sales drive which has just gone into the second six-month phase of the contest.

Miss Pollack Joins Fox

NEW YORK—Lucille Pollack has joined the home office publicity staff of the 20th-Fox International Corp., Leslie F. Whelan, publicity director, announced.

Photos show directors of the Will Rogers Hospital, Saranac Lake, New York, at their annual meeting; center, Eugene Picker, president, Loew's Theatres, Harold Keeter, Man of the Year for outstanding activity on behalf of the hospital, and Abe Montague, Columbia executive vice-president and president of the hospital; right, Herman Robbins, president, National Screen Service, and William German, head of William German, Inc., discussing forthcoming plans for hospital fund raising. Expansion of hospital facilities was discussed.

Hospital Eyes Expanded Operations; Industry Vows Increased Fund Effort

By MEL KONECOFF
New York Editor

NEW YORK — Scattered through these United States are 50 new "converts" to the Will Rogers Memorial Hospital. There's even one in Great Britain, none other than Sir Tom O'Brien, industry labor leader, who told us he'll spread the word about the great institution among his people.

The number plus the regulars—the officers, committee heads, and the press—were once again impressed the other weekend by the hospital, its staff, aims, ambitions, and accomplishments.

Naturally, the ever impressive hospitality of Herman Robbins and sons Allen, Burton, and Norman will also be remembered as it is every year, as will their beautiful Edgewater Motel on Schroon Lake.

At the hospital, the group heard head Dr. George Wilson welcome the visitors and report that 150 patients have been treated in the last three years when the switch from admitting TB cases only to all chest diseases was made.

Several patients, who were treated and aided materially, were introduced, and they had nothing but praise for the hospital and staff, as did the other patients. Other staff members, Drs. McCreary and Woodruff and Professor Morris Dworski, also addressed the group, with the latter dwelling on the clinical and research aspects of the laboratory. A prominent research authority, Professor Norton Nelson also discussed the subject of research.

The newcomers made a tour of the hospital, and all had X-Rays taken of the chest.

At the luncheon that followed, president Abe Montague expressed pride in the industry for this operation. He also paid tribute to the worthy work of the late Bob O'Donnell, chairman of the board, and the late Moe Silver, national exhibitor chairman. Montague also announced the election of Dick Walsh, president of the IATSE, to the position of chairman of the board.

The latter, getting into practice, took over as luncheon chairman, noting it would be impossible to take the place of O'Donnell, but he would do the best he could. He also had words of fine praise for Montague and his work.

When Sir Tom was introduced, he called the institution a home and not a hospital, and a warm and friendly one at that. He noted that there were no differences here between labor and management and running Will Rogers for the sake of humanity like this shows that there is nothing wrong with the American film industry, its heart, or its motives.

Patient Arthur Slattery acted as spokesman for the others, expressing gratitude and appreciation to the board and staff. Said he, "We the patients thank you . . . we owe you everything."

Eugene Picker, president of Loew's Theatres, announced the establishment of a "Man of the Year" Award, which went to Harold Keeter, distribution chairman for the Charlotte area for a special drive which increased theatre collections five fold.

Sam Rosen, Stanley Warner vice-president, unveiled a plaque to be mounted in the hospital in honor of the late Moe Silver.

Ned Depinet, hospital vice-president, noted the establishment of a memorial to the late O'Donnell in the expanded laboratories, unveiled prior to the meeting.

The next morning the directors and visitors sat in on the annual meeting at Edgewater with Walsh officially in charge. With the formalities out of the way, Montague noted that the Labs will be enlarged to more than three times their present area, and the scope of its work will be of benefit to the entire world. He reported that housing accommodations for staff additions will be expanded in a new building, making more hospital space available for more patients.

Said he, "Broadening the hospital and its aims will take money, heart, and desire."

The treasurer's report by Sam Rosen noted it cost $356,000 a year to operate. We have to raise one million dollars this year, he opined, to take care of the intended expansion as well as the operating expenses. He hoped more would be coming in from this year's Christmas Salute effort.

Picker, chairman of the fund-raising committee, introduced Charles Kurtzman, exhibitor chairman, who is taking Silver's place. He wanted to thank all of the chairmen in each area and their associates. Last year, he said, exceeded by far any of our previous efforts. He announced that Morey Goldstein has been named national distributor co-chairman, with James Velde replacing Alex Harrison.

Total income from the combined drives this year is $634,297 with audience collections accounting for $513,697 and the Christmas Salute $120,600, and it represents an increase of $84,038 over last year's total. This was attributed to more efficient committee work and better awareness of industryites of the institution. Twenty-three exchange areas exceeded last year's figures.

He said that the committee will again request the majors to make films available for benefits in those areas where they are requested. The audience collections produced $513,697 from 3,722 theatres at an average of $138 per theatre, which is pretty good except there should be more theatres and less of the minute checks sent in by managers in very small amounts.

The thanks of the hospital and board were extended to Robbins' National Screen Service for the fine trailer distribution; to Alan Freedman, DeLuxe Laboratories, for the processing; and to Eastman Kodak for the film stock. Gratitude was also expressed to the trade press for their assistance.

New York director Ned Shugrue read the operations report into the record. There was one section that had to do with projectionists, who, Professor Dworski noted, make up the majority of emphysema patients at the hospital. He hoped x-rays and other tests taken of projectionists may uncover the sickness before it progresses too far.

UAA Sues TV Firm In Copyright Case

NEW YORK—United Artists Associated, Inc., filed suit in Federal Court here against the NWL Corporation which operates community antenna television systems in West Virginia, claiming infringement of copyright, it was announced by Seymour M. Peyser, vice-president and general counsel of United Artists Corporation, with which UAA is affiliated.

Peyser stated, "This is an important industry test case, the first suit of its kind challenging the right of a community antenna operator to reproduce and transmit copyrighted programs over local wired facilities without compensation."

The plaintiff, which distributes the pre-1949 Warner features and a large number of Popeye and other shorts and cartoons. has granted licenses to television stations in Pittsburgh, Steubenville, O., and Wheeling. W. Va. The defendant, which operates community antenna systems in Clarksburg and Fairmont, W. Va., receives and reproduces the programs over its own facilities without payment and without consent of the copyright owner or the television stations. The complaint seeks an injunction, damages and an accounting of profits.

PARAMOUNT
PICTURES
PRESENTS

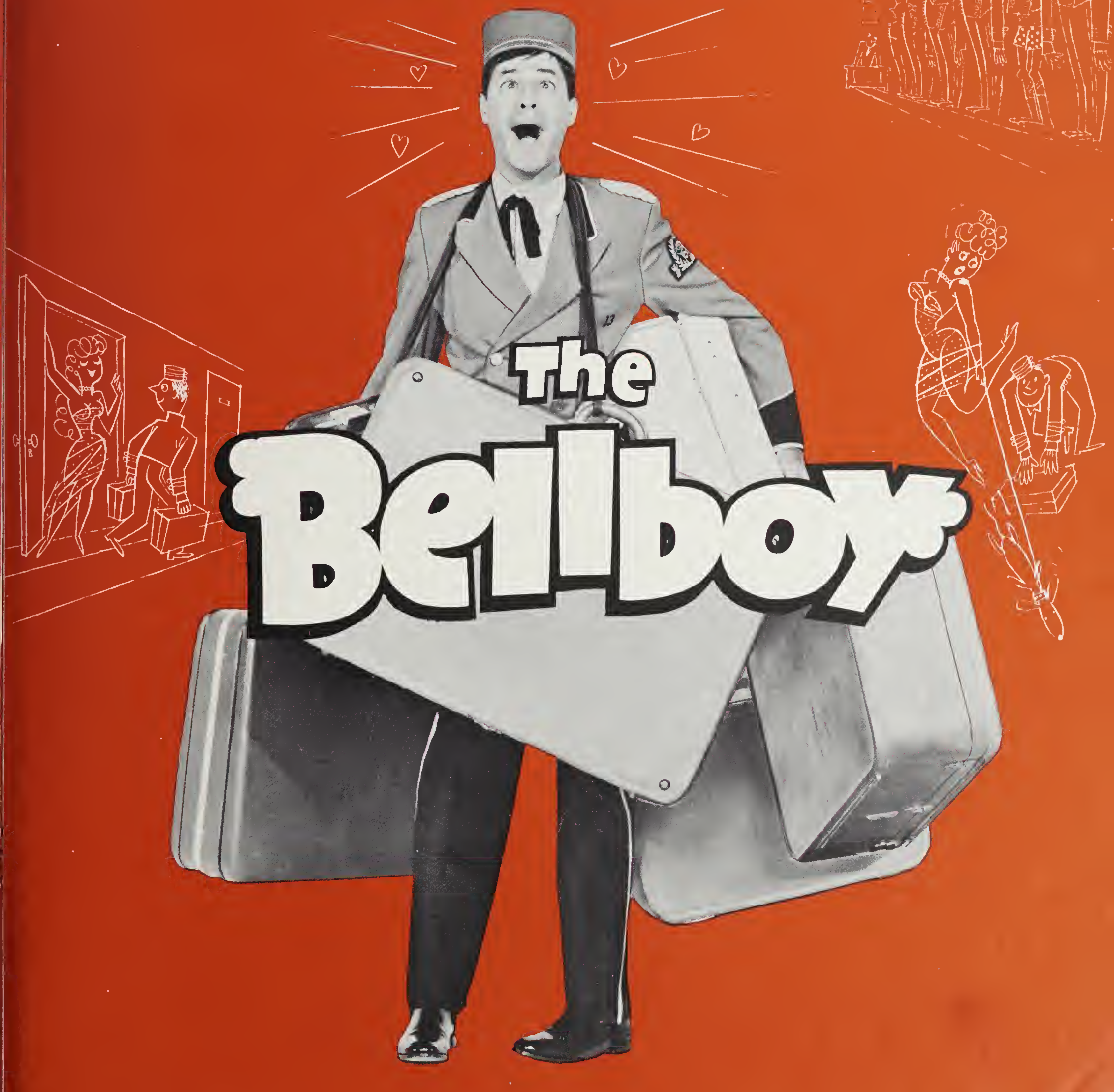
THE STAR WHOSE EVERY PICTURE HAS SCORED A SMASH HIT!

JERRY LEWIS

DOES IT AGAIN!

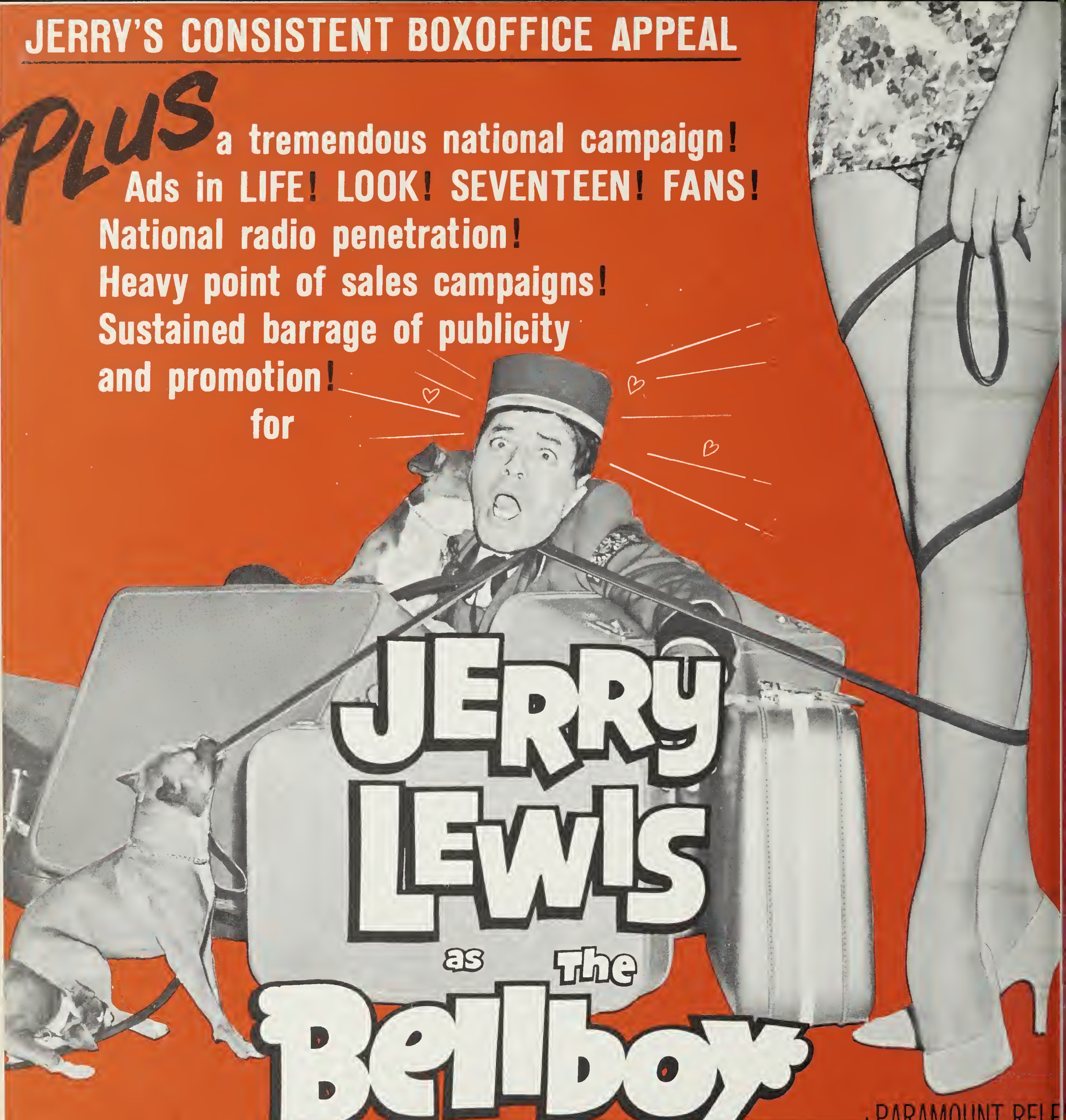
Bringing you his boxoffice magic in a great comedy performance!

It's a series of silly sequences...with Jerry at his hilarious best in the visual diary of a few weeks in the life of a madcap who makes for fun!



JERRY'S CONSISTENT BOXOFFICE APPEAL

PLUS a tremendous national campaign!
Ads in LIFE! LOOK! SEVENTEEN! FANS!
National radio penetration!
Heavy point of sales campaigns!
Sustained barrage of publicity
and promotion!
for



A PARAMOUNT RELE

WRITTEN, PRODUCED AND DIRECTED BY JERRY LEWIS · ASSOCIATE PRODUCER ERNEST D. GLUCKSMAN · A JERRY LEWIS PRODUCT

COMING YOUR WAY AT THE HEIGHT OF THE SCHOOL'S-OUT BIG ENTERTAINMENT SEASON IN MID-JULY... FROM PARAMOUN

PRINTED IN U.S.A.

Pathe Labs Offer To Finance New Pix

OCEAN CITY, MD.—A Theatre Owners of America committee has met with executives of Pathe Laboratories of Hollywood and New York to discuss a production program, presented by Pathe, to provide more pictures for exhibition, Albert M. Pickus, TOA president, disclosed.

Speaking before the annual convention of the Theatre Owners of Maryland, Pickus made TOA's first disclosure of the program, which could provide a definite break in the product shortage situation.

He told the convention the Pathe program was presented to TOA by James S. Burkett, sales manager of Pathe Laboratories, Inc., and Gordon K. Greenfield, president of America Corporation, parent company of Pathe Labs. TOA was represented by Pickus, board chairman George G. Kerasotes, and Walter Reade, Jr., past president.

Pickus said that Pathe was prepared to wholly finance the program in exchange for TOA cooperation and would utilize scripts and film packages from independent Hollywood producers.

"Pathe's program is tremendously exciting," Pickus said. "TOA, which feels more quality pictures must be produced quickly if theatres are to survive, has told Pathe it is ready, willing and anxious to help any program which will result in more pictures."

He disclosed Pathe approached TOA as the result of TOA's conferences last winter with the Screen Producers Guild in Hollywood in which both organizations established liaison to mutually help each other.

Pickus stressed that the Pathe program was not a film financing program by exhibitors, inasmuch as Pathe would undertake the entire financing.

Rosen Heads Fund Drive

NEW YORK—Joseph B. Rosen, regional sales manager of Universal, and past president of New York's Cinema Lodge of B'nai B'rith, has been appointed chairman of the Lodge's annual fund-raising project, it was announced by Abe Dickstein, president.

Theatre Staff Reunion Is Scene For Nostalgia

By MARK GIBBONS

SAN FRANCISCO—A nostalgic banquet party jammed the Leopard Cafe last week for a reunion of members of the Fox Theatre when it opened here in 1929. There was a goodly representation of the 125 ushers, 16 doormen, 14 cashiers, six of the managerial staff, four captains, two pages, and a 60-piece orchestra.

The Fox today is the second largest cinema citadel in the U.S. with 4,670 seats —but it has been quite some time since all those seats were occupied at a single performance.

Among the original employees attending were millionaire Harvey Binns, noted attorney Arthur Brigett, pianist Hermie King, publicist Graham Kislingbury, and Sam Barnplatt, now prexy of the opulent California Tire Co. All save King started in '29 at the Fox as ushers.

Barnplatt served as chairman of the event and said there is hope of making the banquet an annual affair. Many of the ex-ushers of the Fox are now theatre managers or exchange executives ranging over five western states.

Product Shortage, New Production Plan Highlight Maryland Convention

OCEAN CITY, MD.—More than 100 industry representatives assembled here last week for the first convention of the newly formed Maryland Theatre Owners Association. Business sessions, confined to morning and early afternoon, provided exhibitors with the opportunity to catch up on a host of new ideas as well as a chance to enjoy the summer weather on the beautiful beach of the resort city.

Sumner M. Redstone, Northeast Drive-In Theatre Corporation, Boston, delivered the keynote address, and pinpointed the disunity of interest between exhibition and production as the major problem facing the industry today. As a sign of this, he pointed to the fact that so many production-distribution companies have ceased to regard dealings with theatres as importantly as they do the TV and other diverse activities of their companies.

He pointed out that the Paramount Decree removed producers-distributors from the theatre field and also lessened their interest in concentrating on theatres as the major buyer for their pictures. An effort to prove the mutual dependence of exhibition and production was necessary. Exhibitors, he felt, should more vigorously support the worthwhile but not necessarily blockbuster films by providing playdates and merchandising. Otherwise, he warned, production will find itself forced to turn to other competitive markets.

Redstone cited pay-TV as the most dangerous enemy facing exhibition and urged all exhibitors to support the battle against it. He also urged support for the current plan whereby theatre interests will enter production.

Si Fabian, Stanley Warner president, scheduled to address a luncheon meeting of the convention, was unable to attend and his remarks were delivered by Phil Harling, Fabian Theatres executive and assistant to the president of TOA. Fabian warned that a lack of playable product may well force the closing of as many as a thousand theatres within a short time. He cited an increase in good films, not necessarily blockbusters as the industry's most vital need. The theatre business, he said, "can be a good business, if the right kind of merchandise is available—and in sufficient quantity." The point was hammered home by other speakers.

The success of many films with relatively modest production costs indicates, Fabian said, that there would be more such hits if more pictures were made.

Fabian pointed to the $2,000,000 provided by the five major circuits for production as a means to achieve this end. The five companies, Stanley Warner, RKO Theatres, Loew's Theatres, AB-PT, and National Theatres, have agreed that they will have neither management rights or a vote in the operation of this company, Fabian explained. There are no longer any "have" or "have-not" exhibitors; all are "have-nots" and the new plan is a means to provide more merchandise for all theatres. The plan can't succeed without the support of all theatremen, Fabian said. Unless all monies necessary for operation are obtained by Jan. 1, 1961, no operational plan for the company will be developed.

Government permission for the new firm has been obtained, Fabian said, and its success depends on the support of the independent theatre owners.

Harling also discussed the continuing battle against pay-TV. He heads the industry joint committee conducting the campaign. He emphasized the current Telemeter pay-TV test in Canada and the upcoming Phonevision test in Hartford, Conn. Connecticut exhibitors, he said, are waging a vigorous campaign against the new operation because they realize that its success could well mean the end to their businesses. Harling called attention to the dangers to the public in pay-TV, pointing out that it would mean an end to free TV in many one-channel towns and a cost to the public of some $1,092 per TV family per year for the sort of entertainment that now comes into their homes via free-TV. The battle for legislative aid and public support in the fight on pay-TV will continue, he said, and urged every theatre to contribute funds, based on size, to the war chest.

A. Julian Brylawski, head of TOA's legislative committee, discussed federal legislation of industry interest, with particular attention to the minimum wage struggle.

The board of the Maryland exhibitor unit reelected John G. Broumas, Chevy Chase, as president and national director. Other officers continued in office were George Brehm, Baltimore, first vice-president; Douglas Connellee, Elkton, treasurer; and T. T. Vogel, Middle River, secretary, William Fischer, Baltimore, was named to the new post of second vice-president. George Browning was retained as executive secretary. The new board includes the officers and Sam Mellits, Harold Wagonheim, Jack Fruchtman, Isador M. Rappaport, Harold De Graw, and Newell Howard.

"Phil" Eckert Elected WOMPI Fla. Prexy

JACKSONVILLE — Philomena "Phil" Eckert, Columbia office worker, was installed as the eighth president of the local Women of the Motion Picture Industry at formal ceremonies in the Town House. The annual installation of officers were preceded by a cocktail party and banquet, with "Buck" Robuck, United Artists salesman, serving as master of ceremonies. The installing officer was former president Sarah Keller. Present were the full WOMPI membership, escorts, and many invited Film Row executives.

In the past few years, WOMPI has developed into one of the city's most active civic groups and has made an envied name for itself and member for the wide number and variety of useful philanthropic efforts it contributes to community life. WOMPI has also made many friends here for the motion picture industry and has strengthened the industry's ties with the public.

Other new officers installed were first vice-president, Flora Walden, Rigg Booking Service; second vice-president, June Faircloth, Pinecrest Drive-In; recording secretary, Shirley Gordon, Warner Bros.; corresponding secretary, Mamie Newman, Columbia; and treasurer, Ida Belle Levey, United Artists. New board members are Enidzell "Easy" Raulerson, Iva Lowe, Dorothy Zeitlinger, Jane Davis, and outgoing president Mary Hart, all of Florida State Theatres.

The NEW YORK Scene

By Mel Konecoff

PRODUCER-DIRECTOR Stanley Kramer called from London to report that he was very pleased with the reaction accorded the showing of his latest, "Inherit The Wind," at the Berlin Film Festival. So gratified was he that he urged Hollywood producers to keep participating in film festivals wherever they are held because the publicity and propaganda that results on good film is tremendous. It would cost a fortune to try and buy same.

He expected that the Festival reaction would generate enthusiastic advance public interest for the gala world premiere of the film to take place this week in London.

Roger Lewis outlined the campaign that is planned for the November release, and he liked the idea of having four months to work on the project prior to its release.

George Schaefer, the producer's representative, noted that everyone had such confidence in the success of the film that they were willing to go in November instead of trying to hurry it in for the summer market. This means that subsequent run exhibitors will have the film at their disposal for the Christmas holidays. It will open in 20 to 30 cities in November and then play 200 to 300 dates during the holidays.

PRODUCER'S PARAGRAPH: Irwin Allen, producer-director, has a real winner in his forthcoming science fiction thriller, "The Lost World," based on the famous Sir Arthur Conan Doyle book. It's well-made and some of those special effect scenes are real thrillers.

He hoped that the film would have universal appeal, stating that you can't make a picture slanted toward any one group such as youngsters or women, etc., and have it come off successfully. The film cost about two million and he expected that close to a million would be spent on the national campaign. He believed that there should be a direct relation between the production and its merchandising.

He estimated that there would be about 600 prints in color and CinemaScope available for bookings commencing in mid-July. The premiere will be held at the local Warner on July 13 for the benefit of the Police Athletic League. All angles of promotion are being tied-in, including comic books, special comic advertising strips, a program of extensive screenings to interest science fiction and other groups, etc.

His next project will come from several properties he has, with no distribution deal set as yet.

CANADIAN Highlights

By Harry Allen, Jr.

CENSORSHIP in this country is accepted by the motion picture industry as something to be tolerated. This is in contrast with the stand usually taken by its American counterpart, when Eric Johnston, president, Motion Picture Association of America, as well as other trade figures, speak right up and back. Film censorship, of course, in the United States is considered by many to be illegal, having been ruled out by the Supreme Court. Yet in Canada censorship is part of provincial rights, so that eight of 10 provinces have it.

The only place that censorship is given the full treatment is in the newspapers' editorial pages. Yet, when it is learned that a censor has rejected a film, the newspapers jump with both feet to play it as a sensational story. For example, the most notorious case was the rejection of "Room at the Top" by Saskatchewan, which created a difference of opinion between the newspapers. The decisions of the Alberta Censor Board are also considered as a bit severe by film circles, and the newspapers watch for the whims of the censors with glee.

Though the newspapers are on the watch for any restrictions, it may be said they have an axe to grind. For after all, if one form of communication is censored, how far behind is censorship of the newspapers? Already the Province of Ontario has set up a board in the province to discuss books which are salacious. If the books are decided to be a little too much, then a word to the book's distributors, and the books are withdrawn from the storekeeper's shelves. When the Ontario Censor's report was handed down this spring, the Windsor Star commented that censorship had a place in our society.

It wrote: "Censorship is a controversial issue in any free country. It is necessary to prevent lewd and obscene materials being distributed under the guise of art, yet it is essential not to intervene unduly on the freedom of people to read or see what they wish. It is a matter of almost common consent, however, that there be a censorship of films. Film makers, in their lust for profits, have shown themselves irresponsible in failing to exercise proper restraint. In Ontario, this censorship has been handled as it should be, by a properly constituted board. Down the years it has done its job competently and objectively. It has wisely shunned prejudices or other motives which make censorship dangerous. It has eliminated from the films those things which have been obviously indecent or an offense to good taste. The board has proved that in a free society censorship can be done without much controversy. And that is when it is done, as it should be, by a competent authority operating under the law."

REEL CLIPS: William Walterhouse has been made manager, Ontario district of General Sound and Theatre Equipment, Ltd. Edward Blaney has been appointed assistant to Walterhouse, who succeeds A. D. Turnbull.

Court Dismisses Phila. Arcadia Suit

PHILADELPHIA — Judge Van Dusen, United States District Court, dismissed, with prejudice, the action which Merton Shapiro and Bennard Shapiro, who own and operate the Arcadia, Philadelphia, instituted in 1956, charging almost all of the major motion picture companies and the Goldman, Stanley Warner, and National theatre circuits with having conspired to deprive the Arcadia of first-run product.

The trial was scheduled to open in Philadelphia on June 30. The plaintiffs subpoenaed 40 executives of the distributor and exhibitor defendants. Louis Nizer and Brad Ward, on behalf of the defendants, insisted that the plaintiffs be required to testify first. The plaintiffs resisted the motion. The Court ruled that the Shapiros would be required to testify before July 18, and that, if necessary, the Court would sit evenings in order to complete direct and cross-examination of the plaintiffs before the Court adjourned at the end of July.

The Shapiros' attorneys served a 38-page statement of alleged claims of so-called lost pictures which Judge Van Dusen refused to accept two days before the opening of the trial, in view of the fact that the action has been pending for more than four years and that the Court had ordered the Shapiros in October, 1959, to state, under oath, all particulars of any deprivations which they might claim at the trial.

The Shapiros consented to the order of dismissal, with prejudice, and the Court's record shows that they received only $62,500 as partial reimbursement for the attorneys' fees and disbursements which the Shapiros expended in connection with their Court action. The amount sued for was $1,125,000.

The motion picture companies were represented by the following attorneys: Louis Nizer and Walter S. Beck of the firm of Phillips, Nizer, Benjamin, Krim & Ballon of New York City; W. Bradley Ward, Arlin M. Adams and Bancroft Haviland of the firm of Schnader, Harrison, Segal & Lewis of Philadelphia; Morris Wolf and Louis Goffman of the firm of Wolf, Block, Schorr & Solis-Cohen of Philadelphia, and Stuart Aarons of New York City; William A. Gray of Philadelphia; and Charles Young of the firm of Royall, Koegel, Harris & Caskey of New York City and Arthur Littleton of the firm of Morgan, Lewis & Backus of Philadelphia.

The Shapiros were represented by Nochem S. Winnett and Mort Witkin of Philadelphia.

Youngstein Returns To N.Y.

NEW YORK—Max E. Youngstein, vice-president of United Artists, moved his headquarters back to New York this week following a nine month stay in Hollywood.

Fox's Erickson Retires; Branch Executives Shift

SAN FRANCISCO—Jack M. Erickson, 20th-Fox San Francisco branch manager, will retire, effective Sept. 1. He will be replaced by Reville Kniffin, currently the company's Denver branch head, on July 3.

A 40-year industry veteran, Erickson has been with 20th-Fox since 1937.

Mark Sheridan, Seattle branch, will replace Kniffin in Denver, and Mike Powers, salesman in the Seattle office, will become manager of that office, also on July 3.

ALL WRAPPED UP

OTTO PREMINGER HAS COMPLETED THE FILMING OF 'EXODUS.' ALL THE SHOOTING TOOK PLACE IN ACTUAL LOCALES AT HAIFA, ACRE, NAZARETH, CAESAREA, KAFR KANA, ATLIT AND JERUSALEM IN ISRAEL AND FAMAGUSTA, NICOSIA AND CARAOLOS ON THE ISLE OF CYPRUS. NOW 'EXODUS' ENTERS THE FINAL STAGES OF MUSICAL SCORING AND EDITING.

EXODUS' STARS PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, PETER LAWFORD, LEE J. COBB, SAL MINEO, JOHN DEREK, HUGH GRIFFITH, GREGORY RATOFF, FELIX AYLMER, DAVID OPATOSHU & JILL HAWORTH. SCREENPLAY BY DALTON TRUMBO FROM THE BEST-SELLING NOVEL BY LEON URIS. PRODUCED AND DIRECTED BY OTTO PREMINGER IN NEW PANAVISION 70 AND TECHNICOLOR® — A UNITED ARTISTS RELEASE.

EXODUS' WILL OPEN AT THE WARNER THEATRE IN NEW YORK ON DECEMBER 15, 1960, THE CINE-STAGE THEATRE IN CHICAGO ON DECEMBER 16, THE FOX WILSHIRE THEATRE IN BEVERLY HILLS ON DECEMBER 21, AND AT THE SHERIDAN THEATRE IN MIAMI BEACH ON DECEMBER 21.

DESIGNED BY SAUL BASS

BERLIN Observations

by Jock MacGregor

THEY CHOSE the shortest night of the year for the most fabulous party. On second thought it was the only choice. Stanley Kramer needed the longest day to cram in the many activities in connection with the world premiere of "Inherit The Wind" at the Berlin Film Festival. This master showman believes in doing things big and telling everybody about his pictures. With London a mere 700 miles away, he chartered a BEA Viscount and flew over the leading film writers, columnists, photographers, and TV services.

The plane was virtually a flying club. Before we had washed down a superb five course lunch with excellent wines, all listed on a special BEA Stanley Kramer "Inherit the Wind" menu, the pilot, almost apologetically, announced we were 20 minutes ahead of schedule and, because of the Russian corridor, had to go down below 10,000 feet into bumpy weather. At Templehof Airport, Morton Nathanson, UA's international publicity chief, was there to welcome us with TV cameramen, and we were whisked away without even customs clearance to our hotels. The city had been Kramerized. Exploitation for the movie was everywhere. A centre display dominated the Kurfurstendamm, West Berlin's Broadway.

After dinner at Kempinski's, where I had a slightly apprehensive Donna Anderson as my table companion, we walked to the festival theatre, the Zoo Palast, which through its sheer simplicity of line is among the most breathtaking theatres I have seen. Brand new, it is of the stadium type, seating nearly 4,000. Having seen "Inherit the Wind" privately in London, I intended to see the start, slip out to look at the city, and return for the finale. The reception was so exciting, with every touch and incident of special merit (and the picture abounds in such) being enthusiastically applauded, that I found myself glued to my seat. Reaction was invariably ahead of the sub-titles. At the end when Kramer went on the stage with Gene Kelly and Donna Anderson, they received a tremendous ovation.

Kramer held a midnight press conference complete with floodlights, trailing microphones, interpreters, the lot. The questions were standard for such occasions. Challenged, Kramer spoke forcefully from the heart of his right to make the pictures he wants to make, his right to disagree, and his right to work with whom he pleases.

A wonderful party in the Berlin Hilton Hotel garden to which the leading festival delegates were invited followed. Here Kramer, Gene, and Donna were mobbed by guests who acted more like frenzied fans. Indeed, to watch nonentities unashamedly pushing into photos with celebrities delighted my cynical heart. I used the occasion to renew old acquaintances. Nate Golden of the State Department, who is the official U.S. representative, was there with his charming wife. Harold Lloyd was on parade as a Festival Judge. Irving M. Levin, organizer of the San Francisco Film Festival, was seeking support for his jamboree. I introduced him to my London colleagues, and if our hints that he should fly us out for a week-end were a trifle obvious, they were sincere! My only criticism of the party was that sun started to rise about 3 a.m., and beautiful as the dawn may be over East Germany, I don't like it getting in my eyes as I sit at a bar. It sort of stirs the conscience of conventions!

I had breakfast a few hours later on the Sun Terrace (the sun was then most welcome) with Donna Anderson, and Bill Batchelor and Katie O'Brien, Kramer's special London publicists, who helped Joe Pole and Charles Berman so gallantly to keep us happy. By this time the password was "Charge it to room 401," which later proved to be that of Hollywood publicist George Thomas. Donna, a charming and cooperative artist fully realized she was in Berlin to work and work she did.

Stanley Kramer is delightful company. Highly critical of his own product and incredibly forthright, he confided over pre-lunch drinks that he is not completely happy with any of his pictures. "The Men" is the picture which has come nearest to his goal. Asked whether certain pictures had not been commercially successful because they were ahead of their time, he candidly replied, "They were just not good pictures."

For the future he has "The Nuremberg Trials," "My Glorious Brothers," to be directed by Dick Fleischer, and a four hour comedy dealing with greed to be written by William Rose. His ambition is to make another picture with Marlon Brando. He believes he can get a greater performance than ever from him.

Was the cost of the junket worthwhile? Definitely yes. Not only did Kramer get extensive coverage and build good will and friendship for the future, but he ensured a return for the money he was already putting into the festival. He used the occasion, probably at the expense of other participants, to his own advantage. Instead of sightseeing, I studied the general festival set-up. I sensed no air of enthusiasm. There were many displays devoted to movies but there were few more fans outside the main hotels than when there is a single star at a London hotel. The crowd outside the festival theatre was no more than for an ordinary London premiere and a fraction of that for a big show. The national information stands are now so far from the centre that few visited them. I visited the festival HQ but got little information. The spirit of the festival can probably best be gauged by the fact that though nearly 50 British top line film journalists were in the city for only one day, the organizers did not contact us. Kramer did not waste his money, but I suspect other participants may have done so.

We flew back to London enjoying a wonderful dinner to the staccato of Mort Nathanson's typewriter competing with the whirr of the turbo jet.

"Petticoat" Tops Comedies

NEW YORK—"Operation Petticoat", the Granart Production in Eastman Color starring Cary Grant and Tony Curtis and released by Universal-International, became the all-time top domestic grossing comedy in the history of the industry the week ended June 25th when its domestic gross (United States and Canada film rentals) reached $8,089,402 on its first 26 weeks of release, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company.

SW Considers Buy Of Shopping Center

ALBANY—Barring a last-minute hitch, or change of plans, Stanley Warner Corporation was expected to purchase the Latham Corners Shopping Center, a 35-store operation, built at a cost of 10 million and opened in 1957.

The Times-Union first-paged a story that negotiations were underway and that Si H. Fabian, president, Stanley Warner, reportedly is one of the principals in the deal.

This report had been heard in local industry circles. A day after the T-U article, The Knickerbocker News stated, "The owners of the Latham Corners Shopping center, who are about to sell the property to the theatre-owning Fabian family, have been accused in a civil suit of attempting to defraud the association of merchants in the center and of misappropriating association funds."

The paper continued that the charges were contained in a Supreme Court complaint filed by Latham Corners Shopping Center Merchants Association, Inc., against Latham Enterprises, Inc., the corporation which owned the center, "and which is controlled by the Cummings family in Montreal."

Noting the possible sale of the shopping center, the complaint stated the merchants association believed that "the transfer of said real estate to another corporation is for the purpose of defrauding the plaintiff, and for the purpose of placing its assets beyond the reach of the court, thus defeating any possible recovery of damages."

The Times-Union story noted that Stanley Warner, under Fabian's leadership, "has pursued a policy of diversification of investments." The Hearst publication said, "Fabian acquired control of the vast Warner Brothers theatre chain, now known as the Stanley Warner Corp., seven years ago."

AIP, Anglo Renew Pact

NEW YORK—Extension of the American International Pictures releasing and co-production deal with Anglo Amalgamated Film Distributors of London for another year was announced by James H. Nicholson and Samuel Z. Arkoff. Nat Cohen, managing director, represented AAFD in the renewal deal.

Anglo Amalgamated will continue to release AIP product in the United Kingdom and the two companies will co-produce three pictures within the next year representing a budget of three million dollars. The most current co-production is "Konga," with Herman Cohen producing in England, set for a November release in the United States.

Industry Wins Wage Fight

HARRISBURG—The State Senate Labor Committee has voted to eliminate from minimum wage coverage approximately 461,000 motion picture employes, laundry workers, and hotel and restaurant employes.

They were originally covered in the bill the committee is drafting. Previously the committee voted to eliminate from coverage 3,898,000 employes of small retail stores and service establishments.

After the committee action, the bill still would bring 6,372,000 additional workers under the minimum wage act.

Tri-State Exhibs To Meet

MEMPHIS—The annual convention of the Motion Picture Theatre Owners of Arkansas, Tennessee, and Mississippi will be held at the Hotel Claridge here on Tuesday and Wednesday, Oct. 4 and 5, 1960.

THUNDER *Roars* IN CAROLINA

100 THEATRE SATURATION

FIRST WEEK'S GROSS SOARS TO ALL TIME RECORD-BREAKING........ $271,847

(WE DON'T BELIEVE IT EITHER, BUT THAT IS WHAT THE FIGURES ADD UP TO)

READ what the Exhibitors say:

"Best grosser on our circuit this year by a big margin, opening day gross in many situations better than current weekly grosses. Dated for double usual "A" playing time"
E. G. Stellings, STEWART-EVERETTE THEATRES, Charlotte, N. C.

"Just sensational! Biggest opening day gross, biggest seven day gross, greatest audience reception, greatest amount of repeat patrons, now set for longest run—four weeks"
Eli Dreylinger and Bill Talbert, FLAMINGO THEATRE, Winston Salem, N. C.

"This is fantastic, in a 394 car drive-in, and town of 7500 population, first week's gross $5,115.00, more than triple anything we have ever had. Extending our hold over"
H. P. McManus, GREER DRIVE-IN, Greer, S. C.

"Biggest business this year, surprisingly good staying power. We are holding over in Charlotte"
Kermit High, CAROLINA THEATRE, Charlotte, N. C.

"Opening day bigger than average week's gross, tremendous reception by patrons. Holding Over"
W. P. Stone, SUNSET THEATRE, Asheboro, N. C.

"Congratulations for swell job. 'Thunder In Carolina' solid entertainment"
Ivan D. Anderson, LIBERTY THEATRE, North Wilkesboro, N. C.

"Terrific business getter, has even broken Elvis Presley record, and that's the most. Held Over"
R. B. Talbert, CAROLINA THEATRE, Spartanburg, S. C.

"Surprise picture of the season, business exceptional. Authentic racing scenes thrilled everyone. Held Over"
Neil McGill, CAROLINA THEATRE, Greensboro, N. C.

"One of our top grossers. Holding over"
George Meyers, RIVIERA THEATRE, Charleston, S. C.

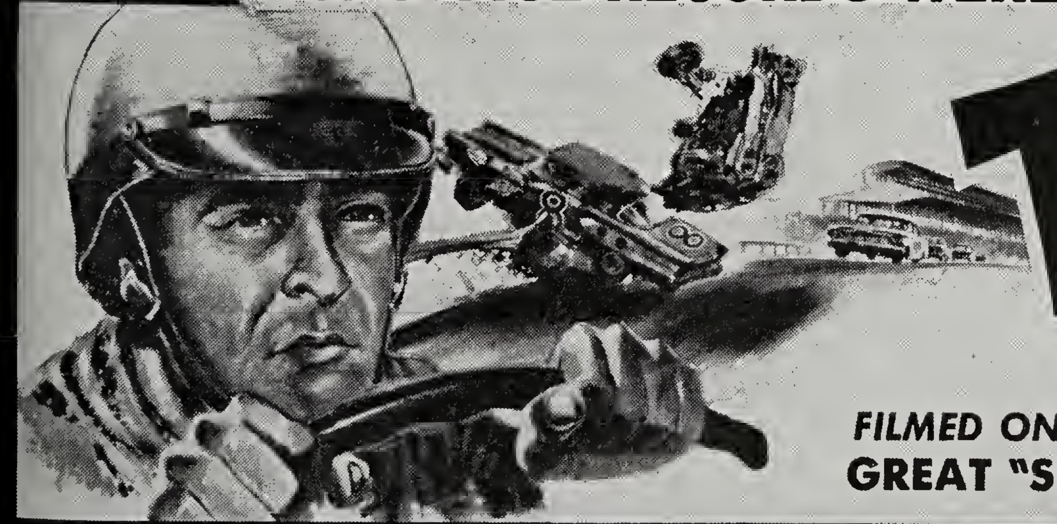
"Everybody liked this one, great woman appeal. Top, top business. Holding over" Percy Osteen, OSTEEN THEATRE, Anderson, S. C.

"By far biggest gross this year, great audience picture. Holding over" Leonard Register, VILLAGE THEATRE, Raleigh, N. C.

"Has replaced Elvis Presley as our all time box office champ. Holding over" Ernest Seawell, DIANE THEATRE, Gastonia, N. C.

NOTE: To 88 other happy exhibitors - Sorry we did not have room to list all of your wonderful comments.

BOXOFFICE RECORDS WERE MADE TO BE BROKEN BY



THUNDER IN CAROLINA

IN COLOR

FILMED ON THE SPOT AT THE GREAT "SOUTHERN 500"

TARRING

RORY CALHOUN

CO-STARRING
ALAN HALE · CONNIE HINES · JOHN GENTRY

roduced by Francis White · Directed by Paul Helmick · Written by Alexander Richards · A Darlington Films production · Released by Howco International

WIDE SCREEN

Flash!
Kansas City, Mo., "Thunder" now set to open on the Fox-Midwest Circut July 15, with a special campaign by Darryll Presnell.

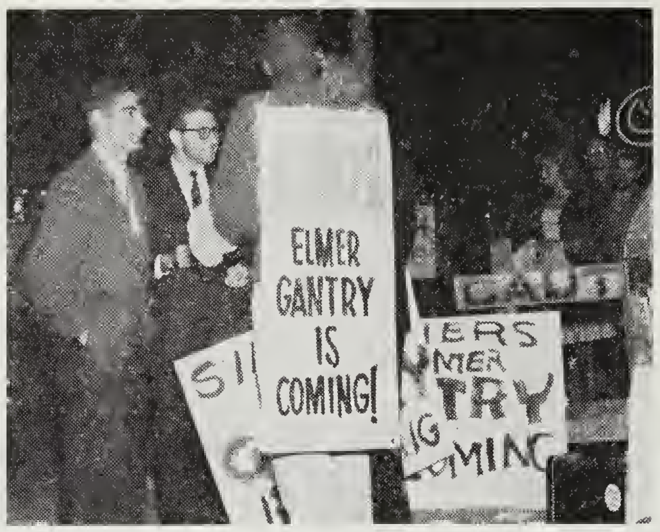
NATIONAL RELEASE JULY 15

ALBANY

Governor Nelson A. Rockefeller recorded a filmed statement for the Albany Variety Club's hour-long program on SW operated WAST-TV to enlist contributions for The Camp Thatcher Fund. He also waxed a plug for use in the broadcasting promotion for "Newsboy" sales of the Times-Union to be held by the Tent with the help of the Junior Chamber of Commerce and Albany Boys Club June 23-24 for the benefit of the Camp. Others making platters to aid Camp Thatcher were County Judge Martin Schenck, Mayor Erastus Corning, and Secretary of State Caroline K. Simon. Vice-President Richard M. Nixon did likewise via a platter recorded in Washington. . . . Preliminary work on the $225,000 modernization of Fabian's Palace has been started. . . . Samuel E. Rosenblatt, two-term chief barker, Variety Club, and president, Acme Theatres, Inc., returned from a five-week tour of Europe and Israel. . . . Plans of Albany Variety Club to sell its home on State Street and to share downtown quarters with the Albany Club have been abandoned. . . . The Lincoln, Troy, N.Y., closed. . . . John Capano reopened the American, Troy, N.Y., as an art theatre. . . . Leon Westman replaced Milton Levins as United Artists salesman. . . . Mrs. Marcia McLean, office manager-booker, United Artists, is resigning for reasons of health.

ATLANTA

Albert Duren, former sales manager with Warners here, and now with the same company in Chicago, was in for a visit with friends. . . . R. E. Turner is the new owner of the Woodberry, Woodberry, Ga. . . . Crescent Amusement Company has reopened the Ritz, Alabama City, Ala. . . . Bernie Fricks Joyce has joined the Georgia Theatres Company staff as shorts booker. She was formerly booker for Howco Films. . . . Paul Stephens, former booker for Columbia, has joined Capital Releasing Corporation as head booker and office manager. . . . Edyth Bryant, National Screen Service, entertained WOMPI board members at a dinner at her home. . . . Arnold Saverelde is new exchange manager for Kay Films. He was associated with Kay Exchange in New Orleans and Memphis some years ago before going with Republic. . . . Construction is 75 per cent complete on the Cinema, Pompano Beach, Fla., at Shoppers Haven. . . . WOMPI installed new officers at the Variety Club. Mrs. Jean Mullis was reelected president for another year. Others installed were Mrs. Nell Middleton, first vice president; Mrs. Juanita Elwell, second vice president; Edythe Bryant, recording secretary; Mrs. Lois Cone, corresponding secretary; and Mrs. Bernice Hinton, reelected treasurer. . . . Williams and Lowry will open the Clinton Drive-In, Clinton, Tenn. . . . McLendon Theatres has opened a new theatre in Jackson, Ala. . . . Mrs. Charlie Simpson, wife of Charlie Simpson, vice president, Capital Releasing Corporation, is recovering at home following a serious automobile accident. . . . D. D. Martin, owner, Grand and Jet Drive-Ins, Montezuma, Ga., hosted his employes on a deep-sea fishing trip to Panama City, Fla. . . . A new theatre in Ocilla is under construction by Thomas Clayton and Carl Goings.


ELMER GANTRY IS COMING!

Extensive, city-wide exploitation drive heralds "Elmer Gantry" at Hollywood Paramount, Los Angeles. United Artists is developing vast network of street ballyhoo in virtually every area of L.A. with campaign slogan, "Sinners! Elmer Gantry Is Coming!"

BOSTON

Rene Garneau, owner, Midway Drive-In, Ascutney, Vt., has been elected alternate delegate to the Democratic Convention and will fly to Los Angeles to attend it. . . . Louis Score, owner, Randolph, Randolph, Maine, is back at the theatre after major surgery. . . . The New England Kidney Disease Foundation, Inc., took over the Keith Memorial's orchestra section for a benefit performance of "The Story of Ruth," with the proceeds going to the Foundation. . . . Al Levy's daughter, Karen Levy, a student at Manter Hall in Cambridge attended her first press luncheon with her dad, branch manager at 20th-Fox, when Elana Eden of "Story of Ruth" came to town to be interviewed by the film critics. Publicist Phil Engel was in charge of the affair. . . . The New England premiere of "Come Back, Africa" was held at the Donnelly Memorial (formerly Loew's State) for the benefit of the United Negro College Fund. The following day the picture opened with regular performances at the Fenway for an extended run. . . . B&Q's Arcade, Springfield, Mass., is now being equipped with Century 70mm equipment installed by Eddie Comi of Massachusetts Theatre Equipment Company for a July 7 opening of 20th-Fox's "Can-Can" on a 10 performances a week basis with reserved seats. . . . MGM's "Ben-Hur" is due for the Arcade in October, Arthur Darley is the manager. . . . Edward W. Lider, president, Independent Exhibitors, Inc., of New England and Drive-in Theatres Association, and his board of directors are enthusiastic in their welcome of the announcement by the five major theatre companies that they have pledged $2,000,000 to launch an exhibitor company to finance production of motion pictures. "We at IENE are wholeheartedly in favor of this progressive step," he said. "As soon as the plans are completed, IENE will do its share in supporting the plan." . . . Ray Feeley, circuit owner, has given up the lease on the Strand, Woburn, Mass., and the theatre is dark. . . . There was an unveiling of a memorial to the late Julius Mintz, former projectionist at the MGM screening room, at the Beth Israel Cemetery, North Reading, Mass. on June 26. . . . Pat Cianci, manager, Pike Drive-In, Smithfield, R. I., has sponsored a Pike Little League Baseball Team. . . . Stanley Rothenberg, owner, Hoosac Drive-In, Adams, Mass., has become a member of Independent Exhibitors, Inc., and Drive-in Theatres Association of New England. . . . Maurice Streletsky, manager, ATC's Weymouth Drive-In, has resigned to enter the supermarket field. No replacement has been announced as yet.

NEW HAMPSHIRE NEWS — Children in Laconia were treated to a Saturday afternoon show of 20 cartoons plus a Three Stooges comedy, all for 30 cents. . . . A baked bean supper is an added attraction of the Saturday evening show at the Milford Drive-In. . . . A showing of new cars was a recent added weekend attraction at the Concord Drive-In. . . . An editorial in the local paper criticized the owners of the Bristol for failing to repair or at least rope off the theatre after the collapse of its roof from snow last winter, and called for local selectmen and fire commissioners to attend to the building if the owners or their insurance company did not.

BUFFALO

The preview premiere of "The Story of Ruth" was a big success at the Center when a huge array of city officials and civic leaders attended as guests of the management. There was music, lights, excitement and one of the outstanding events was the broadcast direct from the lobby over WEBR by Marv Hunter, popular local radio personality, who interviewed the arriving VIP's before the start of the picture and also gathered comments for the air waves after the preview. . . . James Card, motion picture curator of George Eastman House in Rochester, has made the most exciting acquisition of the museum's history, a positive film copy of "The Wrath of the Gods," of which no prints were known to exist. So far as is known, it is the only copy, and from whence it came is to remain a dealer's secret. . . . Richard J. Smyth has resigned as assistant manager, Center, to accept a position with the local office of the Internal Revenue Service. The new assistant at the Center is Joseph M. Prete, who has been treasurer of the house for the past year. . . . Elmer Lux, former president, Buffalo Common Council, and formerly prominent in area exhibition and distribution, has been elected a director of the Black Rock Manufacturers Association. . . . A mammoth display with a revolving top on "Hercules Unchained," installed in the front lobby of the Paramount by manager Ed Miller, is attracting a lot of attention for this attraction which is coming to the Paramount the latter part of July. . . . The three Norwegian youths, Sven Erick Libaek, Kaare Terland, and Harald Tusberg, who are starred in "Windjammer," the Cinemiracle production, appeared at the western N.Y. premiere of the film in Schine's Granada. . . . Because radio station WEBR continued to give reports of the progress of the elephant, Hannibal, in its walk from Carthage, N.Y. to Rome, N.Y. for the entire week after the pachyderm hopped off, the Paramount got a lot of extra air publicity for its current attraction, "Hannibal." . . . General manager George H. Mackenna, Basil's Lafayette, invited top city and county officials to a preview showing of "Pay or Die." . . . Tent 7, Variety club of Buffalo has pledged to raise $30,000 for its charities in 1960. In 1959 the club raised a total of $41,000 for the Children's Rehabilitation Center of Children's Hospital and chief barker Al Anscombe is hoping to pass that figure this year.

CHARLOTTE

WOMPI Club held their annual installation banquet. John H. Vickers, Sr., Carolina Delivery Service, served as master of ceremonies. The highlight of the program was the "Wompi of the Year" award. Olin Mock, branch manager of 20th-Fox, made the presentation to Mrs. Irene Monahan, booker at Howco. Emery Wister, movie editor for the Charlotte News, gave an award to the club member who had done the most this past year to promote showmanship. He presented Mrs. Billie Harris a trophy. Miss Betty Beatty, MGM, retiring president, installed the following new officers: Mrs. Becky Hunter, president, Consolidated Theatres; Mrs. Blanche Carr, first vice president, Metro Goldwyn Mayer; Mrs. Ruby Brooks, second vice-president, 20th-Fox; Mrs. Barbara Simpson, recording secretary, Stewart & Everett Theatres; and Mrs. Amalie Gantt, corresponding secretary, Howco International.

#37 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

PORTRAIT IN BLACK

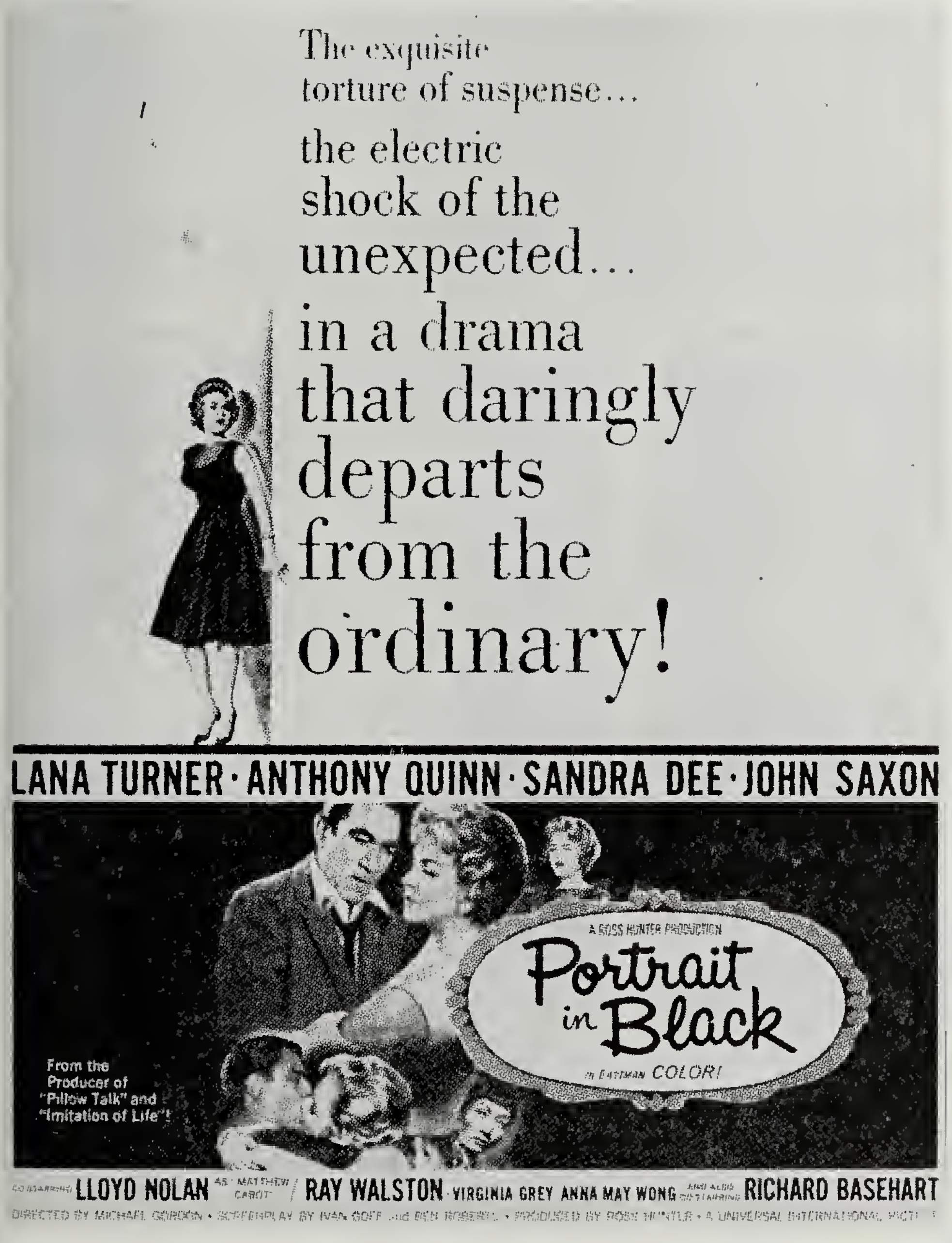
U-I's Star-Packed, Lush Suspense Drama From Ross Hunter

You can consider yourself an old-timer if you recall when "brand names" sold themselves in our business; that is, names of stars or producer and/or studio. But after last year's "IMITATION OF LIFE" and "PILLOW TALK," the brand of *"A ROSS HUNTER Production"* is enough to sell *us* on "PORTRAIT IN BLACK." Even so, selling ourselves is only the first of a hundred and more steps that must be taken to sell the public *any* picture in today's challenging market.

However, "PORTRAIT IN BLACK" isn't just *any* picture. It is a departure from the ordinary by virtue of the fact that Ross Hunter made it. It is as different from "Pillow Talk" as "Pillow Talk" was from "Imitation of Life." Yet there is this similarity: "PORTRAIT IN BLACK" is packed with a similar wide range of audience appeals.

Your train of selling thought therefore should be multi-tracked to take in all angles of the picture's appeal.

Herald the picture proudly as the 1960 blockbuster from the producer of "PILLOW TALK" and "IMITATION OF LIFE." Underscore the fact that it has the stars of "IMITATION OF LIFE." Emphasize the point that it is charged with the electric shock of the unexpected. And then go on from there.



The exquisite torture of suspense... the electric shock of the unexpected... in a drama that daringly departs from the ordinary!

LANA TURNER · ANTHONY QUINN · SANDRA DEE · JOHN SAXON

A ROSS HUNTER PRODUCTION

Portrait in Black

IN EASTMAN COLOR!

From the Producer of "Pillow Talk" and "Imitation of Life"!

CO-STARRING LLOYD NOLAN AS MATTHEW CABOT / RAY WALSTON · VIRGINIA GREY ANNA MAY WONG AND ALSO CO-STARRING RICHARD BASEHART

DIRECTED BY MICHAEL GORDON · SCREENPLAY BY IVAN GOFF and BEN ROBERTS · PRODUCED BY ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE

THIS IS ONE of the pressbook ads which is best suited for opening week use. Note that the ad calls attention to the fact that the film is the work of the same team that made "IMITATION OF LIFE" such a success.

An Exclusive **SHOWMANALYSIS** *Prepared by–*

EDWARD H. SEGUIN, Director of Advertising and Publicity
Balaban & Katz, Chicago

SEGUIN

ABOUT THE AUTHOR ● Ed Seguin is an alumnus of the late Bill Hollander's B&K staff who enrolled as a freshman in the depression years of the early 1930s when business and opportunity had only one way to go—up. Classmen of the day included the late Lloyd Lewis, Bill Pine, Ben Serkowich, and Jimmy Savage, as well as David Lipton, Archie Herzoff, John Joseph, Eddie Solomon, Jack Garber, Eddie Levin, and Eugene Murphy. As alumni scattered, Seguin stayed on, taking over the chief ad-pub post with Hollander's passing several years ago. Today, paced by the leadership of Dave Wallerstein, president of B&K, Seguin is developing his own staff of ad and publicity men new in the field but already imbued with the B&K spirit of showmanship.

Cover every segment of your potential audience. Hunter knows what women want—handkerchief drama and lush, plush settings and wardrobe—and that's what makes this a woman's picture. Hunter knows youth wants youth—that's why Sandra Dee and Jon Saxon are important in your campaign. And *you* know how fresh and different a picture must be to entice the "non-regulars." That's why your campaign must cover every possible "non-regular" angle of exploitation.

The U-I pressbook campaign is just as thorough. The ad angles cover a number of approaches—*"drama that daringly departs from the ordinary"*—the mother-daughter conflict—shocking suspense drama—and ads underscoring *"they touched and an evil spark was struck"* and *"brink of terror."*

Ads 406 and 312 are our first but not sole preferences. These ads are fresh in layout and promise out-of-the-ordinary drama, hinting of shock and the unexpected. It would be a mistake in our opinion to reduce a Ross Hunter picture to simple terms of suspense melodrama and murder mystery. The picture should be sold for more than that.

Though completely different, ads 306 and 205 are important to the campaign. The Mother Turner-Daughter Dee conflict mirrors Miss Turner's heart-wrenching real-life problem. It also offers that something defined as the "soap opera" appeal that made "IMITATION OF LIFE" the woman's picture of 1959. Thus our recommendation is to include these ads in the campaign, but more than that, use them run-of-paper, off the movie page and preferably on the woman's page.

Additional ads recommended for the opening week are 311 and 310. These too are different, certain to stand out on the movie page. On the other hand, the pressbook variety of ads makes your choice all the more difficult in offering 501 and 502. But to remain consistent with the off-beat mood ads, we prefer 406, 312, 310, and 311.

With the playdate ads covered, what about the advance? The pressbook has the answer in its series of teaser ads, 2-AA through 2-GG. The same teasers used in trade papers captured exhibitors' attention months in advance of the picture's release. Used several weeks in advance of your opening, they should stir the same local interest. And to recap the interest of the teasers, use ad 309 as the first of the display ads pointed to your playdate.

These ads then cover all points except possibly one, in our opinion. If you are determined to make this your big one this summer, then a positive word should be added; a claim line. Our suggestion is the line, "PORTRAIT" *IS THE PICTURE THIS YEAR!* Say it often enough and long enough and it will be an accepted fact by opening day.

Now to the promotion of "Portrait in Black." Our multi-tracked approach is a "must" here. You must reach the women, you must reach the teenagers, you must interest the "non-regulars." Fan out your efforts to encompass them all.

First, for the women, Universal-International made a most unusual special reel—a 35mm silent film showing the fabulous fashions created for the picture by famed designer Jean Louis. Write to Herman Kass at the U-I office in New York pronto; latch onto a print not for use on your own screen but to open doors you seldom enter.

Give it a premiere showing away from the theater (if portable 35 mm projector can be had) for the top femme opinion-makers of your town—the fashion by-liners, the women's club officers, the social set leaders. Make it the attraction for a swank tea—perhaps sponsored by your local newspaper. Then book it down the line—first in your leading department store for extra tieup ads, then with the top women's clubs and organizations. They'll love the reel, and they'll talk up this valuable plus-facet of Ross Hunter's picture.

(Note: It is hoped U-I will make this same reel available in 16mm size for easier use away from the theater.)

Next, start the town talking with the familiar telephone stunt. U-I has taped a special, personal message from Lana Turner. Make arrangements with your telephone company for the tape-playback for all who give Lana a personal call. Publicize the number all over town with ads and cards featuring Lana's picture and the words, *"Call Me! Phone Number . . . ."*

Now go after the teenagers. Note the pressbook picture layout of Sandra Dee and John Saxon demonstrating *"the artful technique of keen teen screen osculation."* Plant this one for a newspaper spread, for sure. Sell your photo editor on using a teen couple to demonstrate the local technique for contrast. Blow up the layout for display use where young people gather. Teenagers will lose no time adopting this "conversation piece."

Lana Turner and Sandra Dee make a most attractive mother and daughter team. To keep this appeal of the picture before the women of your town, interest your photo editor in seeking and publishing pictures of local mother-and-daughter duos.

Dramatize and publicize the title with a newspaper contest. Anyone can identify the photo of a famous person, but guessing the identity of his or her silhouette (a "Portrait in Black") is something else again. It's a simple contest, one not requiring excessive space, yet one that would intrigue the interest of all readers.

The pressbook suggests another contest, identifying previous Lana Turner and Sandra Dee movie roles. In fact, the pressbook is packed with tie-ups and ideas to be checked early and followed up, including the available fashion stills, merchandise tieup leads, and special gratis accessories including free teaser trailers, TV clips, and transcriptions.

Tops on the list is the Bantam Book paperback edition of the film's story by Richard Vincent. Promotion of the pocket book story is always of first importance, for the book more than anything else can create definite "want-to-see" for a picture.

Fanning out your efforts also means capturing all possible windows. Distribute a window streamer to all of your barber shops—illustrating handsome young John Saxon as a *POR-*

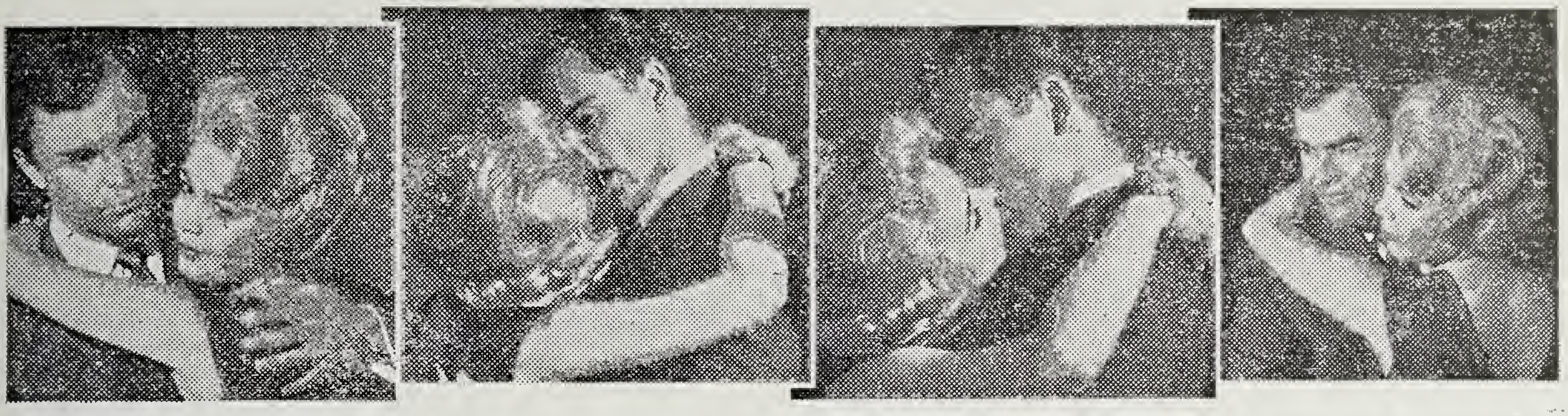
PRIOR TO OPENING, these teasers which made a fine impression in trade papers are available for newspaper use. They call attention to the star-packed nature of the film and the excellent suspense elements.

SANDRA DEE and JOHN SAXON in one of the white hot moments from "Portrait in Black"
A ROSS HUNTER PRODUCTION
Portrait in Black
IN EASTMAN COLOR!
A Universal-International Picture
THEATRE

LANA TURNER and LLOYD NOLAN in one of the white hot moments from...
A ROSS HUNTER PRODUCTION
Portrait in Black
IN EASTMAN COLOR!
A Universal-International Picture
THEATRE

SANDRA DEE and ANTHONY QUINN in one of the white hot moments from...
A ROSS HUNTER PRODUCTION
Portrait in Black
IN EASTMAN COLOR!
A Universal-International Picture
THEATRE

THE ARTFUL TECHNIQUE OF KEEN TEEN SCREEN OSCULATION!



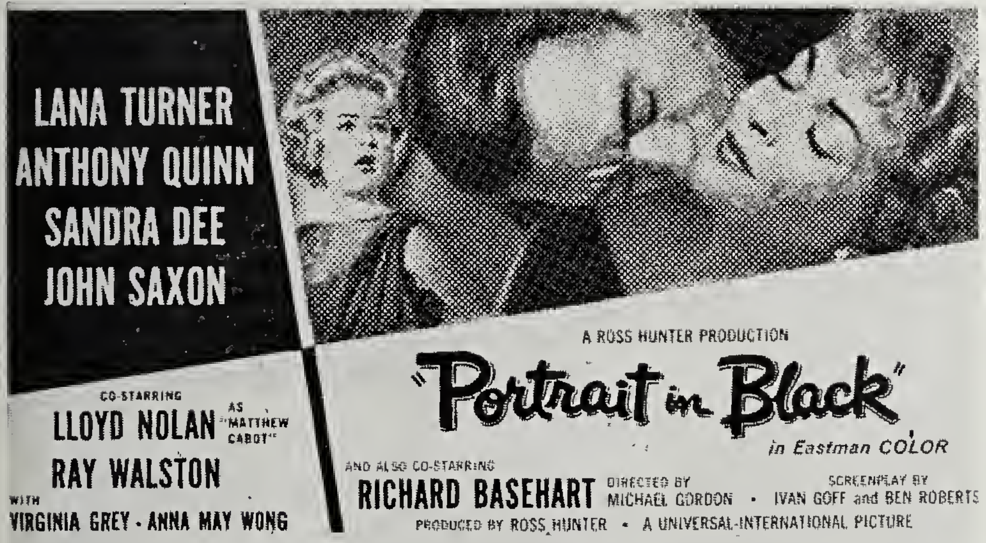
PORTRAIT IN BLACK" (4-A)

The youthful sweethearts of "Portrait In Black," Universal-International's modern mystery melodrama, Sandra Dee and John Saxon, are pictured as they prepare themselves for the "ordeal" of a vigorous kissing scene for the color cameras on the picture produced by Ross Hunter. First, the young couple set themselves emotionally, probably thinking of the situation at hand, and trying hard to listen to director Michael Gordon's explicit instructions.

Then the two went right into their osculatory chores, which proved most conclusively to Saxon why veteran Hollywood photographers have acclaimed 18-year-old Sandra as "having the most kissable lips in filmland"!

It is noticeable that John uses the eyes-closed technique when the lips of the blonde beauty met his, and it's an established fact he wasn't doing so to try and remember his lines for the following scene—he was just making the most of the situation before the impatient director called "Cut!"

The concluding photo in this photogenic scene of ardor shows the two delightful young performers well-pleased with their performance, and probably hoping director Gordon will insist on making another "take" of their pleasant embrace.



LANA TURNER
ANTHONY QUINN
SANDRA DEE
JOHN SAXON

A ROSS HUNTER PRODUCTION
"Portrait in Black"
in Eastman COLOR

CO-STARRING
LLOYD NOLAN AS "MATTHEW CABOT"
RAY WALSTON
WITH
VIRGINIA GREY · ANNA MAY WONG

AND ALSO CO-STARRING
RICHARD BASEHART
DIRECTED BY MICHAEL GORDON · SCREENPLAY BY IVAN GOFF and BEN ROBERTS
PRODUCED BY ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE

ABOVE, a promotion with proven teen-age draw and one of the pressbook ads which is designed for use during the run of the film.

TRAIT OF A MAN who sees his barber regularly. Your beauty shops too will use streamers showing LANA TURNER with the copy, *"PORTRAIT OF BEAUTY can be yours—visit your beauty salon regularly."* And your floral shops will use similar streamers showing SANDRA DEE, who is lovely as a rose.

Sidewalk ballyhoos are becoming almost extinct, but "PORTRAIT IN BLACK" suggests one of unquestioned taste. Cutting silhouette portraits is not an uncommon art. Seek a local talent to do this for you as a sidewalk stunt. But give it importance by tying up with a local charity to which passers-by who stop for a "silhouette" may make a donation. The stunt will keep the town "PORTRAIT IN BLACK" conscious.

All such stunts and "gimmicks" serve the ultimate objective of a comprehensive campaign—to create a widespread awareness of your attraction on or before opening day. Beyond the awareness, the effective campaign also will have created positive "want-to-see."

That is why we advocate the repeated use of the line, "PORTRAIT *is the picture this year.*" On the other hand, you may prefer to plaster the town with the stickers Universal-International has made up, reading: *"What was the shocking truth behind the PORTRAIT IN BLACK?"* Sticker also carries cast.

Also, it is for you to decide about the "surprise ending" of the picture. It detracts from the picture if this is revealed, of course, and certainly your patrons will enjoy "PORTRAIT IN BLACK" all the more if they see it from the beginning. But the device of stating *"no one seated during the final 10 minutes"* has been overworked. To hang such a cliche on your "PORTRAIT IN BLACK" campaign may take away from the picture's "size."

Finally, a word about two most important mediums in any showman's campaign today—radio and TV. Universal-International has made available excellent radio spots—10, in fact. Tracks 1 and 8 are especially recommended for disc jockey shows popular with young people. The other tracks will prove effective on women's shows.

Costly television spots are invaluable for some pictures, but in this case, in our opinion, radio will do the better job as the adjunct to your ads and general promotion and exploitation. This is not to say you should neglect television for all possible publicity and tieups. Most newspaper contests are adaptable to one TV program or another and your campaign should include all the video voltage available.

We said at the beginning that "brand names" are not enough in our business. And neither are "standard brand" campaigns. Start with the resolve to make "PORTRAIT IN BLACK" something special and you'll finish with extra special results. Blockbusters are made not by the stars or producer or studio but only by SHOWMANSHIP!

COMING . . . in the issue of July 13
MICHAEL KING and HAROLD MYERS
Eastern Theatres, Ltd., Toronto, Can.
tell how they would sell . . .
HARD TICKET POLICY

CHICAGO

Harry Balaban, H & E Balaban, visited his daughter who is attending the University of Arizona at Tucson. . . . Harry Odenhal is receiving condolences over the death of his brother, Joseph Odenhal, who had been manager of the Loop. . . . Harry Balaban is rounding out preparations for Variety Club's annual golf outing which will be held again on August 26 at Elmhurst Country Club. . . . Ralph Smitha is again chairman of the La Rabida Sanitarium audience collections which will be held in August as in the past. . . . Joseph Bernotas joined the B and K publicity staff under Eddie Seguin. . . . Joseph Cozzi, formerly with Valiant Films, joined Warners as city salesman. . . . Lester Grand is assisting chairman Joe Berenson on Variety Club's membership drive. . . . The showmanship testimonial dinner accorded newspaper columnist Irv Kupcinet netted $4,200 for LaRabida Sanitarium. . . . Ben Katz, 19 years with Universal, received congratulations on his 25th wedding anniversary. . . . Rev. Basil Gregory, a Variety Club Chaplain, became the father of a new son, Nicholas John. . . . Irwin Noyer, manager, B and K's Nortown, announced the marriage of his daughter, Priscilla, to Robert Lavick. . . . Arthur Manheimer, National Screen's former manager, is at Marine Hospital, Chicago, after surgery at Mayo Clinic. . . . Sam Meyers, Allied Theatres executive, is doing well following eye surgery at Passavant Hospital. . . . Pickets were in front of the Garrick protesting the lease B and K has signed for the erection in its place of a five-story parking building. . . . Variety Club has started its official search for the girl who will represent the City of Chicago in the "Miss America" pageant to be held in September in Atlantic City, N. J. Finals will be held Aug. 5 at the Sheraton Towers.

CINCINNATI

Published reports that the Cincinnati Reds baseball team may be shifted to some other city have drawn cries of anguish from downtown theatre operators, who depend on the thousands of baseball fans from nearby communities for a considerable portion of their evening and weekend attendance during the summer months. . . . Excepting for summer school sessions, college and school activities are now ended for the summer vacation and operators of neighborhood houses are expecting a considerable boxoffice pickup, especially if the weather is hot enough to drive youngsters off streets and playgrounds. . . . Louis Weithe, owner, suburban Valley, closed the house for two weeks for employee vacations and clean-up activities. Reopening was June 23 with 20th-Fox's "Can-Can" on a hard ticket basis. . . . In to promote films were Dolores Rubin, U-I's "Portrait in Black"; Elana Eden, 20th-Fox's "The Story of Ruth"; Heidi Erich, U-I's "The Bride of Dracula"; and Dorcas Brower, Warners' "Ice Palace." . . . Ray Russo, UA salesman and president, local Colosseum, has been elected a national director. . . . More than a thousand members of the Golden Age Movie Club were entertained at the Albee with a film show and coffee and cake provided by The Kroger Co., a food chain headquartered here. . . . Nelson Ward has sold the Hyway Drive-In and the Trimble, Mount Sterling, Ky., and the Glen, Georgetown, Ky., to J. W. Rhodes, Jr., owner, Blue Grass Drive-In, Georgetown. . . . James Brunetti, Paramount office manager, was one of a group of fathers who accompanied their sons on a Boy Scout overnight visit to Fort Knox, Ky. . . . Phil Chakeres, president, Chakeres Circuit, Springfield, O., has returned from his winter home in Miami Beach, Fla.

CLEVELAND

The Robins, Niles, O., unit of the Robins Amusement Company Circuit of Warren, reopened with a completely renovated front, lobby, and foyer. These areas were destroyed by fire last November, and the house has been closed. Leon Enken, Jr., is president of the Robins Amusement Company. . . . Bill Gross, Columbia head booker, chalked up the arrival of his fifth grandchild when a girl, Kathleen Marie, was born to his daughter, Mrs. Joan Ross. . . . W. Ward Marsh, motion picture critic for the Plain Dealer, who recently suffered a slight stroke, was convalescing with members of the family in Erie. After that he plans to go to Europe to learn about films in the countries of origin.

DALLAS

Billy Duckett has joined Trans-Texas Theatres as managing director of the circuit's local Fine Arts. Malcolm Thomson will be assistant manager, according to Norm Levinson, general manager of Trans-Texas. In other circuit changes, Bud Thaxton becomes new assistant manager for the circuit in El Paso, Tex.; Bob Hayes becomes assistant to Roy Hayes at Fort Worth, Tex.; and Bob Lynch has been made assistant to Gene Welch at the Capri, Dallas. . . . "The Story of Ruth" has been booked for a double showing at the Village and Wynnewood on July 1. . . . Ben Waldman has been appointed by Tim Ferguson, president of Texas Drive-In The-

Film Exchange and Dealer Listing for the
DENVER FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2144 Champa St.—AComa 2-3841
Br. Mgr.: Frank Green. Office Mgr. and Booker: John Macpherson. Sales: Robert Lightfoot. Emerg. Phone: Green, RAce 2-1737.

AMERICAN-INT'L., 2145 Broadway—TAbor 5-2263
Br. Mgr.: Chick Lloyd. Booker: Toni Dyksterhuis. Emerg. Phone: Dyksterhuis, GE 3-2600.

AZTECA, 2075 Broadway—AComa 2-8920
Br. Mgr.: Ed Noonan. Emerg. Phone: None.

BAILEY, 828-21st St.—ALpine 5-5970
Br. Mgr.: Gertrude Bailey. Booker: Helen Bowers. Emerg. Phone: Bailey, SPruce 7-7829.

BUENA VISTA (Disney), 737-21st—ALpine 5-2867
Dist. Supervisor: Marvin Goldfarb. Office Mgr.: James Ecker. Booker: Frank Monaco. Emerg. Phone: Goldfarb, DExter 3-7630.

CLASA-MOHME, 2065 Broadway—CHerry 4-2313
Br. Mgr.: Gilbert Martinez. Emerg. Phone: Martinez, WEstwood 4-4812.

COLUMBIA, 2140 Champa St.—Keystone 4-6341
Br. Mgr.: Jules Needelman. Office Mgr.: Tom Robinson. Sales: Barney Shooker, Sam Dare, Bruce Marshall. Booker: Betty Morr. Emerg. Phone: Robinson, GLendale 5-7447.

METRO-GOLDWYN-MAYER, 2100 Broadway—TAbor 5-8166
Br. Mgr.: Henry Friedel. Asst. Br. Mgr.: Mike Cramer. Sales: Ed Brinn, Albuquerque, N. M.; Jerry Banta. Bookers: Claude Newell, James Ladwig. Cashier: Jeanette Kavanaugh. Emerg. Phone: Newell, SKyline 7-1920.

PARAMOUNT, 2100 Stout St.—Keystone 4-8246
Br. Mgr.: J. R. Ricketts. Office Mgr.: Wm. Peregrine. Sales: John Vos, John Thomas. Booker: Frank Carbone. Emerg. Phone: Peregrine, BElmont 7-3098.

20TH CENTURY-FOX, 2101 Champa St.—TAbor 5-5331
Br. Mgr.: Reville Kniffin. Office Mgr.: Sebastin Amato. Sales: Richard Fulham, George Tawson, Paul Snoddy. Booker: Thomas Parr. Cashier: Jane Mulcahy. Emerg. Phones: Amato, WE 5-9305; Parr, MAin 3-3656.

UNITED ARTISTS, 807 21st St.—TAbor 5-2325
Br. Mgr.: M. R. Austin. Sls. Mgr.: Earl Peterson. Sales: Wm. Sombar, Jay O'Malin. Head Booker: Dominic Linza. Booker: Ronald Giseburt. Cashier: Edith Musgrave. Field Exp.: Bill Prass. Emerg. Phone: Peterson, HA 2-1750.

UNIVERSAL-INTERNATIONAL, 801 21st St.—MAin 3-3281
Br. Mgr.: Mayer Monsky. Office Mgr.: Oscar Galanter. Sales: Les Laramie, Aron Summers. Booker: Don Spaulding. Emerg. Phone: Galanter, FLorida 5-5009.

WARNER BROS., 2062 Stout St.—KEystone 4-6178
Br. Mgr.: Don Urquhart. Office Mgr.: Herman Reule. Sales: Bill Hobson. Bookers: Gene Vitale, Quentin Horn. Emerg. Phone: Vitale, GE 3-4198.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 2111 Champa St.—TAbor 5-0201
SERVICE THEATRE SUPPLY CO., 2054 Broadway—ALpine 5-1597
WESTERN SERVICE & SUPPLY, 2071 Broadway—KEystone 4-1979
Emerg. Phone: Bob Tankersly, WE 6-4360.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2136 Champa St.,—CHerry 4-4413
Br. Mgr.: Jack Lustig. Office Mgr.: Nellie Segelstrom. Emerg. Phone: A. Paris, GL 5-4478.

• *Signs, Advertising and Printing*

ART NEON CO., 2565 Curtis St.—AComa 2-7915
MILLER PRESS, 2033 Welton St.—KEystone 4-5868
NATIONAL SCREEN SERVICE, 2136 Champa St.,—CHerry 4-4413
NATIONAL THEATRE CALENDAR, 2165 Broadway—TAbor 5-6288

• *Film Delivery Service*

DENVER SHIPPING AND INSPECTION BUREAU, 2118 Stout St.—AComa 2-5616
Air Dispatch: Mgr., Frank Norris. Emerg. Phone: Norris, BRoomfield 93.
SOUTHWESTERN FILM SERVICE, 2118 Stout St.—CHerry 4-2287

• *Service Companies*

ALTEC SERVICE CO., 212 Colorado Bldg.—CHerry 4-2577
RCA SERVICE CO., 728 15th St.—KEystone 4-5494
REED SPEAKER SERVICE, 5440 McIntyre St., Golden, Colo.—CRestview 9-1205

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!
Buffalo Territory
Issue of July 13
Minneapolis Territory
Issue of July 20

Save Them!

atre Owners Association, to serve as temporary executive secretary to replace David A. Shapiro who resigned. . . . James O. Cherry, Dallas city manager for Interstate Theatres, reports that the demand for Movie Discount Cards for the teen-age and senior citizen groups has reached a new high. The cards allow savings of up to 50 per cent on theatre admissions for young people between 12 and 17 years of age and older folks 60 years and over. . . . The Coronet will launch a new performance policy. Matinees will be presented by the art theatre each Tuesday, Thursday, Saturday, and Sunday instead of just Saturdays and Sundays. Owner Alfred N. Sack said the new policy was a result of heavy attendance at previous occasional mid-week matinees. . . . Appointment of Foy D. Myrick as manager of the Gaylynn has been announced by Charles Paine, area manager for the Jefferson Amusement Co. Durand L. Elliott has been named manager, Circle Drive-In, at Beaumont, Tex. Myrick replaces Bill Jones who is being transferred to Lufkin, Tex. . . . Trans-Texas Theatres, which operates 12 movie houses in eight Texas cities, has started a circuit-wide remodeling and modernization program. Improvements underway or ready for work include: Capri, Dallas, a new "waterfall" curtain and new carpets in the balcony and mezzanine lobby; Hollywood, Fort Worth, Tex., new seats; State, Denison, Tex., new lobby, rest rooms, candy counter, and lobby display frames; Ellanay, El Paso, Tex., extensive general remodeling. . . . The summer policy of the Rowley United Theatres in Oak Cliff started.

DES MOINES

The Uptown, Muscatine, Ia., operated by Ludy Bosten, has been reopened after redecoration and installation of new seats. . . . Carl Schwanebeck of Anamosa has been named as manager of the Kerr Theatres in Knoxville. He succeeds William Proctor, who resigned to take over the Town Drive-In, near Des Moines. . . . Frank Scott has opened the Gem, Moville, Ia. . . . Byron Hopkins has reopened the Rialto, Villisca. Hopkins also operates theatres at Glenwood, Ia., and Bellevue, Neb.

HOUSTON

Southern Pacific Lines Post 416 of the American Legion requested a boycott of the film, "Chance Meeting," showing at the Delman. Business at the Delman was apparently not affected by the boycott message. Ellis Ford, manager, stated that people coming out of the theatre keep saying it sure is a good murder mystery. Walter J. White, Houston laundry operator and vice-commander for the Legion in Texas, said the objection to the film is that certain persons connected with its production are listed in an official brochure from national headquarters of the American Legion as being suspected of formerly sympathizing with the Communist Party. He stated that the Legion stoutly opposes three other movies that will soon be showing here—"Exodus," "Spartacus," and "Inherit the Wind." . . . A special southern premiere of "The Story of Ruth" was held at the Majestic to benefit the Houston Center for Blind Children. . . . Mrs. Gwenn Metzer has resigned as night assistant at the Village, retiring from theatre work following a prolonged illness.

JACKSONVILLE

Florida State Theatres officials are keeping the theatre-going public, as well as downtown sidewalk superintendents, abreast of building news at the Arcade by means briskly-written items which are featured as overlines in the daily FST newspaper ad layouts. One such ad announced that 24 workmen with pick and shovel have already wrecked two stores to make way for a new lobby, that a new name will be given to the Arcade, and that it will become the city's newest and most intimate first-run theatre. Among the most interested spectators at the Arcade is Col. John Crovo, retired exhibitor who managed it in its heyday as a motion picture house and as a center for live stage productions. . . . Judge May, Florida Times-Union entertainment editor, declared "Kids' Week at the Imperial Theatre" in his "Star Gazing" column to celebrate manager Art Castner's big opening of "The Adventures of Huckleberry Finn" at the downtown, first-run location. . . . Army recruiters advertised "The greatest enlistment offer ever made" in a tie-up with the Edgewood during its run of "The Greatest Show on Earth," and with the graduates of three westside high schools. . . . Henry Hughes, owner, Gainesville Drive-In, was confined to his home while recovering from a heart ailment. . . . Roy Smith, local theatre supplier, returned to his office after suffering from an attack of pleurisy. . . . It was reported that Hugh Thomas planned to close his Siesta Drive-In., Sarasota, on July 9. . . . Tommy Hyde, new general manager, Fred Kent Enterprises, a 22-theatre circuit, has moved his family from Tallahassee for the summer into a home at Vero Beach. . . . Walt Meier, manager, downtown Florida, launched a summer-long series of Wednesday morning Mickey Mouse Club shows under the sponsorship of the Royal Crown Cola Bottling Co. The admission price of 35 cents was being waived for all children bringing six RC Cola bottle tops. Similar Mickey Mouse Club shows on Thursday mornings also got underway at the suburban Edgewood and San Marco theatres, with Joe Charles, Capitol manager, emceeing the Edgewood shows, and George Ludwig emceeing the San Marco programs. . . . After a year's absence, Al Hildreth has returned to exhibitor ranks here as manager, San Marco. . . . Betty Arnold, Florida State Theatres, is the newest WOMPI member, bringing the total WOMPI membership to its highest mark in years. . . . Philomena "Phil" Eckert, WOMPI president, said that the group is aiming at a total collection of $2,000 to be presented to the Will Rogers Memorial Hospial at the time of the next WOMPI national convention in Toronto. . . . Floyd Stowe, veteran local booker for independents, has relinquished some of his accounts in order to move to Palatka to manage his Linda Drive-In which he acquired from Mrs. Adelaide Gawthrop. He is still booking for the Linda, the Skyview Drive-In, Cocoa, and the Beach Drive-In, St. Petersburg. . . . Glenn Gryder, former booker here for the First Southeast Corp., recently acquired by Kent Enterprises, is now booking for independents including the Lauderdale Drive-In, Fort Lauderdale; the Federal Drive-In, Pompano; and the San Carlos, Key West. . . . Marilyn Bryant, 20th-Fox office worker, is now Mrs. James Naughton. . . . New 20th-Fox office workers are Amelia Wade and Lauretha Slaughter. . . . Jerry Hayes, assistant, local Edgewood, left here for a temporary post as manager of the Rialto, Orlando, when manager Jack Stephenson was transferred to the Palms, West Palm Beach. . . . Cecil Cohen has an attractive new newspaper advertising layout for his Murray Hill and Dixie theatres and the Twin Hills Drive-In. . . . Marshall Fling is booking for the 14 theatres which Kent Enterprises recently acquired from the First Southeast Corp.

Photo shows Philadelphia lovelies practicing their "Pay Or Die" sales pitch on Max Gillis, local branch manager, Allied Artists. City-wide promotion campaign for Allied Artists' "Pay or Die" was run by Jack Goldman.

NEW HAVEN

Cognizant of the tremendous good will initiated by a theatre's offer to provide free admission to children under 12 accompanied by parents at any time—a policy much similar to that backed at all Connecticut drive-ins—Community Theatres, Inc., suburban Hartford circuit, has announced the plan effective for four theatres, the Central, West Hartford; Colonial, Lenox, and Lyric, Hartford. All are hard-top, four-wall situations. Attorney Samuel I. Safenovitz, owner-operator, Yale, Norwich, Conn., hard-top, has had the plan in effect for several years now. At the same time, the independent Majestic, West Springfield, Mass., has announced that children under 12 accompanied by parents will be admitted as management guests Mondays through Fridays. . . . Loew's Theatres, Inc., has shuttered the first-run Palace, Meriden, Conn., for the summer. At the same time, Tony Masella, manager, has resigned to join the Meriden sales staff of the John Hancock Mutual Life Insurance Company. . . . James M. Totman, Stanley Warner zone manager, and Albert M. Pickus, TOA president and owner, Stratford, have been named co-chairmen of the annual MPTO of Connecticut golf tournament to be held at the Mill River Country Club, Stratford, on July 19. The Totman-Pickus committee includes James Bracken, assistant zone manager, Stanley Warner Theatres; B. E. Hoffman, Connecticut Theatres Inc.; George H. Wilkinson, Jr., president, MPTO of Connecticut, and operator, Wilkinson, Wallingford; James Mahoney, district manager, Interstate of New England; John Perakos, assistant general manager, Perakos Theatre Associates. The distributors' committee consists of Irving Mendelsohn, UA and Henry Germaine, Paramount. Lou Brown, Loew's Theatres, Inc., is secretary, and Herman M. Levy, general counsel of TOA and executive secretary of MPTO of Connecticut, is executive secretary. . . . Ernest A. Grecula, veteran industry executive, has resigned as advertising-publicity-exploitation director of the five-unit Community Theatres, Inc., Hartford, to join the Tolis Theatres as manager, Newington, and assistant to Charles Tolis on promotional activity. . . . Lou Arone, Newington manager, has resigned, his future industry affiliation undisclosed at the moment. While Grecula's replacement in the Community promotion post is yet to be selected, it is understood that circuit general manager Murray Lipson is temporarily supervising advertising and publicity and also managing the Central, West Hartford, which had also been under Grecula's administration.

Plans for the first Stratford International Film Festival in Stratford, Conn., July 13-19, are discussed by committee. Seated are Val Chevron, SIFF executive director, and Mrs. Irwin Kranz. Standing, left to right, are Mrs. L. Reifel; Mrs. T. Floenhaft; Albert M. Pickus, SIFF chairman, Al Pfeiffer, Mrs. Norman Shapiro, and Mrs. Antonio Arraiz.

NEW ORLEANS

Eugene Calongne, first assistant chief barker, has taken over the duties of chief barker at Variety Club during Irwin Poche's absence due to a heart attack. . . . Al Dermody was appointed chairman of Variety's Midnite Supper Club committee taking over for John Richard, who resigned due to press of activities at Richards Center with the recent death of his father, E. V. Richards. . . . Eddie Stevens, Universal salesman, is temporarily the exchange office manager awaiting the return of Charles Ost, who has been ill. The post was vacated recently by the departure of Bob Boovy, who is now with Gulf States Theatres, McComb, Miss. . . Hilary Castle is the new stenographer at Columbia. . . . Patricia O'Neal has taken over the place in Warners' booker's department vacated when Dorothy Rybiski, resigned. . . . Warner exchange held their annual picnic at Ponchartrain Beach. . . . Mrs. W. A. Cullpepper is the new owner of the Citronelle Drive-In, Citronelle, Ala., which she purchased from Wallace Turner. . . . Mr. and Mrs. Tom Barrow reopened the Star, Ft. Walton, Fla. . . . The Civic, Baronne Street, was closed for a week prior to the opening of MGM's "Ben-Hur" so alterations could be made. . . . Mike Simons, who recently joined Gulf States Theatres as director of theatre operations, is stationed at Shreveport, La., as city manager, replacing Jud Baker. . . . Gulf States Theatres have transformed the Twin Drive-In, Pensacola, Fla., into two individual operations henceforth to be known as East Screen Theatre and West Screen Theatre; and simultaneously closed the Warrington Drive-In, located across the highway from the newly transformed underskyers. . . . Eddie Kaffenberger, formerly in Paramount's booking department here, now in Memphis, has moved his family there.

IN A HURRY FOR SPECIAL TRAILERS?
Let Filmack make them!
You'll be glad you did! We'll give you fast service and the finest quality!
1327 S. Wabash FILMACK CHICAGO, ILL.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

ST. LOUIS

The Lions, Troy, Ill., was sold by the Lions Club and will be converted into a bowling alley. . . . The St. Louis WOMPI installed new officers at a picnic at the home of Mr. and Mrs. Paul L. Krueger and Mrs. Fred Wehrenberg. Marcella Devinney is president; Jane Smiller, first vice presidnt; Helen Spillenkothen, second vice president; Barbara Cuddy, rcording secretary; Mary Sauerwein, coresponding secretary; and Theresa Boheim, treasurer. . . . The special excursion trip to Independence, Mo., and the Truman Library, sponsored by the local WOMPI proved a delightful affair, but attendance was disappointing. . . . Frances Hoffman, MGM booker and a former Miss Film Row of St. Louis, was married at Belleville, Ill., to Walter Frenger.

SALT LAKE CITY

C. F. Rose is the new house manager of the Rialto, coming here from having managed spots in Idaho, lastly, Emmet, Idaho, with the Paramount theatre. The Rialto is a Fox house and Rose replaces Warren Butler, whose health caused his resignation. . . . The Motor-Vu Drive-In has just been leased to Intermountain Theatres, Inc., in a $350,000 plus transaction. Intermountain, an AB-PT affiliate, leased the spot from Erick C. Peterson, who built it in 1947, for a 10 year period, along with all equipment including the small sized zoo, and playground. Sid Hassell, from Norfolk, Va., will manage for Intermountain; and will move his family here and reside in the Peterson home, which is a part of the huge outdoor screen. Peterson will now devote his time to real estate and do some travelling. He was the first theatre owner to build a home as a part of the screen tower. Recently the Motor-Vu had its capacity increased to 900-cars.

SAN ANTONIO

Interstate Theatre Circuit here tied up with KTSA in promoting a Mystery "Man on A String" Contest, with the station running a series of live plugs on the picture by the same name during its run. Boris Morros, Hollywood producer on whose exploits the film was based, was in to visit George Watson, city manager for Interstate, and Jack Chalman, publicity man for the circuit here. . . . Hillman Eden recently opened Eden Enterprises in the International Building here and now gives the city four film exchanges. They include Clasa-Mohme, Azteca, Columbia, and Eden Enterprises. Eden was formerly with the Pantages vaudeville circuit. He has a number of roadshow pictures which he books in this area. . . . Albert H. Reynolds, Bordertown-Lone Star Theatres, Dallas, was in the city checking on the circuits' drive-ins and conventional theatres. From here he went to the Rio Grande Valley. . . . Claude Heater, who portrays the role of Christ in "Ben-Hur," was among the invited guests at the opening of the epic at the Broadway. . . . Local youngsters who brought in an empty Facs corn chips bag to the boxoffice of the Josephine were given a 50 per cent discount to see "Kidnappd." . . . The Circle 81 Drive-In, operated by Al-Rau Enterprises, is currently charging 69 cents a carload. . . . The Schertz Ciblo Band Boosters Club cooperated with Hoover Edwards, owner, Starlite Drive-In., when Schertz sponsored a party at the drive-in for the benefit of the club. . . . The new Capri, Pampa, Tex., constructed at a cost of more than $300,000 by Video Independent Theatres following the destruction by fire of the LaNora in March, 1959, was opened in formal ceremonies. Paul West, city manager for Video, will manage the Capri, assisted by Ollie Wilhelm, Fred Washington, and Don Cates. . . . Bill White, manager, Crawford, El Paso, Tex., is convalescing from an emergency appendectomy. . . .. George Watson, city manager, Interstate Theatre Circuit, has been appointed as a director of the Fiesta San Jacinto Association. . . . James W. Robertson has taken over management of the Circle Drive-In, College, Tex. A new snack bar will be opened, sound service will be reconditioned, and the screen is to be replaced. . . . Owners of the Twin Palms and Surf Drive-Ins at Corpus Christi, Tex., have taken over operations of the snack bars at the ozoners, and as part of the celebration gave free popcorn, soft drinks and prizes. The theatres were purchased by Al-Rau Enterprises of San Antonio, Tex. . . . Nelson Meyers will assume resident management of the Esquire and Chief Drive-Ins, Cleburne, Tex. He replaces Bill Love.

WASHINGTON D.C.

Capitol Booking and Buying Service has moved its offices to 614 Ninth Street, N. W. . . . The SW Takoma has started redecorating. Scheduled are improved projection for the booth; new carpet for the auditorium; new wall covering; a new screen and a new traveler. Also listed is the refurbishing of the ladies' lounge and a redecoration for the lobby. The theatre will not be closed during these changes as the work will be conducted during the theatre's closed hours.

Recent area reopenings were the Crozet, Crozet, Va.; Federal, Federalsburg, Md.; Avenue, Rehoboth Beach, Del.; Centre, Rehoboth Beach, Del.; and Radium, Cape Charles, Va. . . . Rcent closings were the York, West Point, Va.; Robinson, Richmond, Va.; Sunset Lake Drive-In., Deep Creek, Va.; Globe, Berlin, Md., and Imperial, Brunswick, Md. . . . The Pen Mar, Cardiff, Md., reopened.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
THE SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64 NO. 7
JULY 6, 1960

COLUMBIA

Stop Look And Laugh

Comedy 78m.

Columbia

Estimate: Okay show for the kiddies.

Cast: Original Three Stooges (Moe, Larry, and Curly), Paul Winchell (with Jerry Mahoney and Knucklehead Smiff), The Marquis Chimps, Officer Joe Bolton. Produced by Harry Romm; directed by Jules White.

Story: Paul Winchell tries to get his sidekick Jerry Mahoney to bed so that he will be alert for an important test the next day. He tells him various stories, in which the Three Stooges play prominent parts.

X-Ray: A number of old sequences in which the original Three Stooges were starred are cleverly put together here with Paul Winchell and Jerry Mahoney as narrator and with some other touches that will be appreciated by the youngsters. It holds interest adequately, and there are a number of laughs. The Stooges seem to be quite popular with the younger set, so it should do well when booked for them. The slapstick never lets up.

Ad Lines: "The Original Three Stooges At Their Funniest, Plus Jerry Mahoney And His Friends And Officer Joe Bolton"; "It's The Funniest Treat For Youngsters Of All Ages"; "Laugh Your Blues Away . . . Stop-Look-And Laugh."

20th-FOX

From The Terrace

Drama 144m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Strong entry has fine boxoffice potential.

Cast: Paul Newman, Joanne Woodward, Myrna Loy, Ina Balin, Leon Ames, Elizabeth Allen, Barbara Eden, George Grizzard, Patrick O'Neal, Felix Aylmer, Raymond Greenleaf, Malcolm Atterbury. Produced and directed by Mark Robson.

Story: When Paul Newman returns home from World War II, he finds relations between his mother, Myrna Loy, and his father, Leon Ames, strained, with Loy having turned to drink and another man in a moment of weakness. Newman refuses to go into the steel business with his father and instead decides to try and make his fortune in New York. There he meets and falls in love with socialite Joanne Woodward, and they are married when he gets her to agree to give up George Grizzard. Circumstance dictates the rescue of the grandson of Wall Street financier Felix Aylmer, and the latter gives him a job which takes him away from home for long periods of time. Woodward is bored and takes up with Grizzard to pass the time. When Newman discovers this, he is for divorcing her, but desists at the request of Aylmer, who promises him a partnership if no scandal is attached to him. They live together but remain apart. On one of his trips, he meets Ina Balin, who falls in love with him, but refuses to see him again because he is married. She eventually comes to see him in New York and this time there is no restraining her passion. Newman is finally given a chance at the partnership but this means okaying a crooked stock deal for Aylmer's son-in-law and continuing to live with Woodward. He gives up his chance at quick riches and goes to Balin, after telling off Aylmer as well as Woodward.

X-Ray: Once again, the rattle of skeletons in family closets, the driving ambitions of a young man who would let no one stand in the way of success, romances that are usual as well as those that are unusual, plush surroundings, down-to-earth language and situations, as well as superior performances and better direction and production, are to be found in this entry. Some have opined that this is another "Peyton Place." It could be. It certainly contains enough of those attention-getting and interest-holding ingredients. Drive-in operators, by the way, may not be overly happy with a short sequence referring to their operations. All of the foregoing, plus the use of color, plus the certainty of word of mouth would seem to indicate high returns come release time. The screenplay is by Ernest Lehman, based on the novel by John O'Hara.

Tip On Bidding: Higher rates.

Ad Lines: "He Had To Live With His Wife . . . Like It Or Not"; "The Picture They Are All Talking About. . . . From The Fiery Pen Of John O'Hara."

The Lost World

Melodrama 98m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Very good science fiction entry.

Cast: Michael Rennie, Jill St. John, David Hedison, Claude Rains, Fernando Lamas, Richard Haydn, Ray Stricklyn, Jay Novello, Vitina Marcus, Ian Wolfe, John Graham, Colin Campbell. Produced and directed by Irwin Allen.

Story: Zoology professor Claude Rains flies home to London from South America where he claims to have discovered a lost world complete with prehistoric monsters. When his claim is doubted, he offers to lead another expedition back. He is accompanied by playboy Lord Michael Rennie; Jill St. John, daughter of a newspaper executive whose firm is putting up the money; Ray Stricklyn, her brother; David Hedison, a reporter; and professor Richard Haydn. Helicopter pilot Fernando Lamas and guide Jay Novello join them at the Amazon. Shortly after they land at the site of the lost world, they encounter one of the monsters, who destroys the plane. They capture a native girl, Vitina Marcus, who takes a liking to Stricklyn. They also come across a diary of an earlier explorer which mentions Rennie and tells how he was once supposed to meet an earlier expedition but never did arrive in time. The native girl gets away. Hedison tries locating her but fails, although he does meet up with St. John. Together they go through an ordeal of almost getting involved in a battle between two of the prehistoric monsters. Indians attack the expedition and take everyone prisoner, but Marcus leads them away and they come across the previous scientists, elderly and blinded Ian Wolfe, who insists on remaining while he directs them out. Lamas is upset at the news of his being the only survivor. They work their way through various horors and along dangerous cliff ledges, delaying the pursuing Indians by fires and rocks. They find a cache of huge diamonds, and Lamas intends to shoot Rennie, figuring him as responsible for the death of his brother on the other expedition. Hedison saves Rennie but the shot awakens a monster. When Rennie saves Lamas, the latter figures they are even. Novello is taken by the monster. Hedison and Lamas try to destroy the monster, and Lamas is killed in the attempt. The others continue on to safety. Hedison and St. John plan on marrying, while Stricklyn has plans for the native girl. Rennie brought out some diamonds for all, and Rains and Haydn have a baby dinosaur to take back to civilization.

X-Ray: All age groups will think this one of the best of the science fiction entries in some time, although the very young may get a bit scared at the more startling proceedings. Interest is maintained on high throughout, with the special effects coming off quite well. The performances are good and the direction and production are superior. Once the film gets rolling, there is no stopping it, and it builds in suspense and interest until the fiery climax. A good campaign plus word of mouth should put this across in a solid way at the boxoffice. The use of color is a wonderful assist. The screenplay is by Irwin Allen and Charles Bennett, based on the book by Sir Arthur Conan Doyle.

Tips On Bidding: Higher rates.

Ad Lines: "Thrills Seldom Witnessed On Any Motion Picture Screen"; "An Unusual Science Fiction Thriller"; "Thrills . . . Adventure . . . Suspense In A Colorful Tale By Sir Arthur Conan Doyle."

Murder Inc.

Melodrama 103m.

20th-Fox
(CinemaScope)

Estimate: Well-made, interesting tale of gangland in action.

Cast: Stuart Whitman, May Britt, Henry Morgan, Peter Falk, David J. Stewart, Simon Oakland, Warren Fennarty, Joseph Bernard, Eli Mintz, Vince Gardeni, Morey Amsterdam, Sara Vaughan. Produced by Burt Balaban; directed by Balaban and Stuart Rosenberg.

Story: Killers Peter Falk and Warren Fennarty are ordered to kill Morey Amsterdam, owner of a Catskill Mountain resort who has double crossed the syndicate, by gang head David J. Stewart. Falk involves Stuart Whitman by getting him to set up Amsterdam, not knowing that he's to be killed. When Falk visits Whitman at his apartment, his wife, dancer May Britt, orders him out. He goes but returns another time and brutally beats and rapes her. They quarrel when Whitman returns and refuses to run away with her. As crimes grow in number, so does citizen and governmental indignation, until special prosecutors are appointed. One of these is Henry Morgan as Burton Turkus. He puts the pressure on the mobsters with arrests and trials until the syndicate decides to sacrifice Stewart to the authorities, and he is tried and jailed. Fearing a more serious rap, he issues orders for all who know of his involvement in a killing to be killed. This includes Falk, Whitman, and Britt. The latter begs Whitman to testify, but he refuses, fearing for her safety. Meanwhile, Falk has been persuaded to talk. Britt is killed and Whitman then agrees to back up Falk's testimony. The latter is mysteriously hurled from a hotel room where he was being kept in protective custody, but Whitman's testimony is still enought to convict Stewart of murder.

X-Ray: Lots of action and intrigue are to be found here along with an interest-holding yarn, good performances, and smart direction and production. Some of the scenes are rough and explosive, adding to the value of the gangster expose. The film moves with a purpose, and producer—director Burt Balaban comes off fine with this release that looks like a good bet for the program. The screenplay is by Irve Tunick and Mel Barr, based on the book by Burton Turkus and Sid Feder. Some may remember that this was the film that just managed to get in under the SAG strike deadline. The fast pace that had to be maintained has turned out all to the good of the film.

Tips On Bidding: Higher program rates.

Ad Lines: "Murder Was A Big Business With The Syndicate"; "You Had To Pay Or Else Deal With 'Murder Inc.' "; "A Thrilling Expose of the Underworld."

Sons And Lovers

Drama 103m.

20th-Fox
(CinemaScope)
(Filmed in Britain)

Estimate: Interesting, offbeat tale of English family.

Cast: Trevor Howard, Den Stockwell, Wendy Hiller, Mary Ure, Heather Sears, William Lucas, Conrad Phillips, Donald Pleasance, Ernest Thesiger, Sean Barrett. Produced by Jerry Wald; directed by Jack Cardiff; associated producer, Tom Morahan.

Story: In 1910 in the coal mining region in the English industial midlands dwells a family, miner Trevor Howard, mother Wendy Hiller, sons Dean Stockwell and Sean Barrett, and one other, William Lucas, away working in London. There is an affectionate tie between Stockwell and Hiller, and the latter resents his running off quite frequently to Heather Sears. Howard often wonders why Stockwell doesn't join the other underground, but Hiller is determined that he shall escape the mines and make something of himself, possibly with his art work. Soon after, an accident claims Barrett's life. One of Stockwell's paintings so impresses wealthy Ernest Thesiger that he offers to back him should he want to study art in London. A battle between Howard and Hiller gets out of hand, and Stockwell decides to remain and act as his mother's protector. He goes to work in a factory and meets married Mary Ure, who is separated from her husband. Stockwell seduces Sears, but it is a disappointing experience for both of them. He and Ure are attracted to each other and eventually go away together for several days, but this doesn't last too long. He finds Hiller seriously ill and dying. When she passes on, Sears offers to fill the void, but he refuses, saying he'd rather not belong to anyone. He goes off to London.

X-Ray: People who like their stories involved with emotions, romances, spicy situations, etc., should appreciate this entry which offers quite a bit of this type of material. Perhaps women will best go for the story, its incidents, and its characters. The cast performs well, and direction and production are capable. A bit of extra selling could influence this for the better in the returns department. The screenplay is by Gavin Lambert and T. E. B. Clarke, based on the novel by D. H. Lawrence.

Tips On Bidding: Higher program rates or better.

Ad Lines: "An Unusual Film About Unusual People"; "This Is A Different Kind Of A Romance . . . From The Most Provocative Writer Of Our Time."

UNITED ARTISTS

Cage Of Evil

Melodrama 70m

UA
(Zenith)

Estimate: Okay programmer.

Cast: Ron Foster, Pat Blair, Harp McGuire, John Maxwell, Preston Hanson, Doug Henderson, Hugh Sanders, Howard McLeod. Produced by Robert E. Kent, directed by Howard L. Cahn.

Story: Police detective Ron Foster is assigned to track down Howard McLeod, believed to be involved in a huge jewel robbery which has resulted in one death. His job is to get acquainted with Pat Blair, McLeod's girl friend, and to wait for him to contact her. Foster and Blair fall in love, and when he's passed over for promotion, he conspires with her to kill McLeod and take over the jewels. She arranges for McLeod to meet a fence and tips off Foster, who kills him when he draws his gun. He is surprised by his police partner and is forced to kill him. He hides the diamonds in the sink drain and arranges the bodies so that it looks as if McLeod killed the officer. Foster admits shooting him in turn. He is hailed as a hero and also receives his promotion. Foster returns for the diamonds and slugs a plumber who is fixing the sink. After furthur complications, he, Blair, and the diamonds head for Mexico, but the plumber identifies him and an alarm at the border traps him. He tries to battle it out with the border police and is killed while Blair is taken into custody.

X-Ray: This inexpensively-made entry holds interest fairly well and performances, direction, and production are average. It should do okay on the lower half of the program. The screenplay is by Orville H. Hampton.

Ad Lines: "Police Try To Crack A Big Jewel Robbery"; "He Was Assigned To Follow Her And Fell In Love With Her."

Elmer Gantry

Drama 145m.

UA
(Eastman Color)

Estimate: Highly interesting entry headed for better returns.

Cast: Burt Lancaster, Jean Simmons, Dean Jagger, Arthur Kennedy, Shirley Jones, Patti Page, Edward Andrews, John McIntire, Joe Maross, Everett Glass, Michael Whalen, Hugh Marlowe, Philip Ober, Wendell Holmes, Barry Kelly, Rex Ingram. Produced by Bernard Smith; directed by Richard Brooks.

Story: Traveling salesman Burt Lancaster, lover of fun, whiskey and women, and with a flair for religion and a knowledge of the Bible, is impressed by the traveling evangelist show headed by Jean Simmons and managed by Dean Jagger. The reaction of the crowd is terrific, and what's more important, they respond impressively to exhortations for collections. He joins the show and manages to get Simmons to return his love-making. When newspaperman Arthur Kennedy tries showing them up to the public, he is almost successful, but Lancaster succeeds in turning the tide until an old girl friend, Shirley Jones, has some incriminating photos taken. They are printed in the opposition press when Kennedy turns them down. This is ruinous, with the crowds becoming ugly when they show up. Jones is sorry and confesses that the pictures were false, and Lancaster and Simmons are once again restored to their former high standing. A fire erupts as a prayer meeting is in progress, ruining the tabernacle and killing Simmons. Lancaster, instead of picking up where she left off, just walks away.

X-Ray: An absorbing and sometimes repelling mixture of sex, religion, and old-fashioned razzle dazzle is this entry, yet it is always interesting. Viewers may marvel at the energy and enthusiasm of Burt Lancaster expertly playing an opportunist of the first order and prime mover in the story. It's the best thing he's ever done. The others, Jean Simmons, Arthur Kennedy, Shirley Jones, etc., are excellent as well. There's scope and vastness of subject matter, and there's also enough in the story to shock many with its stand on evangelism so that controversy will rage far and wide. The resulting word of mouth should be in the film's favor. The direction and production are in the superior category. The screen play is by Richard Brooks based on the novel by Sinclair Lewis. The yarn lends itself to an an old fashioned type of showmanship, and this too could help in the final analysis.

Tips On Bidding: Higher rates, depending on individual situation.

Ad Lines: "Religion or Racket—Which Was He Peddling?"; "Sinners—Elmer Gantry Is Coming"; "The Unusual Story They Said Could Never Be Filmed."

Inherit The Wind

Drama 127m

UA
(Kramer)

Estimate: High-rating filmization of hit play.

Cast: Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge, Dick York, Donna Anderson, Harry Morgan, Elliott Reid, Philip Coolidge, Claude Akins, Paul Hartman, Jimmy Boyd, Noah Beery, Jr., Gordon Polk, Ray Teal, Norman Fell. Produced and directed by Stanley Kramer.

Story: High school teacher Dick York is arrested when some of Hillsboro's more prominent citizens find that he is teaching Darwin's theory of evolution in violation of a state ordinance banning anything that denies the divine creation of man as taught in the Bible. When Fredric March, an alleged expert on the Bible and three-time candidate for the Presidency is named as special prosecutor, newspaperman Gene Kelly has his paper retain Spencer Tracy, self styled agnostic and a leading lawyer, for the defense. The town is aroused against York and Tracy, and it's obvious that the defense will have heavy going. When Tracy attempts to present scientific backing for his client, Judge Harry Morgan refuses to allow the testimony upon objection from March. Tracy is so incensed that his words of anger draw a contempt citation. An apology permits him to continue on the case. Tracy puts March on the stand as an expert on the Bible and proceeds to ask him some questions which are not readily or satisfactorily answered. The jury finds York guilty. Morgan, getting word that there has been enough publicity on the case, imposes a light fine which Tracy plans to appeal. March objects but the people are no longer solidly behind him. March attempts to make a lengthy speech justifying and explaining his stand but a heart attack cuts this short and he dies.

X-Ray: Quality is evident everywhere in this impressive drama of a small town, its laws, and its people, which is based on the famed "Monkey Trial" held in Dayton, Tenn., in 1925 when Clarence Darrow defended the teacher and William Jennings Bryan was on the opposing side. What emerges on the screen is a battle of words and wits in a hostile atmosphere. It is a fascinating spectacle, bolstered and corroded by the personalities that made up the town. Those seeking drama will certainly find more than a fair share here. Action-seekers and those who yearn for the comic and the amusing will have to look elsewhere. The cast, headed by Spencer Tracy, Fredric March, and Gene Kelly, is excellent, and these as well as the others make the most of their assignments. Producer-director Stanley Kramer does extremely well in his areas. Another plus factor that should be considered is that the play on which the film is based was a hit, and word of mouth stimulated by an extensive campaign should have already started the ball rolling. The screenplay is by Nathan E. Douglas and Harold Jacob Smith, based on the play by Jerome Lawrence and Robert E. Lee. A good supporting campaign can help put this in the better return category.

Tips On Bidding: Higher rates, depending on individual situation.

Ad Lines: "The Play They Were All Talking About Brought To The Screen In All Its Fiery Drama"; "A Screen Experience That Must Not Be Missed"; "An All Star Cast . . . A Tremendous Dramatic Vehicle."

UNIVERSAL

Chartroose Caboose

Drama
75m.

U-I
(Eastman Color)

Estimate: Okay programmer.

Cast: Molly Bee, Ben Cooper, Edgar Buchanan, Mike McGreevey, O. Z. Whitehead, Slim Pickens, Kay Bartels, Mack Williams. Produced by Stanley W. Daugherty; directed by William "Red" Reynolds.

Story: Molly Bee and Ben Cooper are eloping, with the police on their trail at the request of her father, Mack Williams, to prevent it. Their car breaks down and they try to hop a freight train but miss out. They come across retired railroad conductor Edgar Buchanan, who insists that they spend the night with him in his chartroose caboose, which the railroad gave him when he retired. Buchanan also comes across a runaway boy, Mike McGreevey, on his way to see the jet planes at a nearby field, and he too is invited to stay. Still another guest is a hobo who is found unconscious at the side of the tracks, O. Z. Whitehead, who claims to have the same name as a legendary millionaire railroading figure. They are jolted out of bed in the early morning hours when an engine hooks onto the caboose and hauls it onto the main tracks heading for the yards. Brakeman Slim Pickens informs Buchanan that the railroad has changed hands and all equipment has been ordered used or scrapped. McGreevey and Cooper and Bee are glad to get to the town but Buchanan is dejected over losing his home. Whitehead pulls some strings, the orders are reversed, and the caboose heads back. Williams pursues the train and arrives just in time to give the bride away, and McGreevey admits wanting to go home. Buchanan lets the honeymooners have the caboose for a week while he goes off fishing.

X-Ray: A cute entry for the family with a not-too-complicated yarn is this programmer in color. The acting is adequate, as are the direction and production. There are some bits of comedy thrown in just to liven things up now and again. Rod Peterson is responsible for the screenplay. Mayhaps teeners can be sold on the combo of Molly Bee and Ben Cooper.

Tips On Bidding: Program rates.

Ad Lines: "A Cute Film For All The Family To Enjoy"; "The Happiest Story In A Long Time."

The Leech Woman

Melodrama
77m.

Universal

Estimate: Horror for the lower half.

Cast: Coleen Gray, Phillip Terry, Grant Williams, Gloria Talbott, John Van Dreelen, Estelle Hemsley, Kim Hamilton, Chester Jones. Produced by Joseph Gershenson; directed by Edward Dein.

Story: Coleen Gray, wife of scientist Phillip Terry, is much older than he, and due to this he is on the verge of divorcing her. She is an alcoholic. They learn that a tribe of savages in darkest Africa have discovered the secret of perpetual youth, and she persuades her husband to go with her to learn the secret. Captured by the natives, they watch the rituals that transform an old woman into a young maiden. Obsessed by what she has seen, Gray pleads with the tribal leaders to make her young again. However, to perform the amazing ceremony, certain powders must be mixed with hormones from the pineal gland of a live human male, a process that kills the man. Her married life of misery commits her to offer her husband as the sacrificial victim. She is rejuvenated and becomes a voluptuous recreation of her younger self. Arriving back in America, she poses as her own cousin and entices her young attorney, Grant Williams. Suspicious, his fiance, Gloria Talbott, opposes her. Gray soon learns that the drug is only valuable for short periods and that she must have more hormones. She picks up a strange man and kills him, and also kills Talbott to get her out of the way. Later, once more becoming old as time itself, she commits suicide, just as police are looking for her.

X-Ray: This unbelievable horror opus has been economically produced and will only do as filler for the lower half. Some of the make-up tricks are horrifying, and there are quite a few African stock scenes in the footage. On the whole, acting, production and direction are just average. The story is by Ben Pivar and Francis Rosenwald.

Ad Lines: "She Drained Men Of Their Loves and Lives"; "In The Savage Heart Of The Jungle She Found The Forbidden Secret Of Eternal Youth."

MISCELLANEOUS

The Savage Eye

Drama
67m

Trans-Lux—Kingsley

Estimate: Unusual adult entry for art and specialty spots.

Cast: Barbara Baxley, the voice of Gary Merrill, Herschel Bernardi, Jean Hidey, and Elizabeth Zemach. Written, produced, and directed by Ben Maddow, Sidney Meyers, and Joseph Strick.

Story: Barbara Baxley is divorced after a marriage that lasted nine years, and she goes to Los Angeles to start fresh. It's hard to shake her memories or her love for her former husband, and she winds up confused and alone. She passes the time aimlessly between alimony checks until she calls her former husband to see whether there is a chance for a reconciliation. He is getting married again. She turns to married Herschel Bernardi for some fun and kicks and manages to bypass his advances until New Year's Eve when she finally is too tired to fight. Feeling sick and dirty, she tries finding solace in religion and a faith-healing temple but this only depresses her further. She takes to speeding in her car and has an accident. At the hospital, she hovers between life and death, but does recover, regaining her emotional stability. The film ends with hope in her future.

X-Ray: Sympathy is with lonely and confused Barbara Baxley as she wanders the streets of Los Angeles taking in the various aspects of life in the big city, much of which is unpleasant. At times, she has only the voice of her conscience (Gary Merrill) to talk with. It is so off-beat that it can be appreciated only in the art and specialty spots where audiences may be drawn to the unusual story, the sensitive portrayal by Baxley, who is seen practically in all the film's footage, and the superior direction, production, and photography. Exhibitors looking for something different will certainly find it here.

Ad Lines: "A Harsh Indictment Of Our Society Today"; "An Unusual Film About A Common Problem—The Divorced Woman."

The Sign Of Zorro

Western
89m.

Buena Vista

Estimate: Program western will ride in on Zorro name.

Cast: Guy Williams, Henry Calvin, Gene Sheldon, Romney Brent, Britt Lomond, George J. Lewis, Tony Russo, Jan Arvan, Than Wyenn, John Dehner. Produced by William H. Anderson; directed by Norman Foster and Lewis R. Foster. A Walt Disney Studios production.

Story: Guy Williams returns from schooling in Spain to find his father and other residents of southern California suffering tyranny at the hands of the Spanish commandante. Convinced that open resistance to the tyranny would be fatal, he decides to play the role of an indolent and ineffectual man, while under cover he will ride masked as "Zorro" to defeat the corrupt rule. He fights his way through until the Viceroy visits and Williams exposes conditions and has the commandante removed from office.

X-Ray: Economically produced, this emerges as an ordinary program western, but with the Zorro name and Disney ballyhoo to carry it, it should do okay as part of the program. There is plenty of swashbuckling sword play and other action. Motivating against the film is the comic opera Spanish troops, and the fact that the film resembles an old-fashioned horse opera for the most part. Four writers are credited with the screenplay based on the Zorro stories by Johnston McCulley. For the kids and others this will do okay despite plenty of very dark night-time photography.

Ad Lines: "Men Knew Him By His Sword —The World By His Reckless Adventures"; "The Daring Escapades Of The Most Romantic Rogue The World Has Ever Known."

FOREIGN

Hiroshima, Mon Amour

Drama
88m.

Zenith International
(French-made)
(English titles)

Estimate: Tale of romance and the evils of war for art and specialty spots.

Cast: Emmanuelle Riva, Eiji Okada, Stella Dassas, Pierre Barbaud, Bernard Fresson. Directed and produced by Alain Resnais.

Story: As French actress Emmanuelle Riva is about to return to France after having appeared in a film in Hiroshima, she meets Eiji Okada, a married Japanese architect, and they have an affair. The horrors that took place in Hiroshima when the atom bomb was dropped are recalled via photographs and words, and she recalls, too, that during the war she had a lover, a German soldier whom she was to marry until a bullet killed him. Her love for an enemy soldier brings dishonor on her and her family, and she is locked away in a cellar for a cooling off period. She and Okada weigh the possibility of a future together, but there are too many complications in their marriages, families, etc. Departure time comes closer and she knows that she must take her leave of Hiroshima and Okada.

X-Ray: Devotees of the art and specialty houses will probably go for this mixture of passionate love and recall of the horrors of atomic warfare, even though the dialogue becomes annoying at times with its repetition and phrasing. Some war scenes are horrifying to the point of being revolting. There are a number of good scenes of the city, and acting, direction, and production are quite capable. The film has won a number of prizes. The screenplay is by Marguerite Duras.

Ad Lines: "An Unusual Tale Of Two Lovers In A City Made Famous During World War II"; "When East Meets West . . . An Unusual Love Story Is The Result."

Michael Strogoff

Melodrama
115m

(Continental)
(Made in Yugoslavia)
(Color) (CinemaScope)
(Dubbed in English)

Estimate: Good adventure yarn.

Cast: Curt Jurgens, Genevieve Page, Sylvie, Gerard Buhr, Jean Paredes, Silvia Koscina, Henri Nassiet. Executive producer, John Spigler; directed by Carmine Gallone; Gaston Hakim Presentation.

Story: Curt Jurgens, captain in the Czar of Russia's Messenger Corps, is sent with a vital military message by the Czar to his brother in Siberia. To help Jurgens' disguise of a wool merchant, Genevieve Page is ordered to go along as his wife. She is told that if she is cooperative, her father will be freed. Renegade Henri Nassiet knows that a

(*Continued on page 4720*)

ALPHEBETICAL GUIDE TO 302 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season In addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A
Adventures Of Huckleberry Finn, The—107m.—MGM 4701
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I .4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. .4667
Atomic Submarine, The—72m.—AA .4685

B
Babette Goes To War—103m.—Col. ..4681
Back To The Wall—94m.—For ...4635
Battle In Outer Space—90m.—Col. ..4709
Battle of Blood Island—64m.—Misc. .4698
Battle Of The Caral Sea—80m.—Cal. .. 4645
Battle of the Sexes, The—88m.—For. .4697
Beatniks, The—79m.—Misc. ...4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Bells Are Ringing —127m.—MGM ..4710
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Dracula, The—85m.—U-I ..4710
Bridges At Toko-RI, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C
Cage Of Evil—70m.—UA 4718
Can-Can—131m.—Fox 4686
Captain's Table, The—90m.—Fox ...4714
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chartroose Caboose—75m.—U-I 4719
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. ..4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Causins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB . 4663
Crimson Kimono, The—82m.—Col. ...4637

D
David And Bathsheba—116m.—Fox—RE 4702
Defend My Lave—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E
Edge of Eternity—80m.—Col. ...4649
Electronic Monster, The—72m.—Col. ..4709
Elmer Gantry—145m.—UA 4718
Expresso Bongo—108m.—For 4695

F
FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. .4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. ...4661
For The First Time—97m.—MGM 4634
Faur Fast Guns—72m.—U-I 4658
From The Terrace—144m.—Fox 4717
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G
Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H
Hannibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For.....4653
Have Rocket, Will Travel—76m.—Cal. 4633
Head Of A Tyrant—94m.—U-I 4715
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. ..4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—Far. ..4671
Hiroshima, Mon Amour—88m.—For .4719
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For ..4691
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
House Of Usher, The—85m.—A-I ...4713
Human Condition, The—138m.—For .4691
Hypnotic Eye, The—77m.—AA 4673

I
Ice Palace—143m.—WB 4715
IL Generale Dello Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inherit The Wind—127m.—UA 4718
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. .4682

J
Jack The Ripper—85m.—Par. 4677
Jailbreakers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. ..4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K
Kidnapped—97m.—Misc. 4683
Killer Shrews. The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. ..4693
King Creole—116m.—Par.—RE 4634

L
Last Angry Man, The—100m.—Col. .4645
Last Days Of Pompeii, The—103m.—UA 4715
Last Voyage, The—91m.—MGM 4669
Leech Woman, The—77m.—U-I 4719
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lost World, The—98m.—Fox 4717
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M
Macumba Love—86m.—UA 4703
Magician, The—102m.—Far. 4639
Man In a Cocked Hat—88m.—For. ..4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Michael Strogoff—115m.—For 4719
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. ..4689
Mause That Roared The—83m.—Col. 4641
Murder Inc.—103m.—Fox 4717
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N
Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. ..4694
Nude In A White Car—87m.—For ..4687

O
Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox ..4681
Operation Petticoat—120m.—U-1 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. ...4673

P
Paris Hotel—90m.—For 4643
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM ..4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. .4683
Pollyanna—134m.—Misc. 4695
Portrait In Black—112m.—U-I 4715
Power Among Men—89m.—Misc. 4640
Pretty Boy Flayd—96m.—Misc. 4674
Prisoner Of The Volga—102m.—Par. .4705
Private Property—79m.—Misc. 4708
Psycho—109m.—Par. 4714
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R
Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For.....4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S
Samsan And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Savage Eye, The—67m.—Misc. 4719
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I .4645
Sign Of Zorro, The—89m.—Misc 4719
Sink The Bismarck—97m.—Fox 4673
Sins af Yauth—82m.—Far. 4653
Ski Troop Attack—61m.—Misc. 4699
Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA ...4666
Song Without End—141m.—Col. 4713
Sons And Lovers—103m.—Fox 4718
Speaking of Murder—80m.—For......4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—Far .. 4635
Stop, Look And Laugh—78m.—Col. ..4717
Story On Page One, The—123m.—Fox 4666
Story Of Ruth, The—132m.—Fox ...4714
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. ..4709
Subterraneans, The—89m.—MGM 4714
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T
Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Tarzan The Magnificent—88m.—Par. .4714
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640
Thiteen Ghosts—88m.—Col. 4713
This Man Is Dangerous—80m.—For ..4691
Thirteen Fighting Men—69m.—Fox ...4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch af Larceny, A—93m.—Par. 4669
Tread Softly Stranger—85m.—For. ..4698
Twelve Hours To Kill—83m.—Fox 4710
Twelve To The Moon—74m.—Col. ...4713

U
Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V
Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For....4656
Visit To A Small Planet—85m.—Par. 4673

W
Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. ...4710
Warrior And The Slave Girl, The—89m.—Cal. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox.4686
Wicked Go To Hell, The—74m.—For 4703
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—84m.—For. 4667
Wonderful Country, The—96m.—UA . 4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y
Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

MICHAEL STROGOFF

(Continued from page 4719)

messenger will be coming and is on the alert. A gypsy becomes suspicious of Jurgens and reports to Nassiet. Jurgens joins groups of refugees and is spotted by his elderly mother, who gives him away. He surrenders in order to save his mother from torture but she dies anyway. He is blinded on orders of the Tartar chief, whereupon Page rejoins him, and acting as his eyes guides him towards Irkutsk. Nassiet goes on to Irkutsk posing as Jurgens, hoping to bring about the downfall of the city. Before he can carry out his mission, Jurgens appears with eyesight miraculously restored. In reality, he was never blinded because the female slave of the Tartar chief, hating her master, had bribed the executioner to only pretend the blinding. Jurgens leads the Duke's forces to victory, and wins Page.

X-RAY: Unusual color and grand spectacle, authentic settings, plus the intriguing adventure yarn of Jules Verne put this in a highly entertaining category. The story, movement, performances, and backgrounds even cause viewers to forget at times that the film has been dubbed. It holds interest on high from start to finish and could account for itself quite well if a sizeable and continuing campaign is effected and if the opportunity for word of mouth to get around is present. The performances are good, with Jurgens, a familiar name to American audiences, fine as the lead. The direction and production are good for the most part.

AD LINES: "Another Jules Verne Thriller Brought To The Screen In all Its Adventure And Glory"; "He Carried The Safety Of A Nation In His Hands."

EXPLOITATION

JULY 6, 1960
SECTION THREE
VOL. 64 NO. 7

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A40

"Name The Dog" Contest

THEATRE: **Ritz,**
ADDRESS: **Winchester, England**
MANAGER: **Tony Ewin**

Playing a western recently which featured a canine star I arranged a "Name the Dog" contest. Contestants were invited to name a pedigree terrier, which was shown on the stage each evening along with other pedigree breeds. Patrons had to attach used admission ticket stubs to their entries.

The competition was publicized in the district press, and through a foyer display, slides and a pet store. Good use was also made of the Canine Defence League national tie-up with displays and Dog Spotters enrollment centers being set up.

Another foyer display had a western theme with a dummy in a cowboy outfit, a wigwam and miscellaneous western toys.

C | MASS MEDIA

NUMBER C27

Night Club Dancer Helps "Solomon"

THEATRE: **Loew's State,**
ADDRESS: **Providence, R. I.**
MANAGER: **Wm. J. Trambukis**

A feature of our comprehensive exploitation campaign on United Artists' "Solomon and Sheba" was the appearance of Algerian dancer "Badia", who was current at the local Seventh Veil Supper Club, on WJAR-TV, where she presented a "ring of wisdom" to "Mr. Movie Man", Jay Kroll, during a 10 minute "Solomon and Sheba" program in advance of opening.

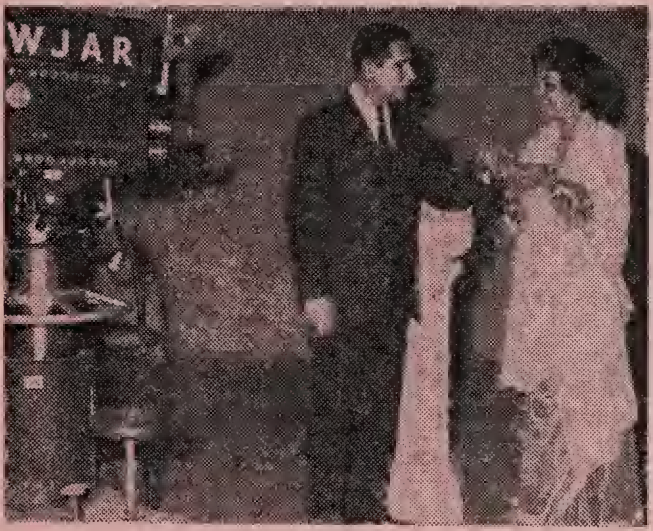
Mademoiselle Badia performed before the cameras and a 16mm film clip rounded out this very well put together show which would have cost $965 if we were to pay the prevailing television rates.

In addition, the supper club used tent cards featuring a "Seventh Veil Sheba Cocktail inspired by Yul Brynner and Gina Lollobrigida in "Solomon and Sheba" at Loew's State."

Continuous plugs for the film were also given during their shows.

Our false front and day-glo marquee transparency could be seen four blocks away as our marquee is situated opposite Mathewson Street which runs four blocks across the city. It was gratifying to watch automobile and pedestrian traffic practically stop to view our front and I'm sure this meant many dollars at the boxoffice.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.



Algerian dancer Badia presents WJAR-TV's "Mr. Movie Man," Jay Kroll, a "ring of wisdom" in a television program promoted by William J. Trambukis, Loew's State, Providence, R.I., to plug United Artists' "Solomon and Sheba."

D | MERCHANTS

NUMBER D74

A Merchants' Tie-In

THEATRE: **State,**
ADDRESS: **Sioux Falls, S. D.**
MANAGER: **Cliff Knoll**

We started our campaign on Paramount's "Career" with a special screening. However, we wanted a different approach in inviting guests to this screening. With this thought in mind, I contacted the leading merchants in the block in which the theatre is located. This block happens to be the 300 block. I agreed to give each merchant a specific number of screening tickets that they could, in turn, give to their customers. In return, the merchants agreed to use newspaper space and radio spots promoting both his business and to tie-in the free screening tickets.

This screening was then called the "300 Block Merchants" theatre party. Not only did we get a cross section of people to see our forthcoming attraction, but the merchants loved our tiein and our relations with them were enhanced. Each merchant donated a door prize which helped assure us of attendance.

During the party I took advantage of the captive audience and made an announcement from the stage that the ushers would pass out 400 postcards to the adults. These cards were to be mailed to their friends and associates. The cards were printed with a "recommendation" for the picture.

In this manner we received 400 personal contacts, directed to friends of those who had seen the picture. A large percentage of the cards came back to us as paid admissions during our showing. When presented at our boxoffice they were good for a special discount on the purchase of a ticket.

Since this picture is the story of a struggling actor it prompted us to mail a personal letter to the 1300 members of the Community Play House, suggesting that they see the picture.

Our newspaper ads started three days prior to opening. These were one column by 21½ inches and in the form of teasers, each using one star and copy: "One of the four great stars in "Career etc." These four ads were scattered through the paper, one on the society page, city briefs page, etc. The day before ad and opening day ad carried copy tieing in the "300 Block Merchants" theatre party and picked up some of the comments from cards given out during the screening.

A week in advance we inserted the following ad in the personal column of the daily newspaper: "Career minded? Entertainment minded? Call ED 8-8961 for details." Any calls to this number were given a pitch about the picture through the use of an automatic answering telephone machine.

For the engagement of MGM's "Please Don't Eat The Daisies," the Hollywood Paramount had a bevy of attractive girls hand out daisies to people on the street. The girls then visited radio, television and newspaper offices and put daisies into the lapels of hundreds of media contacts.

G | STUNTS-BALLY

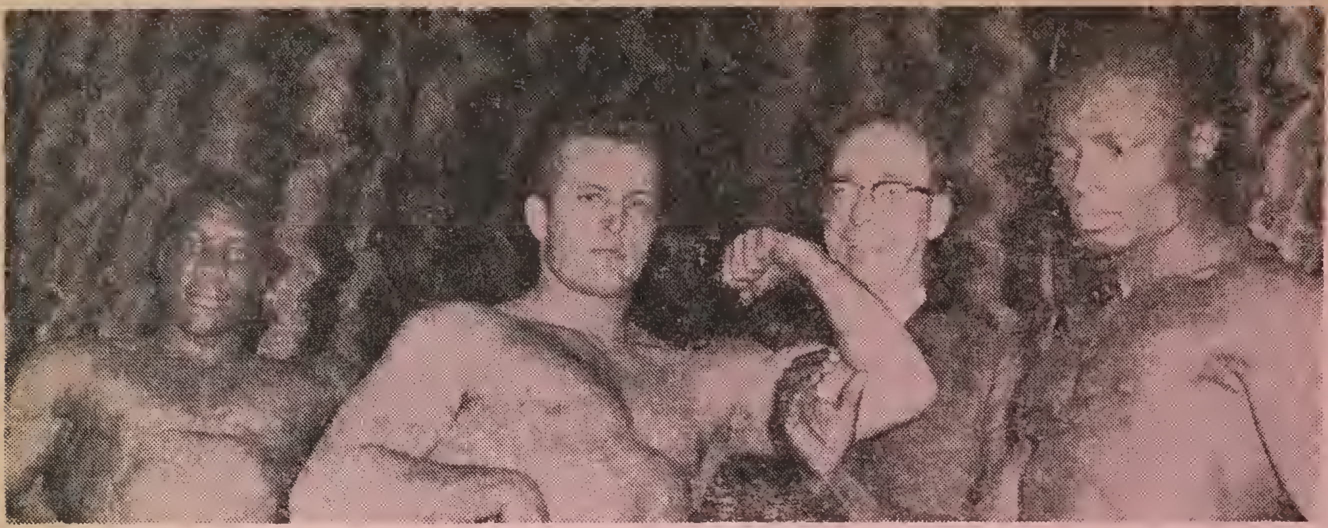
NUMBER G97

"Muscle Boys" Contest For "Goliath"

THEATRE: **RKO Keith's**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **S. L. Sorkin**

We held a "Muscle Boys" contest in connection with our showing of American-International's "Goliath and The Barbarians".

Television station WSYR made an announcement every day for six days showing a number of stills from the picture and announcing the contest details. They took newsreel pictures on the stage of the theatre the night of the contest and these were shown at 11 p.m. that same evening in their newscast, and also two times the following day. The picture and theatre received credits.



Dwarfed by contestants, S. L. Sorkin, manager, RKO Keith's, Syracuse, N.Y., is seen running his "Goliath Muscle Boys" contest held in connection with the showing of American-International's "Goliath and The Barbarians."

WSYR radio and WNDR radio both made announcements twice a day for six days giving details and asking men with muscles to enter the contest.

Special announcements were made in the Post Standard newspaper also for six days.

We received 24 entries and on the final night 18 musclemen were presented on the stage and three winners were chosen. Judges were Len Tuxhill, physical education director of the Y.M.C.A.; John Cash, owner of Cash Health Academy, who was "Mister Arizona of 1956"; and Miss Nevart Apikan, drama critic, the Post Standard, as we wanted someone on the distaff side to help in the judging. $100 in cash prizes were awarded.

In publicizing the contest we featured copy aimed at the women, such as, "On stage. In person. Goliath Contest. It's for real! Come all you gals and see some real men whose muscles bulge!"

On this picture we also had a tie-up with the Post Standard carrier boys. The newspaper printed up 2500 heralds and their carrier boys were entitled to a guest ticket by going out and getting one new subscription order for the newspaper. Plenty of newspaper space including photo of a group of boys receiving their guest tickets resulted.

THE NEW 1960
"Showman-of-the-Year"
CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITON, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000^00
IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

NUMBER G98

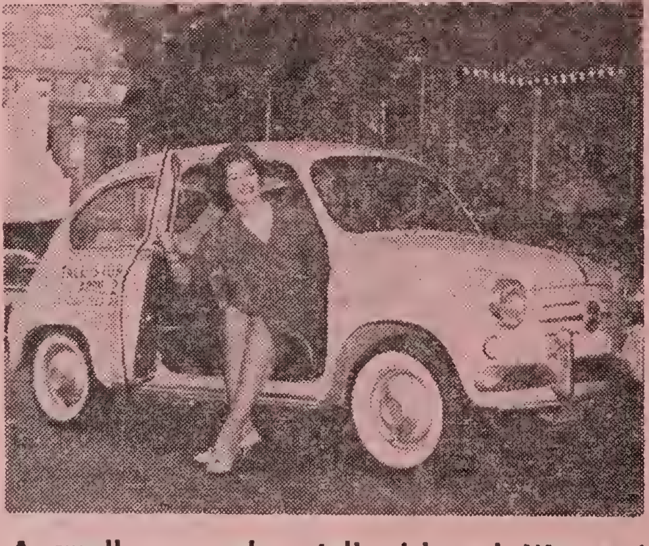
Premiere of Locally Made Feature

THEATRE: **Carolina**
ADDRESS: **Florence, S. C.**
MANAGER: **Floyd Gainous**

We recently held, along with other area theatres, the world premiere of Howco's locally-made "Thunder In Carolina" and in general it was the biggest event that has ever been held here.

Full cooperation was received from all the merchants by permitting us to put checker flags in their windows, displays, cards, and giving us newspaper advertising free. The City officials closed the rule books for us. The merchants association and the Chamber of Commerce were a great help. All in all, everyone in the city, as well as all our employees helped in making our world premiere an event that will not soon be forgotten in this city or state.

Highlights in our campaign that made the premiere the biggest event that has ever happened in this city of 30,000 population were teasers three weeks in advance in the local newspaper; 100 window cards put out on telephone poles, windows, etc. at no charge as passes were not given; 5,000 heralds given out away from the theatre in shopping bags, department stores, service stations, other spots; in a cross plug we had a sign painted on the entrance of the Colonial theatre with copy, "World Premiere" in three foot letters; posted a 24-sheet in the heart of town in return for three passes; had a street banner completely across the street in front of the Colonial with permission and labor coming from the city at no cost; had eight full window displays using the racing theme and display of the actual trophy that was in the picture with a 35mm projector used to show trailers in one window; and used a false-front with cut-out and a 20 foot banner, which cost $1.90.



A small car and a tall girl and Warners' "Tall Story" were in evidence recently for the film's opening at the Michigan, Detroit. "Miss Tall Girl Of Michigan," Kathy Baer, climbs out of a tiny Fiat in front of the theatre. She is six-feet, three. The exploitation attracted plenty of attention.

The racing car that Rory Calhoun drove in the picture was here on opening day.

Two weeks before playdate we had five free radio spots from three radio stations plugging the advance sale of tickets; and we had a 30 minute on the spot broadcast from the stage at the premiere, at no charge. We also had a seven minute interview, the announcer and I, at 11:30 p.m. about the picture, also at no cost. On premiere day we had a free spot every five minutes all day.

A full page co-op ad in color was sold by us at no cost to the theatre.

Eleven members of the cast and local officials made an appearance at the theatre at the seven o'clock show.

The theatre page on Sunday was devoted to the premiere at no cost. We never received anything like this. It is rare to even get a scene mat from the newspaper.

We received television on the spot coverage with ample time given at 11:00 p.m. news with pictures taken that evening.

Ten Mirco-midgets, small fry driving midget racers, put on a racing show one hour before show time in front of the theatre, with street roped off by the authorities. This, also, at no cost to the theatre.

Marching music was piped on marquee and played when patrons were coming in and leaving.

The newspaper gave us full coverage on opening night and front page pictures and stories the next day.

The Pure Oil Company had two men giving out certificates good for a free quart of oil and advertising the picture.

Programs were donated by the racing association.

A stand was set up in front of the theatre selling articles normally sold at the Southern 500 Race Track, where racing sequences of the film were shot. We received 75 per cent of the profits from this.

The theatre staff and the stage was "dressed up" for the occasion and the Mayor of Florence was on hand to welcome all.

A motor-cade with police escort was given to the personalities and people making appearance on stage.

In our advertising we stressed the line "See your neighbors in the movie." Tickets were on sale in advance at the boxoffice. We charged $1.00 admission, with no reserved seats, and had a sell out.

NUMBER G99

Some Gruesome Stunts for Horror Pic

THEATRE: **Regal,**
ADDRESS: **Kirkcaldy, Scotland**
MANAGER: **Douglas G. Adams**

Over 364 column inches in 12 different publications including London publications, resulted from my recent campaign on "The Mummy."

First, I cashed in on the walking craze and ran a contest for the person who walked furthest to see the picture. The prize was a double complimentary tick for all horror films shown during the year and a guaranteed treatment for blisters. The winner walked 25 miles and focused much attention on the theatre.

The next space grabbing contest was for the girl over 16 years of age who could scream best. The girl was to stand on stage and let out a blood curdling scream before the screening of the trailer on three nights during the week prior to playdate. The successful candidate was promised a throat spray and again comps for all horror films for a year. There was only one entrant, but this fact proved as good a news story as if there had been many.

A dummy was borrowed from a local tailor and bound as a mummy. Not only did the local football team take it as a mascot in one of the supporters coaches for a big cup match in Glasgow, but it was a guest at the nurses' party at the Fort Park Maternity

Highlights of the recent premiere of United Artists' "The Gallant Hours," Saenger, Pensacola, Fla., were, top row, left to right, Mayor Philpott welcoming star James Cagney upon his arrival at Municipal Airport; Captain Robert Montgomery, USNR, producer-director of the film, in the parade on Palafox Street; and Cagney receiving a plaque from a Fiesta official on stage at the Saenger. The bottom row, left to right, shows Cagney chatting with two Navy men during his tour of the Naval Air Station; Cagney visiting the Navy's space monkeys on his tour of the School of Aviation Medicine and the Pensacola Naval Air Station; and Cagney on a radio interview in Pensacola.

Hospital. During the evening it was left unattended and disappeared. That made further space which was augmented by the offer of a Five Pounds reward for its return. Then one night it fell in the foyer and the cleaner's fright at seeing its "head" on the floor made more press.

With the cooperation of Hammer studios' publicity department, a telephone call was arranged for the star, Peter Cushing, to speak to the theatre direct from the Bray Studios. This was duly reported in the evening press.

The final free press break came with an insurance policy covering the funeral expenses of any member of the audience who might die of fright while seeing the film.

NUMBER G100

Personal Touch Sells "Hot"

THEATRE: **O'Brien,**
ADDRESS: **Renfrew, Ontario, Canada**
MANAGER: **D. J. Fevreau**

Recently we gave United Artists' "Some Like It Hot" what we like to call our personal touch and which we are sure made the local engagement quite profitable.

To start with we had 250 teaser cards made up using a mat from the press book reading "For a good time, Call (theatre's telephone number.) The mat also had a likeness of Jack Lemmon made up as 'Daphne' and picture credits. These cards were taken to various meetings and passed out to male members of the gatherings. I carried them with me most of the time and gave them to friends I met on the street and through business dealings. I used the mat setup for a teaser ad in the local paper so the editor had a man run off the 250 cards at no cost to us.

We also managed to come up with four dozen Marilyn Monroe postcards gratis and these we sent to the 48 most important opinion makers in the district using the following message: "Dear Tom: My bosom companions and I will be at the O'Brien Theatre (date) in "Some Like It Hot". Drop in and see us. Signed—Lovingly yours, M. M." The postcards caused a lot of favorable comment and many laughs.

Two displays were made up, in addition to our regular paper advertising. One display consisted of stills and the other had a series of articles pertaining to the picture and Marilyn Monroe taken from Life and Look magazines and MOTION PICTURE EXHIBITOR.

For our newspaper advertising we had the forementioned teaser ad one week in advance. For two weeks in our own regular ad we used a 1½ inch cut of M. M. with copy reading: "Some Like It Hot but It's Always Cool at the O'Brien Theatre, etc." We then sold a local car dealer on the idea of a co-op page. The dealer took a six column x 18 inches ad in the local paper and put the title "Some Like It Hot" in solid 2½ inch type. He also used a four inch and three 2 inch cuts of M. M. in addition to giving the theatre's playdates. Another advertiser in the opposition paper took a two column ad and used a two inch cut of M. M. to help stress his air-conditioning. The title and theatre credits were also in this ad. Then there was our regular ad and our "Theatre Preview" column which we receive free every week. The newspaper allows me to use up to one full column to describe in full my week's attractions.

We also direct mail 5,500 montly programs to every householder within a 20 mile radius. This is our foremost means of advertising, and, of course, "Some Like It Hot" was very prominent.

Finally, a local merchant was taking on a new line of sewing machines and we arranged to help him spark his campaign. He gave us a $229 machine to give away. Every patron who attended was entitled to fill out a ballot. The sewing machine company themselves participated by mailing a postcard to every person listed in the Renfrew telephone directory and advised them to attend the theatre and enter the contest.

Every item in the campaign was an asset; but we feel the personal touch made it a complete success.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

I INSTITUTIONAL

NUMBER I—84

Drive-In "Handouts"

THEATRE: **Star Drive-In,**
ADDRESS: **Ness City, Kans.**
MANAGER: **Paul Ricketts**

We got into the "handout business" a couple of seasons back almost by accident. We tried a few things like cards reading "WHY DON'T YOU GO TO HELL and high water. Friday and Saturday at the Star Drive-In"; imitation back seat driver's licenses; "How to win at golf" folders with the inside reading "Cheat"; thin sheets of paper captioned "Scratch pads for narrow minded people"; and envelopes containing sugar pills imprinted with a prescription reading "Little pills to cure your ills. Certain to cure melancholia; to change those blues into rosier hues and cause you to laugh and enjoy life. Directions: Dissolve pill in glass of water; allow to stand two hours and a half, during which time visit the Star Drive-In. When you return throw the medicine away—you won't need it after seeing a good movie. Note: Refill as often as needed."

The acceptance was very good so we enlarged on it and decided that every car entering the drive-in would get something. We bought a bunch of inexpensive toys from a novelty house and gave these out to the kids. Then we had some "Drive-In-O-Grams" printed with clever sayings that we picked up here and there such as, "A fat woman who wears slacks in public attracts widespread attention"; "Tell some girls their hair looks like a mop and they don't mind . . . They don't know what a mop is"; "Some men get what they deserve—others remain single"; "Alimony has been defined as the high cost of leaving"; etc.

The drive-in-o-grams met with such good response that we had enough printed up at the start of the season to have a different one for each change of program during the season. The cost is about $1.50 per week per drive-in to put one in every car that comes

(*Continued on page EX240*)

COMPANY ASSISTS

20TH CENTURY-FOX announced that "Let's Make Love", Marilyn Monroe starrer, is to receive a huge "mobile audience" radio exploitation campaign built around special individual "appeal" recordings made by three of the stars of the film. The film company is preparing 15,000 free discs, complete with scripts, for distribution to 10,000 disc jockeys across the country for "live" interviews on air with the stars. In addition, 20th-Fox's regional advertising-publicity managers in 39 branch and key cities, including Canada, will have copies to set-up extensive "phone calls to Marilyn", which was introduced with Fox's "Seven Year Itch" in 1955. Exhibitors will also be supplied with the records for lobby and intermission playing as an "electronic trailer."

UNITED ARTISTS has set six national merchandising promotions covering more than 100,000 retail outlets for "The Apartment" keyed to regional premieres. In addition, UA has set merchandising tieups with leading department stores and real estate developers spotlighting the film through contests and home furnishing displays. The major merchandising tie-ins include The Diners' Club, Parker Pens, Remco Toys, Arthur Murray Studios, Fedders Air Conditioners and Fredlin Calculators. The Diners' Club is distributing a special mailing piece to its membership carrying full cast and credits for the film and will also use a scene from it on the front cover of the Diners' Club Magazine. On the local level, theatres will be able to tie-in with regional branches of the Diners' Club Organization. Parker Pens has arranged window and counter card displays for all of its dealers and buyers. The company will also distribute an informational brochure to its sales and promotion personnel on setting up local campaigns. Remco Toy dealers will provide streamers and posters plugging "The Apartment" and giving local playdate information in advance of bookings. The Arthur Murray Studios are arranging dance contests and prizes in conjunction with local theatres. Other elements of the promotion include co-op ads, posters for all dance studios and special mailing pieces. Fedders Air Conditioner and the Fredlin Calculator organizations are tying in the film through the use of window and store displays, co-op ads and heralds.

UNIVERSAL and Seligman and Latz, who operate 350 beauty salons in department stores from coast to coast, have developed a joint promotion on "Portrait In Black". The tie-up is developed around star Lana Turner and the frosted platinum hairdo she wears in the film. Seligman and Latz will feature this hairdo in their local newspaper ads and in counter displays in their salons in the department stores. This tieup is part of a record number of such tie-ups which have been developed by U-I for the launching of this picture.

UNIVERSAL and the American National Association of Department Store Photographic Studios, which operate photographic studios in 280 department stores from coast to coast, have developed a joint promotion on "Portrait In Black". Through its newspaper ads in the department store ads, the ANAPS affiliates will tie in with local engagements of the film, offering single guest tickets to potential customers for photograph settings.

1960 EXPLOITATION INDEX

(For index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A
CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic EX205
A35. A Blood Bank Premiere EX213
A36. Cashes In On Football Fever EX213
A37. "Dee Day" In Bayonne EX217
A38. Beauty Contest With Civic Overtones EX229
A39. Carries On With "Carry On, Nurse" EX233
A40. "Name The Dog" Contest EX237

B
KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX185
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Baseball Emblems Give-Away To Kids EX225
B62. Coke Bottles Fight Polio EX233

C
MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX189
C21. TV "Sadie Hawkins" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bis-Marck EX209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To National Contest EX225
C26. Some Newspaper Tie-Ups EX229
C27. Night Club Dancer Help "Solomon" EX237

D
MERCHANTS

D63. "Goliath" Lends Itself To A Big Coop EX189
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermarket Tieup EX206
D-68. Big Sales Days on "Goliath" EX209
D-69. Super Super-Market Tie-Up EX209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225
D72. Restaurant-Movie Month EX230
D73. Teen Age Fashion Show Tieup EX233
D74. A Merchants' Tie-In EX237

E
SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F
ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX186
F15. An All-Out Navy Tie-Up EX218
F16. Civil Air Patrol Tieup EX234

G
STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX184
G80. Ye Olde Circus Bally EX189
G81. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tingler" EX198
G85. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX218
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226
G.96. Walking Book Bally EX230
G97. "Muscle Boys" Contest For "Goliath" EX237
G98. Premiere Of Locally Made Feature EX238
G99. Some Gruesome Stunts For Horror Pic EX238
G100. Personal Touch Sells "Hot" EX239

H
LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-28. Darned Clever These Chinese EX210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226
H31. Frigid Display For "Ice Cold In Alex" EX234

I
INSTITUTIONAL

I—66. Some Public Relations Stunts EX188
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73 Some Institutional Gimmicks EX203
1-74. Local Academy Award Contest EX210
I-75. Personal Theatre Survey EX210
I-76 Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-78. "Golden Age Club" Party EX222
I-79. Good Will Show Is Good Will Builder EX226
I-80. A British Lion In The House EX227
I-81. Never Sell A Short "Short" EX230
I-82. Academy Award Helps EX231
I-83. More Good Public Relations EX236
1-84. Drive-In "Handouts" EX239

MGM has arranged a national promotion tieup with the American Gas Association on Samuel Goldwyn, Jr.'s "The Adventures Of Huckleberry Finn." The campaign was also keyed to title role star Eddie Hodges on his June 23 CBS-TV show, "The Secret World Of Eddie Hodges." Extending from national to local level, the tieup will include point of sale material distributed by local gas companies and full page newspaper ads in 300 papers across the country.

UNITED ARTISTS and Aurora Plastics Corporation have set a national promotion tieup via 12,000 stores for "The Gallant Hours." Aurora is preparing two model kits; one of the aircraft carrier U.S.S. Enterprise, historic flagship of Admiral Halsey's Pacific Fleet, and the other of the aircraft carrier Yamato, flagship of the Japanese Navy. The kits' distribution is keyed to regional engagements of the film. The tie-up includes strong point-of-sale promotions with hobby and toy dealers in all major markets.

THIS PURE CHOCOLATE
HERCULES UNCHAINED
MADE BY
Barricini
IS THE STRONGEST MILK CHOCOLATE EVER MADE IF YOU CAN BREAK IT YOU CAN EAT IT

As a part of his promotional campaign to herald "Hercules Unchained," Joseph E. Levine recently unleashed an onslaught of Barricini chocolate—a solid four-pound replica of the "world's strongest man." Motion picture editors, nationally syndicated columnists and the trade press received "the strongest chocolate ever made," daring the Fourth Estate to break it and eat it. The gift, which caused comment in newspapers across the country, was distributed prior to the summer saturation for the Warner Bros. release.

DRIVE-IN HANDOUTS

(*Continued from page EX-239*)

in. This is a pretty trifling cost for the comment we get on them. It is surprising the number of people that ask "What's the message tonight?"; and of the number of passengers in the car who try to get the drive-in-o-gram away from the driver so they can read it first. Numerous people tell us that they are saving all of them; and we see lots of them stuck up in cars parked on the street during the day. We have watched the grounds and less than two per cent of them are thrown out in the drive-in area during the show.

Since they are imprinted with the slogan "Get more out of life, go out to a movie" and the name of our theatre, we feel this is the most effective institutional advertising we have ever done and we couldn't stop it if we wanted to. A few of the sayings are original; but most of them are culled from various sources. We like them short, snappy, clever or timely, but above all they must be CLEAN.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

FOR SALE OR LEASE. Eastern Virginia, 650 seats, no competition, air conditioned and all latest equipment. Good percentage lease to responsible, experienced party. Ideal for family operation. BOX 222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

500 CAR DRIVE-IN THEATRE, doing good business, possession now, excellent condition. No competition. Write MIKE J. MAKE, P.O. Box 230, Winchester, Indiana.

350 CAR DRIVE-IN THEATRE & SNACK BAR. Profitable and showing steady increase. JANNISON-WRIGHT REAL ESTATE LTD, Kirkland Lake, Ontario.

DRIVE-IN THEATRE. Doing good business in East Central Texas. For information, write BOX 223, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

USED EQUIPMENT

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes fl.8, fl.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SIMPLEX E-7 MECHANISMS. Trade your old standard or supers, update your booth and get a better picture. Write for special trade-in deal. Detail your trade-ins. Special while they last, Simplex D.B. movements rebuilt, $35.00. LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Road, Dallas 28, Texas.

Hertner Generators, RCA Sound, E7 Projectors, Lenses, All kind equipment. PALACE THEATRE, Greensboro, N. Carolina.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

STILL AVAILABLE!

The NEW 12 Month Set of Booking Sheets for the full year starting JUNE 26, 1960

"Pocket-Size" DATE BOOK

Price: 70c per yearly set of sheets, without binder, including postage

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an ariginal effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe ta MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this prepanderantly male business, she should specify her sex.

PROJECTIONIST, 25 years experience. Know theatre business from A to Z. Morried, no children. Would relocote as man and wife team, if necessary, in Florida, California or elsewhere. **MAX REICHBACH, 79 Brightan 11th St., Brooklyn 35, N. Y.** (622)

WANTED: EXPERIENCED DRIVE-IN MANAGER for de luxe operation in Greater Boston area. Excellent opportunity for the right man. Please reply to **BOX A622, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER AVAILABLE. Prefer metropolitan New York. Best of references. 20 years experience. **BOX A629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

SHOWMANSHIP AWARD-WINNING MANAGER desires west coast location. 21 years thorough knowledge of biz. City-Dist. mgt. background. Top references. Will consider management, lease or partial ownership. **ROBERT H. RETZER, 1229 Grant Cout, Fairfield, Calif. HArrison 5-2437.** (629)

PROJECTIONISTS-MANAGERS wanted for drive-in and indoor theatres. Permanent positions. State age, experience, education, references and salary expected. Send snapshot. **HAL LYONS ENTERPRISES, INC., Franklin, Virginia.** (629)

DRIVE-IN THEATRE MANAGERS wanted for key Midwest locations. Excellent salaries and opportunities to qualified applicants. We are also willing to train men with ambition, who lack experience. Please reply to **BOX B629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, first-class man desires position, 18 yeors experience on all types of equipment, 4-walled ond drive-in, licensed, good steady worker. Philadelphia ond vicinity only. **BOX C629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGERS position open in first run Minneapolis theatre. Must know complete concession operation and reports. Excellent references required. Promotion possibilities. **BOX A76, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED MANAGER and **MAGICIAN**, promotional minded, age 30, now employed, wants better opportunity, indoor or out, prefer deep Southern states. Available July 4, 1960. **EARL McNEILL, Laura-Max Drive-In Theatre, Laurinburg, N. C.** (76)

I WANT A JOB. Will go anywhere. Old, retired projectionist. **LEROY WITERSPOON, 2003 Cuba St., Ft. Myers, Fla.** (76)

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title ....

Name ....

Address ....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

DINOSAURUS!

IS A BOXOFFICE GIANT!

***FANTASTIC BUSINESS** in its world premiere engagement at the **JOY THEATRE, NEW ORLEANS** topping the industry's biggest grossers.*

FABULOUS is the word for "DINOSAURUS" in every opening to date: PROVIDENCE, R.I., Majestic... WORCESTER, MASS., Warner... SPRINGFIELD, MASS., Capitol... CINCINNATI, OHIO, RKO Grand... HARTFORD, CONN., Meadows D.I.... BATON ROUGE, LA., Paramount... SHREVEPORT, LA., Don... CEDAR RAPIDS, IOWA, Iowa

There's never been anything like it!

JACK H. HARRIS' production of

DINOSAURUS!

CINEMASCOPE COLOR by DeLuxe

Starring WARD RAMSEY · KRISTINA HANSON · PAUL LUKATHER and GREGG MARTELL as the Neanderthal Man
Screenplay by JEAN YEAWORTH and DAN E. WEISBURD · Co-produced and Directed by IRVIN S. YEAWORTH, JR.
Produced by JACK H. HARRIS · A Fairview Production · A Universal-International Release

MOTION PICTURE
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 13, 1960
Volume 64 Number 8
IN TWO SECTIONS · THIS IS SECTION ONE

New Firm Set To Finance Pix

(See Page 8)

Physical Theatre-Extra Profits Dept.

Richard Lederer, with Warner Brothers for the past 10 years, was named recently as director of advertising and publicity for the company, headquartering in New York.

editorial: More on Blabbermouths and Billboards . . . see page 3

MURDER, INC.

MURDERS 'EM IN NEW YORK*!

* Check The VICTORIA Theatre!

Then Call 20th

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenholgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonomaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 8

JULY 13, 1960

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

A QUOTE WORTH NOTE

In his annual report to the stockholders of 20th Century-Fox Film Corporation, Spyros Skouras delineated his thinking with regard to Toll-TV, and to its probable impact on the motion picture industry as we now know it. We believe both the importance of the man and the originality of his views make the latter worthy of note.

Here are the pertinent references:

"Toll television can stimulate the film income, as well as theatre attendance, provided that legislation can be enacted to restrict films from playing on toll television until five to seven years have elapsed from their release date in first-run theatres. This should also apply to any films produced overseas and imported to this country.

"If toll television will be permitted to show first-run films, the motion picture industry will be destroyed, because all the theatres will close. If the theatres of America will close, then the American picture industry will be greatly damaged and will lose its enviable international position. Today, every nation in the world has enacted a law, limiting the number of films to be exhibited on television. For instance, Great Britain permits only 15 percent of the motion pictures to be shown on television and this 15 percent includes American films. If the theatres close, this will be a death blow to the American motion picture industry, and only legislation can give the industry the protection needed."

Much of this is diametrically opposite to the opinions expressed by other industry executives. Only time and events will prove who sees the future most clearly.

MORE ON BLABBERMOUTHS AND BILLBOARDS

Since publication of our editorial findings with regard to some of this industry's advertising ("BLABBERMOUTHS AND BILLBOARDS"—issue of June 15) we have received quite a few letters of approval.

We are particularly grateful for one from Gordon S. White, director of the M.P.A. Advertising Code Administration, drawing our attention to several pertinent references in a brochure of theirs titled "THE FREE SCREEN," which was published following the Granahan committee hearing in Washington. Taking a slightly different slant from ours, these M.P.A. references serve to bolster our view that this industry's use of billboard advertising is very infinitesimal indeed.

For example: *"There are approximately 250,000 of these billboards along roads and highways and in 15,000 cities and towns across the country."* And then, quoting W. F. Flower, vice-president and director of public relations of Outdoor Advertising, Inc., their national sales representative: *"In 1958, about 600 national advertisers in all fields invested $113,000,000 in this standardized medium. In the same year our total volume of motion picture billing did not exceed 4/10ths of one percent of our total national volume. This proportion is typical of motion picture use of the medium during recent years."*

In view of these completely independent outside statistics, that gibe so well with our intra-industry facts, we feel entitled to again ask: *"What smutty movie billboards that flood what highways?"*

Fair question?

THAT "PETTICOAT"

The recent announcement by Henry H. "Hi" Martin, vice-president and general sales manager of Universal, that "OPERATION PETTICOAT" had hung up a domestic gross film rental (U.S. and Canada) of $8,089,402 in the first 26 weeks since its national release last Christmas, has met with industry applause. From big city first-runs, through the secondary and rural theatres, there have been few if any spots where this Cary Grant-Tony Curtis comedy failed to give a "blockbuster" account of itself.

So our hat is off to "PETTICOAT." To paraphrase that old industry proverb: *"There is nothing wrong with this business that 20 "PETTICOATS" a year wouldn't cure!"*

A QUOTE WITH WHICH WE AGREE

We are told that Nelson Rockefeller, Governor of the State of New York, is responsible for this one:

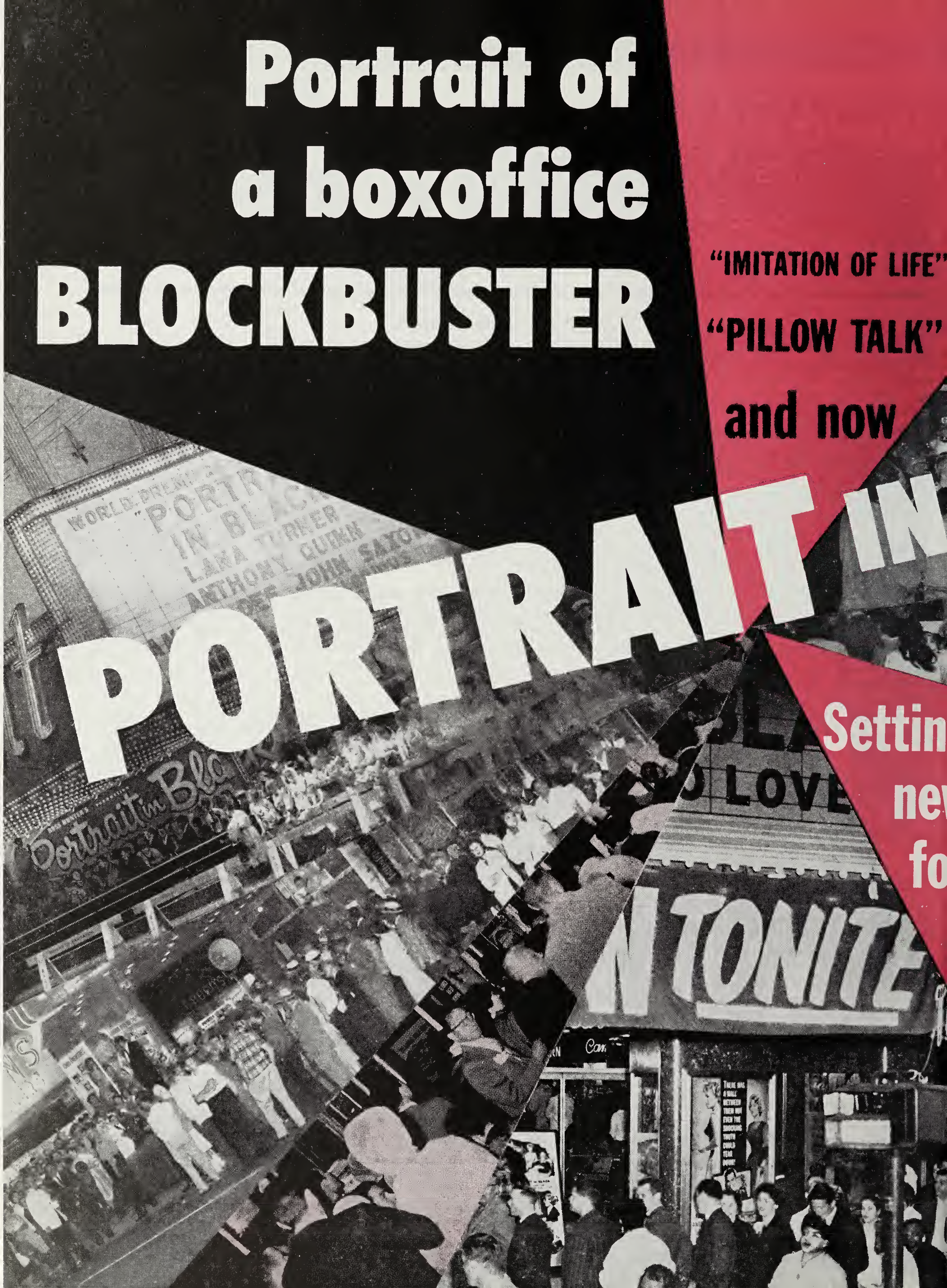
"The path of great leadership does not lie along the top of a fence."

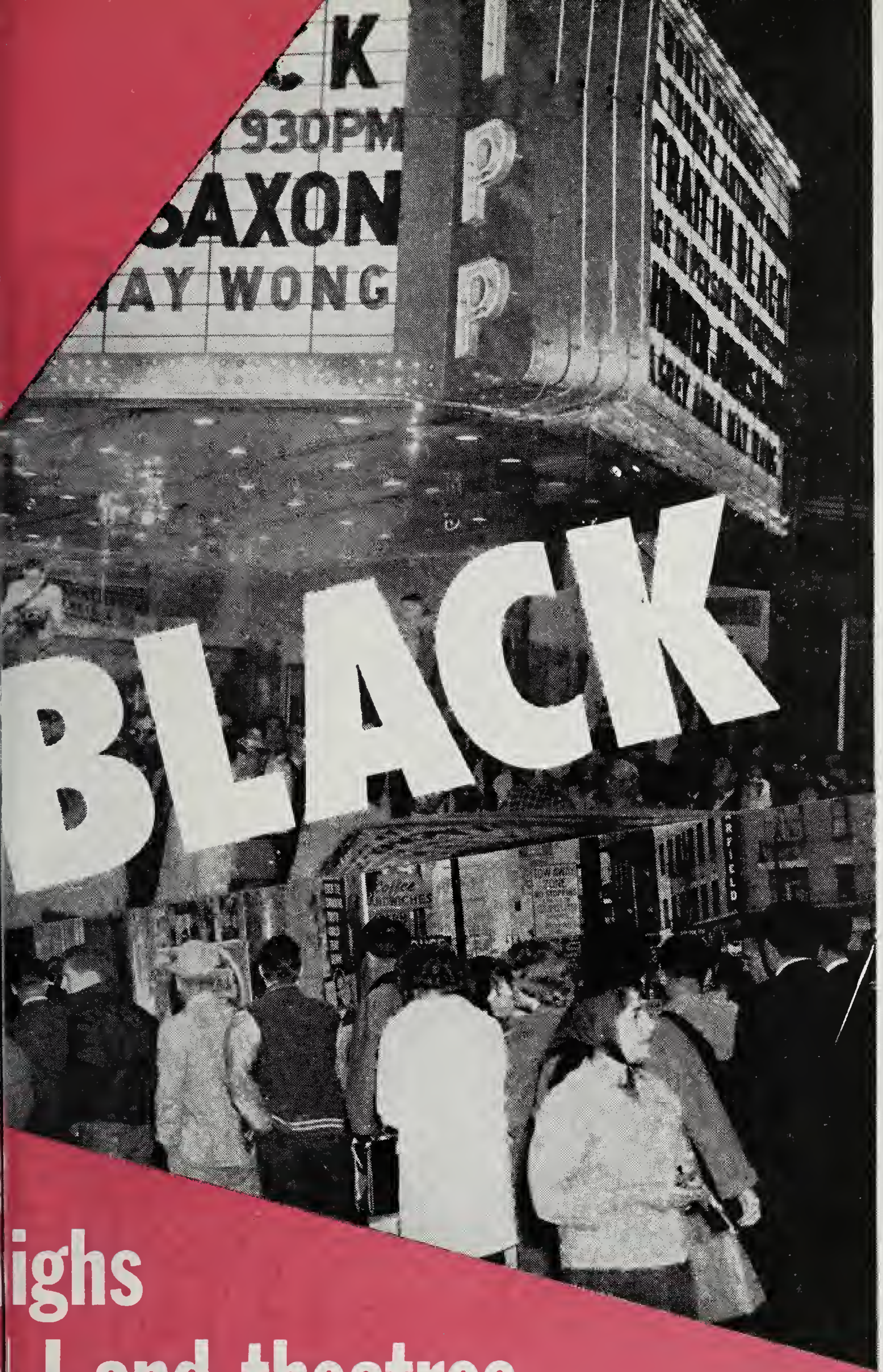
The "GOLDEN FIFTY" of Jay Emanuel—

Nearly 50 years have elapsed since an alert young man, fresh from high and business school, and tired of being kicked around as a cub reporter on the old Philadelphia Inquirer, hung his hat in the office of the Ridge Avenue Theatre and took up the duties of an assistant manager. That was in 1911, and with these few remaining months of 1960 Jay Emanuel will round out 50 consecutive years as a theatre executive. Through all of those 50 years he has been the active managing head of from one to as many as 15 theatres, has actively booked as many as 47 theatres at one time and, as Publisher of MOTION PICTURE EXHIBITOR since 1929, has become the friend and trusted confidant of 1000's of fellow theatre executives both at home and abroad.

This "GOLDEN FIFTY" will highlight the issue of August 10. WATCH FOR IT!

Friendly Subscribers and Well-wishers will find more complete details about the above in the July 20 issue.


Portrait of
a boxoffice
BLOCKBUSTER
"IMITATION OF LIFE"
"PILLOW TALK"
and now
PORTRAIT IN
Settin
ne
fo
WORLD PREMIERE
"PORTR
IN BLAC
LANA TURNER
ANTHONY QUINN
JOHN SAXON
Portrait in Bla
LOVE
N TONITE



BLACK

SEATTLE, WASH., Music Hall...
BIGGER than Imitation of Life

SAN FRANCISCO, CALIF., Golden Gate...
BIGGER than Imitation of Life and Pillow Talk

LOS ANGELES, CALIF., Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

CLEVELAND, OHIO, Hippodrome...
As BIG as Pillow Talk

SALT LAKE CITY, UTAH, Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

CHARLOTTE, N. C., Manor...
BIGGER than Imitation of Life

CHICAGO, ILL., Roosevelt...
As BIG as Pillow Talk

PORTLAND, ORE., Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

TULSA, OKLA., Delman...
BIGGER than Imitation of Life and Pillow Talk

MILWAUKEE, WISC., Towne...
As BIG as Imitation of Life

GALVESTON, TEXAS, Martini...
BIGGER than Imitation of Life and Pillow Talk

SPARTANBURG, N. C., State...
BIGGER than Imitation of Life

ST. JOSEPH, MO., Missouri...
BIGGER than Imitation of Life

KANSAS CITY, MO., Roxy...
As BIG as Imitation of Life

ASHEVILLE, N. C., Plaza...
BIGGER than Imitation of Life and Pillow Talk

GRAND RAPIDS, MICH., Keiths...
As BIG as Imitation of Life

LOUISVILLE, KY., Kentucky...
BIGGER than Imitation of Life and Pillow Talk

SYRACUSE, N. Y., Paramount...
BIGGER than Imitation of Life

LONG BEACH, CALIF., Rivoli & Towne...
BIGGER than Imitation of Life and Pillow Talk

PITTSBURGH, PA., Fulton...
As BIG as Imitation of Life

TUCSON ARIZONA, Cactus Drive In...
BIGGER than Imitation of Life

RIVERSIDE, CALIF., De Anza...
BIGGER than Imitation of Life and Pillow Talk

CINCINNATI, OHIO, Grand...
As BIG as Imitation of Life

TOPS PILLOW TALK AND IMITATION OF LIFE IN THESE WEST COAST TOWNS:

FRESNO, CALIF., Wilson • CHICO, CALIF., Senator • REDDING, CALIF., Cascade • SANTA ROSA, CALIF., California • ANTIOCH, CALIF., Stamm • SACRAMENTO, CALIF., Esquire & Del Paso • OAKLAND, CALIF., T & D

ighs
-I and theatres
ll over the country!

LANA TURNER · ANTHONY QUINN
SANDRA DEE JOHN SAXON

CO-STARRING
LLOYD NOLAN AS MATTHEW CABOT
RAY WALSTON
ANNA MAY WONG VIRGINIA GREY
AND ALSO CO-STARRING
RICHARD BASEHART

A ROSS HUNTER PRODUCTION
Portrait in Black

Directed by MICHAEL GORDON • Screenplay by IVAN GOFF and BEN ROBERTS
Produced by ROSS HUNTER • A UNIVERSAL-INTERNATIONAL PICTURE

In Eastman COLOR

Cloak and dagger-
stabbing suspense...
hot as today's
headlines!

"NAZI MASS-MURDERER KIDNAPED

Barbarian...Beast...Butcher...no name too foul for the blood-thirsty commande

COLUMBIA
PICTURES
presents

VAN JOHNSON

IN

THE ENEMY GENERAL

co-starring JEAN-PIERRE AUMONT · DANY CARREL

Screenplay by DAN PEPPER, BURT PICARD · Story by DAN PEPPER
Produced by SAM KATZMAN · Directed by GEORGE SHERMAN
A CLOVER PRODUCTION

The most explosive spy surprise of the decade...from Columbi

NEWS CAPSULES

BROADWAY GROSSES

"Elmer Gantry" Opens Big

NEW YORK—Business continued good in the Broadway first-runs last week-end with strong hold-over product. United Artists' "Elmer Gantry" opened strong at the Capitol.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE STORY OF RUTH" (20th-Fox). Paramount reported $22,000 for the fourth and last week.

"BELLS ARE RINGING" (MGM). Radio City Music Hall claimed $109,000 for Thursday through Sunday, with the third week sure to top $180,000. Stage show.

"ELMER GANTRY" (UA). Capitol claimed a sensational $65,000 for the opening session.

"PSYCHO" (Paramount). DeMille claimed $38,000 for the fourth week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, reported $59,000 for the 33rd week, with several extra performances.

"PAY OR DIE" (Allied Artists). Warner stated the seventh and last week would tally $12,000.

"THE APARTMENT" (United Artists). Astor did $43,000 on the fourth week.

"MURDER, INC." (20th-Fox). Victoria claimed $18,500 for the second session.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $40,650 for the second week.

"BATTLE IN OUTER SPACE" (Columbia). Forum claimed $22,700 for the opening week.

"CAN-CAN" (20th-Fox). Rivoli did $28,000 for the 18th week of hard ticket policy.

DON'T MISS IT!

In these days of more and more big 2-a-day roadshow attractions, we recommend the SHOWMANALYSIS by Messrs King and Myers of Eastern Theatres, Ltd., Toronto, giving their experiences with the establishing of —

A HARD-TICKET POLICY

See Pages 12-14-15

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON. JULY 11

Wometco Is Partner In Florida Funland

MIAMI—Wometco Enterprises, Inc., and Jefferson Stores, Inc., announced they have formed a new corporation, Jeff-Fun, Inc., to operate a funland at the new Jefferson Store in Fort Lauderdale.

The Jeff-Fun funland park will be housed within the new store at 2400 N. Federal Highway and will include a merry-go-round, buggy rides, bowling, and rifle games plus snack bar.

Richard F. Wolfson, vice-president, Wometco, explained, "It's a new field. But if we're successful here, we intend to build many more funlands."

Wometco Enterprises will own 51 per cent of the stock in the new company. Van Myers will be president and Wolfson, Sam Mufson and Harry Pearl, vice-presidents. Robert Jacques, who has been with Wometco eight years, was named general manager of Jeff-Fun, which will open July 15.

The new move by Wometco was seen as further diversification by the publicly-owned company in the entertainment field.

Wometco interests include television and radio stations, a chain of motion picture theatres, the Miami Seaquarium, a soft-drink franchise in the Bahamas, and a full-line vending operation in Florida and the Bahamas.

Jefferson Stores, privately-owned, is one of the largest appliance chains in South Florida.

N. Y. Launches Radio Push

NEW YORK—During 13 weeks, beginning with the July 4 weekend, the motion picture industry will launch a radio campaign over leading stations in the New York area to apprise the public of the excellent summer film fare playing in neighborhood film theatres.

Members of the Metropolitan Motion Picture Theatres Association, Independent Theatres Owners Association, and the Motion Picture Association are participating.

FILM FAMILY ALBUM

Arrivals

Marshall Fine, executive, Associated Circuit, Cleveland, and president, Independent Theatre Owners of Ohio, became the father of a son, Brandon Fine, born at Mt. Sinai Hospital. It is his third child. Meyer Fine is the grandfather.

Roger H. Lewis, United Artists vice-president in charge of advertising, publicity and exploitation, and his wife became the parents of a son, **Joshua Hill**, born at Lying In Hospital, New York. The Lewis' have a daughter, **Alycia**, age one.

Matthew Molitch, assistant manager, Clark Transfer Company, Washington, D.C., branch, became the father of a boy, **Howard**. It is the family's second child, the other being a girl.

Hugo Sanjurjo, member of United Artists mailroom department, became the father of a son, **Scott Christopher**, born in Mount Sinai Hospital, New York City.

Diamond Ring

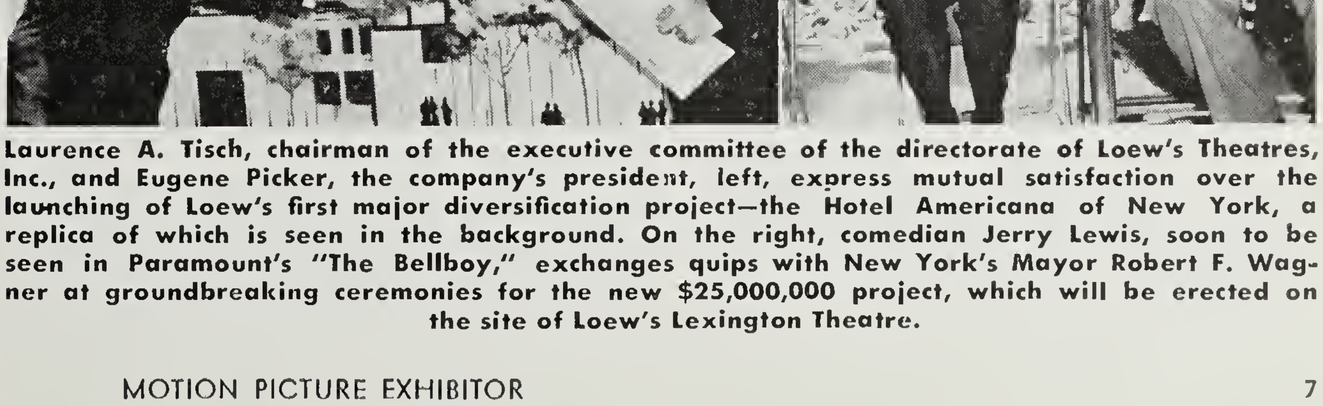
Sheila B. Silverstone, daughter of **Mr. and Mrs. Emanuel Silverstone**, vice-president, 20th-Fox International Corporation, New York City, and Belle Harbor, L.I., announced her engagement to **Richard L. Vernon**, attorney who has joined the Securities and Exchange Commission in New York.

Obituaries

Joseph Lieber, 47, former executive secretary, Miami Variety Club, died in Miami, Fla.

Emma T. Macdonald, 76, widow of **Herschel Macdonald**, trade representative and Chicago correspondent, MOTION PICTURE EXHIBITOR, died just 18 days after the death of her husband. She leaves three sons, three daughters, one of whom is **Jean Macdonald**, who has taken over her father's representation in the trade, and 21 grandchildren.

Abraham D. Resnick, 80, retired Philadelphia theatre owner, died recently in his Wildwood, N.J., home. At one time he owned and managed the old Point Breeze, Premier, and Pastime theatres in South Philadelphia. Surviving are two sons, **George** and **Raymond**, and a daughter.



Laurence A. Tisch, chairman of the executive committee of the directorate of Loew's Theatres, Inc., and Eugene Picker, the company's president, left, express mutual satisfaction over the launching of Loew's first major diversification project—the Hotel Americana of New York, a replica of which is seen in the background. On the right, comedian Jerry Lewis, soon to be seen in Paramount's "The Bellboy," exchanges quips with New York's Mayor Robert F. Wagner at groundbreaking ceremonies for the new $25,000,000 project, which will be erected on the site of Loew's Lexington Theatre.

New Pathe Firm To Finance Films

Features To Be Made By Indie Producers, With Pathe Processing; Flexible Program Set

NEW YORK—The establishing of a new firm, a New York corporation, called Producers and Distributors Finance Company, to operate as a subsidiary of America Corporation, was announced by Gordon K. Greenfield, president, America Corporation, parent of Pathe Laboratories, to finance production in a plan recently presented to Theatre Owners of America.

Offices will be at 485 Lexington Avenue, the address of America Corporation.

The plan calls for the financing of pictures made by independent producers with no involvement of Producers and Distributors Finance Company in the actual production.

Pathe Laboratories will be involved only to the extent that it will handle the processing of all pictures financed by the new company.

It was stated that the program will be "flexible," with no fixed number of pictures to be financed in any specified period of time.

The pictures will be released either by the new company itself or by established distributors.

The TOA will only be obligated to assure theatre bookings of the pictures.

Wage Exemption Passed

NEW YORK—Charles E. McCarthy, vice-chairman, National Minimum Wage Committee of COMPO, reported that the Kitchin bill, H. R. 12853, was substituted for the Roosevelt bill and passed by the House of Representatives.

While the Kitchin bill does not contain the specific exemption of motion picture theatre employees that was set forth in the Roosevelt bill, McCarthy points out, it does continue the present exemption of these employees, since motion picture theatres have been traditionally classified as "service establishments" and these are exempt in the terms of the bill.

Passage of the Kitchin bill now puts two minimum wage bills before the Senate, which has recessed until Aug. 8. The House has recessed until Aug. 15, so there will be no legislative action possible on either until the Senate reconvenes.

Papers Bar "White" Ads

COLUMBUS, O.—The Columbus Dispatch and the Columbus Citizen-Journal have refused to accept advertising for the Allied Artists' feature, "I Passed For White," said Ken Prickett, executive secretary for the Independent Theatre Owners of Ohio, in a bulletin to members.

"This is the first time in the memory of this writer," said Prickett, "that such a thing has happened to our business. It is hardly conceivable that anything about such a title should offend."

Prickett said it was "peculiar" that the Citizen-Journal, owned by the Scripps-Howard organization, is the only S-H newspaper to refuse advertising on the picture. He said that several radio and television stations also have refused to accept advertising on "I Passed For White."

Screen Gems, Col. Sue Over Cartoons On TV

NEW YORK—In an action filed today in the United States District Court for the Southern District of New York, Screen Gems, Inc., and Columbia, as plaintiffs, allege that Morris Kleinerman and Cinepix, Inc., have infringed copyrights in some 13 motion picture cartoons by unauthorized distribution for television exhibition.

The complaints seek an injunction forbidding further infringements, surrender of all infringing negatives and positive prints for destruction, damages of at least $250 for each infringement, and other relief. The two plaintiff companies are represented by Sargoy and Stein.

41,016 Go C'Scope

NEW YORK—CinemaScope, owned and patented by 20th-Fox, has been installed in 41,016 theatres in virtually every country of the world, with the exception of the U.S. and Canada, it was disclosed by the film company. This report is as of March 26, 1960.

In addition, 41,855 theatres have ordered CinemaScope equipment and they will be serviced shortly.

This figure represents an increase of 649 over the number of 1959 equipped theatres.

Situation Still Tight In TOA Product Report

NEW YORK—The Theatre Owners of America last fortnight released statistics showing that a check with the major film companies shows 27 releases set for July; 20 for August; and 18 for September.

The TOA said, "In quantity the major companies will release 172 films through September, compared with 175 last year. But foreign-made films continue to dot the release schedules; and there will be four each month in this period."

It added that statistics "continue to bear out our prediction that the total releases for 1960 will not be much more or much less than the very lean 224 of 1959. Further,

The 172 pictures scheduled for release through September broken down by companies are Allied Artists, nine; American International, nine; Buena Vista, six; Columbia, 25; MGM, 13; Paramount, 19; 20th-Fox, 36; United Artists, 25; Universal, 17; and Warners, 13.

Michaels Named Janus V-P

NEW YORK—Ira Michaels has been elected vice-president of Janus Films by the board of directors of the distribution company.

MGM Profits Soar To 12-Year High As Vogel Forecasts Steady Uptrend

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., reported that the company had earned $17,168,000, which after interest and U.S. and foreign taxes amounted to a consolidated net profit of $7,317,000 during the first three quarters of fiscal 1960, an increase of 18.8 per cent over the results of the similar 1959 period.

The new profit amounts to $2.92 per share on 2,505,100 shares outstanding—a 12-year high.

Vogel forecast a long-range extension of the uptrend. He said that when final figures for the fiscal year ending Aug. 31 become available early in November, he would recommend to the board that additional dividend action be taken.

"We expect earnings for the full fiscal year to exceed $3.75 per share—and we have sound reason to believe that fiscal 1961 will produce an even higher return," he said. "The strength of our assets and our concrete plans for the future give us every confidence in continued growth."

"While there are fewer shares now outstanding as a result of company purchases, the fact remains that MGM earnings per share in the first 40 weeks of this year equalled those of all 52 weeks of 1959, Vogel said. "Therefore all earnings during the current 12-week period which ends Aug. 31 will provide additional profits over the full year of 1959.

"The favorable results in the current year were achieved despite the impact of the strike of actors and writers against the motion picture industry," Vogel pointed out.

The MGM president said this ability to balance activities against unusual developments was a reflection of the company's wide diversification in the entertainment fields.

"MGM is in close touch with a certain development in the field of Pay-TV. MGM intends to play a part in this field if such activity can be shaped up significantly and profitably," Vogel added.

More and more of the studio activities are being devoted to producing films and series for television and he estimated that the studio is operating at about 60 per cent of capacity and keeping all employees busy.

He has made no deal or decision as regards the post-49 backlog and he's in no hurry to do so as far as either pay TV or free TV are concerned. As a matter of fact, the company still has some pre-1948 pictures to sell to TV. When the post 48's are sold, he didn't know where the cut-off would come, and it could well go up to the very present. He estimated that some 250 post-48 pictures are involved in the backlog.

The favorable report this year has been possible, he admitted, due to the highly successful returns from "Ben Hur," which has played only about 60 theatres to date. It looked as though the film should do better than the 60 millions Paramount has been claiming for "Ten Commandments." Vogel estimated he has about 10 millions in thus far from film rentals.

The net income when broken down showed that 40 per cent came from production and distribution; 43 per cent came from TV rentals; and 17 per cent from the other operations of the company.

SW Profit Declines; Upturn Is Predicted

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the 39 weeks ended May 28, 1960 amounted to $2,530,300, it was announced by S. H. Fabian, President. This is equivalent to $1.25 per share on the outstanding common stock. The consolidated operating profit for the same period last year was $3,591,300, equivalent to $1.77 per share.

For the 39 weeks, theatre admissions, merchandise sales, and other income amounted to $95,320,900, as compared with similar income of $92,869,800 for the same period last year.

In commenting on the decline in operating profit Fabian stated, "Certain non-recurring expenses were incurred during the first 39 weeks of the current fiscal year arising from the introduction of new styles of foundation garments and large promotional expenses. The motion picture actors' strike, and the strike of the writers caused the motion picture producers to release fewer pictures, both in number and quality, than had originally been planned, which had an adverse effect on the operating results for the 13 weeks ended May 28. These strikes have now been settled.

"With these unfavorable factors behind us we look forward to greatly improved operating results for our August quarter."

MGM Shifts Sales Posts

NEW YORK—William J. Devaney has been named western division sales manager for MGM, it was announced by Robert Mochrie, general sales manager.

Devaney, who has been midwestern division manager, moves into the position held by Herman Ripps before his appointment as assistant general sales manager. Joining the company in 1929, Devaney became an assistant branch manager in Chicago in 1946, moving up to branch manager a year later.

Since 1958, he has been midwestern division manager with headquarters in Chicago. In his new position, he will headquarter in Los Angeles.

John J. Maloney, MGM's central division sales manager, has resigned effective July 11.

Associated with MGM since the formation of the company, he began his career as a salesman with the Famous Players Company in Pittsburgh, later joining the Goldwyn Company before its merger into MGM. He has been central division sales manager since 1943.

Three additional promotions saw the appointment of Lou Marks as central division sales manager, William A. Madden as midwest sales manager, and Sidney Eckman as Philadelphia branch manager.

A branch manager in Detroit since 1954, Marks has been associated with MGM for 23 years. Madden has been Philadelphia branch manager for the past six years. Eckman moves up after serving as Minneapolis branch manager for the past three years.

Rubin Aids Fund Drive

NEW YORK—Leonard Rubin, vice-president and sales manager of Gilliams and Rubin, has been appointed co-chairman with Joseph B. Rosen, regional sales manager of Universal, of Cinema Lodge of B'nai B'rith's principal fund-raising project, it was announced by Abe Dickstein, president.

Opponents Of Toll-TV Test Prepare Conn. Campaign, Seek Public Airing

NEW HAVEN—Philip F. Harling, chairman of the joint committee against toll TV, announced that a two-pronged attack was being launched by the committee and the Connecticut committee against toll TV against Zenith and RKO General's application for a test of toll TV in Hartford, Conn.

This action was taken as the result of a meeting here at which Marcus Cohn, Washington attorney; Herman Levy, executive secretary, Connecticut committee; Morris Bailey, I. B. Hoffman, and Bernard Menschell, trustees for the Connecticut committee; and Harling were present.

All phases of the Zenith-RKO General application were thoroughly discussed and Cohn advised the group that, in his opinion, there were too many general statements that required clarification and explanation. The only way this could be explained away would be by the calling of public hearings which he felt the FCC should schedule so as to determine if the applicant could really bear the burden of proof and whether the application was really in the public interest.

The firm of Cohn and Marks, prominent industry attorneys, was retained to prepare and present whatever petitions were necessary to the FCC on behalf of the two committees, and the organizations affiliated with them, seeking public hearings on the allegations of the application. Many witnesses representing labor, industry, women's clubs, veterans' groups, etc., are willing to go before the FCC and state why they feel such a test would not be in the public interest. In the meantime, the rank and file are continuing the campaign beseiging their Congressmen and Senators by wire, letters, and petitions to lend support to the two Harris Bills which seek to ban all forms of toll TV.

After Harling's recent appearances in Ocean City, Md., and New Haven, his next calls will be Boston, Pittsburgh, and Detroit, where he expects to receive the full support and cooperation from all segments of the grass roots.

Population Boost Wins Sunday Films In S.C. Town

GREENVILLE, S.C.—Area theatre operators hailed the announcement that a boost in population as reflected in the 1960 census figures will permit Sunday movies to be shown here. However, the city governing body will have first to authorize the relaxation in the ban imposed by South Carolina's "blue laws."

Under state law, any city with a population above 62,000 can have Sunday showings. In addition, cities of smaller size with specified population brackets, some beach areas, and military towns are exempt from the ban.

Some months ago, exhibitors of the Greenville-Spartanburg area launched a vigorous campaign against the Sunday "blue law" ban and a test case is still pending before the South Carolina Supreme Court.

A. Myers, "Mr. Allied," Quits After 31 Years

MYERS

LAKE PARK, IOWA—A. C. Myrick, president, Allied States Association of Motion Picture Exhibitors, announced that Abram F. Myers, chairman of the board and general counsel of Allied, at the annual convention of Allied Theatre Owners of Wisconsin at Elkhart Lake, Wisc., on June 30, had announced his intention to submit his resignation from both offices as of July 1.

The committee members expressed their deep regret that Allied must lose the services of the man who has been its guiding spirit for 31 years. They were unanimous in urging him to continue as general counsel and a consultant, with a Washington office, at least during the transition from the organization as it has functioned for more than three decades to such new order as the board may establish.

Myrick said he will issue a call for the board to meet sometime in August, at which time the committee will submit concrete recommendations.

Fabian Buys Shopping Center

ALBANY—Fast legal maneuvering cleared the roadblock to the purchase by a Fabian corporation of the 25-store Lathams Corner Shopping Center, about eight miles from Albany.

The Merchants Association of the center had instituted a Supreme Court suit against Latham Enterprises, Inc., in a dispute over an advertising and promotion fund. The Association agreed to cancel what might have been an impediment to the sale in New York City, accepting the filing of a $50,000 bond to insure it approximately the amount sought in the complaint.

After an order was signed by Supreme Court Justice Felix J. Aulisi of Amsterdam, the sale was concluded in New York for an undisclosed amount.

SW Seeks Conn. House

WASHINGTON, D.C.—It was learned from the U.S. Department of Justice that Stanley Warner Corporation proposes to petition the Court for authorization to acquire a theatre in Hamden, Conn., a suburb of New Haven, Conn., to be built in a shopping center located on Dixwell Avenue, and known as Hamden Mart Shopping Center.

The theatre will be located about five and one half miles from downtown New Haven, will have 1,200 seats, and SW proposes to operate it on first neighborhood run.

The hearing on SW's petition will be in the U.S. District Court for the Southern District of New York, sitting in New York City. The date for the hearing will be set by the Court after SW files its petition.

Under the judgment to which it is subject, Stanley Warner is required to make a showing to the Court that the acquisition will not unduly restrain competition.

Embassy Shifts Parker

NEW YORK—Jud Parker, Embassy Pictures' Boston sales manager for the past three years, has been transferred to the company's office here, where he will serve on the advertising staff under vice-president Eddie Solomon.

LONDON Observations

by Jock MacGregor

WHAT AN EXAMPLE Stanley Kramer is to those producers who do nothing about pre-selling their pictures and leave everything to the distributors, disdainfully regarding publicity as something vulgar and beneath their dignity. He stopped at nothing to plug the fact that "Inherit the Wind" had its world premiere here on July 7. He showed the film in the House of Commons and later dined with members of both Houses of Parliament to discuss it fully. He personally supervised a screening for British technicians, while "thought forming" previews were staged for many groups in close contact with the public. The result: it was hardly possible for a day to pass without Stanley and "Inherit" being in the press and on radio and TV. He even dominated BBC TV's 45 minute "Film Festival in Berlin."

TV IS TO BE USED on a considerably extended scale by the Rank Organization during the next three months. Ninety second spots have been booked for four major pictures on Associated Television to coincide with London releases. Nine 90 second weekly spots have also been placed on Southern TV, in which the organization has a holding. These are introduced with the title, "See The Film Of The Week at Your Local Odeon Or Gaumont" and close with the playdate for the area covered by the transmitter. Rank claims this is the first time that a major circuit has taken TV advertising on this scale in support of regional releases.

LOUIS NOVINS demonstrated the extensive International Telemeter equipment at the Mayfair Hotel, but beyond saying that a British company had been launched, was cagey regarding how it could overcome certain laws in the foreseeable future or the identity of the Britons who are interested in it. The hint was that they could be outside of show business. He assured reporters that Telemeter had in no way affected theatre business in Toronto. . . . There is now no question that the inclusion of color coverages of suitable events in Pathe and Movietone newsreels, thanks to becoming eligible for Eady levy, is paying off. They are proving a box office tonic, and I understand the new bookings that have resulted already run into hundreds. For more than a year, George Grafton Green has put out a weekly color one-reeler covering a single topic under the title of "Look at Life" for Rank. Among the best I have seen is "Submarine." Dealing with life and work aboard HMS Narwhal, it was launched before the Admiralty hierarchy, who were joined at the preview by Cary Grant. Why? Because he screened "Operation Petticoat" sometime ago aboard "'Narwhal" while submerged in the Atlantic.

IN ITS ANNUAL REPORT, the Federation of British Film Makers announces that its membership has now reached 30 and that its members made 19 films in the year ending March 31. By April 30, they had a further 18 awaiting release or in production. The outstanding feature of the year under review, the report states, was the growing awareness of the opportunities open to Britain of becoming an international centre for the making of international films. This, it suggests is the answer to the problems posed by a declining home market. The FBFM continues to be extremely worried about the trends of films rental and stresses that it cannot be more convinced that one of the major causes of production difficulties has been the steady decline in the percentage which producers have received from the box-office. In 1948, this was 39.5 per cent; in 1958, it had fallen to 32.1 per cent. In conclusion, the report reads: "We would like to place on record our happy relationship with the trade press. Theirs is a difficult and thankless task. So often they have hot news which they do not publish because they respect confidences given off the record." Our thanks for being trusted.

The NEW YORK Scene

By Mel Konecoff

PUBLICATION NOTE: The 1960-61 Directory of Directors is now being distributed by the Screen Directors International Guild. Just published by the Guild, the book lists almost five hundred members, top directors in every field of motion pictures and television, industrial and educational films, and theatrical features.

Not only is this country covered but areas abroad are represented as well. A section covers assistant directors as well as script clerks.

The Directory, produced and edited by Elaine H. George under the supervision of Jack Glenn, organization first vice-president and chairman of the public relations committee, is distributed as a public service to producers, advertising agencies, sponsors, the press, and others. In addition to serving as a listing, it carries information about other screen industry unions and guilds as well as information on how and where to obtain permits for location shooting in New York, etc.

THE METROPOLITAN SCENE: UA is launching a full-scale music campaign timed with the local premiere of "Elmer Gantry," with the radio and disc jockey drive pegged to the UA Records sound track album by Andre Previn. . . . Nine paperback books heralding nine top-budget upcoming 20th Century-Fox productions are currently on sale around the country in more than a quarter-of-a-million outlets. . . . "Kings of the Keys," the first of a new series of Paramount shorts called Sports Illustrated (after the magazine) was unveiled at a special press gathering in the Time and Life Building.

Moss Plans East Side Theatre-Apartment

NEW YORK—Plans for New York's first theatre combined with an apartment dwelling and office building was announced by Charles B. Moss and Associates.

The 1200 seat theatre will be an integral part of a $7,000,000 completely air-conditioned 20-story structure to be built on the northeast corner of Third Avenue and 58th Street, Manhattan.

Moss, president, B.S. Moss Theatres (which operates the Criterion and Forum on Broadway as well as a number of theatres throughout New York City, Long Island, New Jersey, and Florida), added that the new building will include a fine restaurant, a 600 car garage, and facilities for a wide variety of shops and professional services.

He described the project as a new concept in luxury, urban living, and called it "a significant move in meeting the challenge of and drift to the suburbs by providing the ultimate in convenience as well as utility in the heart of the world's greatest city."

Moss pointed out that with its 1200 seats the theatre will be the largest new motion picture house to be constructed on New York's fashionable East Side since that area underwent its postwar face lifting and building boom. Virtually all theatres built on the East Side in the past 15 years have had a maximum of 600 seats.

The structure will be built in association with Clement S. Crystal of New York City, who will supervise the entire project. Crystal is one of New York's most active builders and is widely represented by construction of apartments, office structures, and post offices throughout the country.

The theatre will be designed by John J. McNamara, who received wide acclaim for his work on the recently rebuilt Astor, Loew's State, and Capitol on Broadway. It will incorporate the latest advances in comfort, projection, sound reproduction, and structural design.

The terrace over the theatre will be occupied by the restaurant, and elevators will carry patrons to the fourth-floor restaurant entrance. The garage, with adequate space for theatre-goers, will be part of the building's substructure.

Moss noted that the new building "will bring together entertainment, dwelling space and commerce at the touch of an elevator button."

WB Names Livingston

NEW YORK—Grover Livingston, central division sales manager for Warner Bos., has been appointed western division sales manager, succeeding Fred Greenberg, it is announced by Charles Boasberg, general sales manager. Greenberg recently announced his retirement after 30 years of service.

Replacing Livingston as central division sales manager will be Ralph J. Iannuzzi, the company's New York metropolitan division sales manager. Jules Lapidus, eastern division sales manager, will include the New York territory within his division.

Allied Names PR Firm

CHICAGO—The appointment of Aaron D. Cushman and Associates was announced by Jack Kirsch, president, Allied Theatres of Illinois, Inc., to handle public relations for the Allied States Association of Motion Picture Exhibitors convention to be held at the Conrad Hilton Hotel from Nov. 6 to 10.

SPECTACLE ON THE SCREEN! SPECTACULAR AT THE BOXOFFICE!

BELINDA LEE
JACQUES SERNAS
MICHELE MERCIER

The Nights of Lucretia Borgia

The wickedest woman in the world!

Fabulous adventures of the world's greatest adventuress...
from *Columbia!*

Written by MARIO CAIANO and ALDO SEGRI · Directed by SERGIO GRIECO
TOTALSCOPE · A COLUMBIA PICTURES RELEASE · Eastman COLOR

#38 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

HARD TICKET POLICY

Necessary Changes In Physical Theatre And Management

UNIVERSITY THEATRE IN ASSO
GOLDWYN MAYER
May We Suggest!
A
BEN HUR
Theatre party!

GROUP suggestion sign maintained in lobby is constant reminder to members of audience that parties can be arranged.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

MICHAEL KING and HAROLD MYERS
Eastern Theatres, Ltd., Toronto, Canada

KING

MEYERS

ABOUT THE AUTHORS • MICHAEL KING started with Odeon Theatres as usher at Odeon Toronto (now Carlton) in 1949. Then appointed assistant manager of Famous Players Eglinton Theatre. Transferred to Imperial, Toronto, as treasurer, and then a year later, in 1952, was made manager of FPCC's Village Theatre. While there, relieved at two other suburban theatres and after six months made manager of Bloor Theatre. Then successively managed the Alhambra and Nortown Theatres (latter for five years). During spell at the Nortown won a fair number of trade magazine citations, including four "Showmanship Sweepstakes" citations among them a winning entry in December, 1955. In May, 1959, reopened Famous Players deluxe University Theatre, which in December, 1959, premiered MGM's "Ben-Hur." This engagement reportedly is considered to be one of the three or four most successful on the continent. With the engagement in its 26th week, was transferred as manager of the Imperial, Toronto, Canada's largest theatre and Famous Players flagship. Married, he is the father of Mary, 6, Michael, 4, and Anne, 1. HAROLD MEYERS started in show business indirectly in 1948 with the formation of the Meyers Ticket Agency in Toronto, which led to a location in Toronto's Prince George Hotel. After a brief spell in another business, handled ticket sales for the Moore-Parker heavyweight fight in Toronto (which set a new record gate for Canada). This led to appointment as treasurer of Toronto's legit Royal Alexandra Theatre. Then appointments successively with the Todd Company on group sales for "Around the World in 80 Days"; the Magna Company with "South Pacific"; then Samuel Goldwyn's "Porgy and Bess." On the latter, he also fulfilled duties as press representative. These group sales activities had been under the auspices of Famous Players Canadian Corp., and with the engagement of "Ben-Hur" at the University, it was decided to form a group sales department, of which Meyers was appointed director. This department is currently handling Toronto's two hard-ticket engagements, the afore-mentioned "Ben-Hur" and "Can Can" at the Tivoli, Toronto. Harold Meyers is married, and father of two children, Fern, 11, and Sandy, 7.

Following are the basic signs needed for hard-ticket operation, in addition to regular attraction boards, standees, and displays:

Banner or sandwich board showing *"Time of Next Performance."* This should be large, and should have provision for interchangeable times. Standee, stating *"Seats Available for This Performance,"* which should be placed next to the performance sign, and should be put out front first thing in the morning and taken in when boxoffice closes or when sold out. Standee, stating *"This Performance Sold Out,"* which should be put out in replacement of the "Seats Available" sign at boxoffice closing. With respect to the front it is important to remember that people are not used to having a boxoffice open at 10 a.m. Therefore, the fact that it is open should be publicized, and the front of the theatre should be jazzed up and well lit.

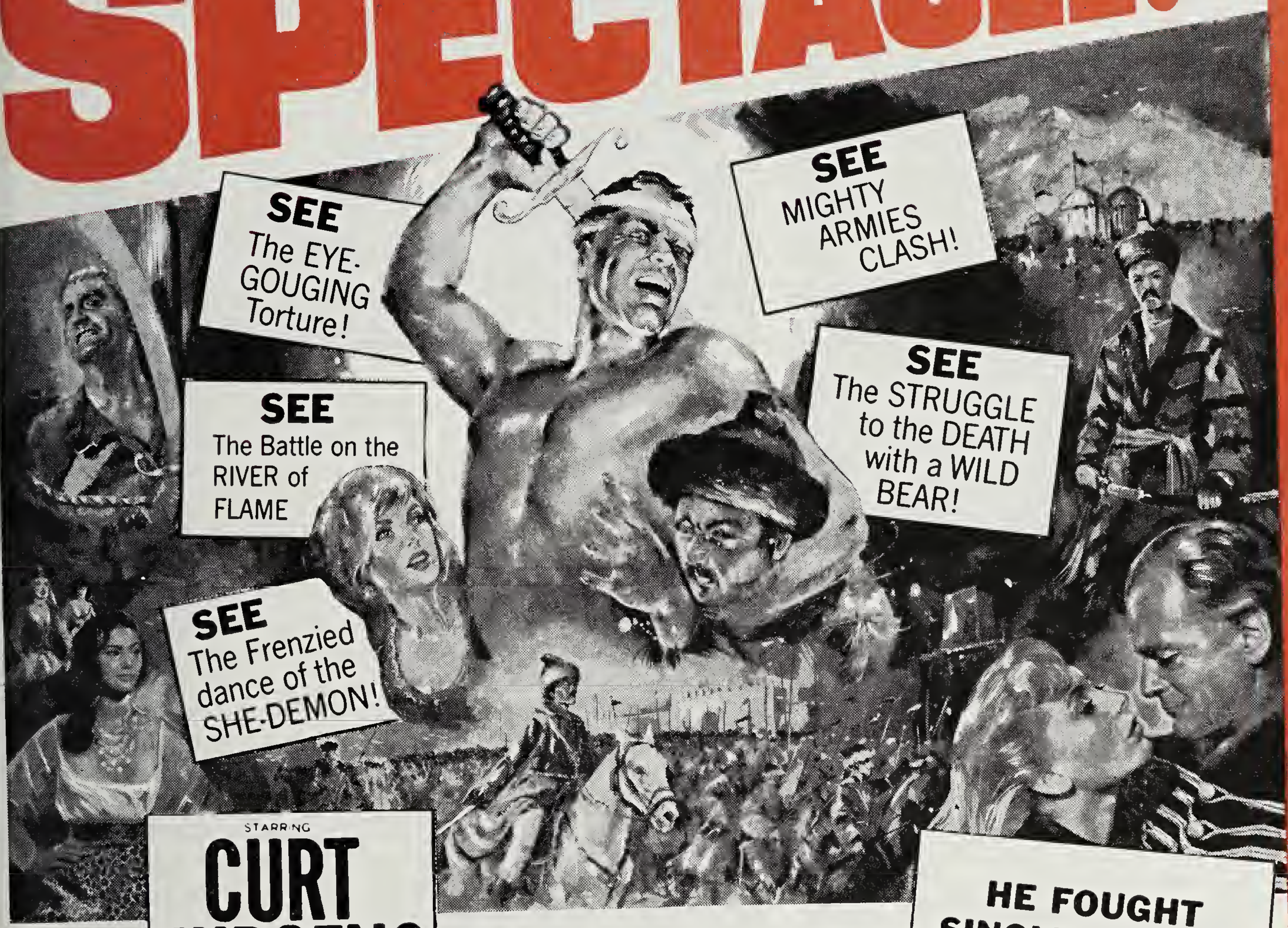
Schedule of prices and performances should be away from the boxoffice window. A well-trained cashier can politely describe seat locations and this verbal advice is much to be preferred. If used, the seating plan should be situated where it can be referred to by patrons but should not be too noticeably or obviously displayed as at busy times it slows down sale of tickets more than 50 per cent.

The boxoffice should have available to patrons a short printed form or flyer, detailing prices and performances, which can be taken home by prospective patrons. The boxoffice requires ticket envelopes, and these are arranged as a publicity tie-up (perhaps with an airline, cigarette distributor, or hotel).

We will assume that no "coming attraction" will be displayed for the greater part of the run. There are a great many directional and institutional signs needed, and perhaps the use of some of the under-noted will depend on the situation

JULES VERNE flings open a fantastic new world of

SPECTACLE!



SEE The EYE-GOUGING Torture!

SEE The Battle on the RIVER of FLAME

SEE The Frenzied dance of the SHE-DEMON!

SEE MIGHTY ARMIES CLASH!

SEE The STRUGGLE to the DEATH with a WILD BEAR!

STARRING
CURT JURGENS

HE FOUGHT SINGLE-HANDED AGAINST THE TERROR OF TARTAR HORDES!!!

"MICHAEL STROGOFF"

introducing
GENEVIEVE PAGE

Directed by CARMINE GALLONE | A GASTON HAKIM PRESENTATION | PRODUCED BY MODERN FILMS
A HOLLYWOOD INTERNATIONAL PICTURE | COLOR by MOVIELAB | Released by CONTINENTAL DISTRIBUTING, INC.

CINEMASCOPE and COLOR

AVAILABLE NOW

THRU CONTINENTAL WITH SPECTACULAR TELEVISION, RADIO and NEWSPAPER CAMPAIGN

!

There is a Continental Distributing Inc. Representative in your area:

BOSTON
MR. STANTON DAVIS
260 Tremont Street
Boston 16, Mass.

ATLANTA
MR. JAMES V. FREW
164 Walton St., N.W.
Atlanta, Ga.

CHICAGO
MR. MIKE KASSEL
1301 S. Wabash Ave.
Chicago 5, Ill.

LOS ANGELES
MR. ALBERT L. KOLITZ
1660 Cordova Street
Los Angeles 7, Calif.

WASHINGTON
MR. SHELDON TROMBERG
Stanley Warner Bldg., Rm. 1034
13th and "E" Streets, N.W.
Washington 4, D. C.

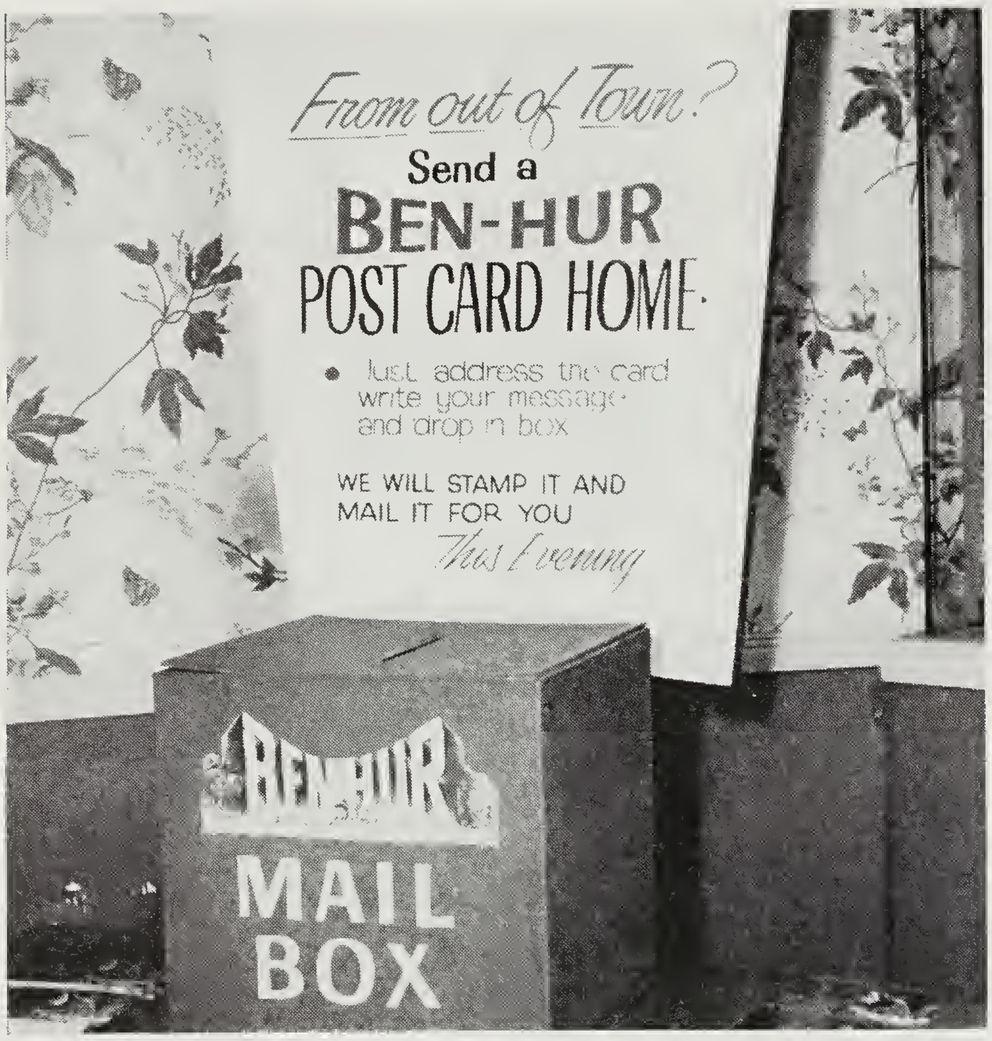
DALLAS
MR. TRUMAN HENDRIX
312½ S. Harwood St.
Dallas, Texas

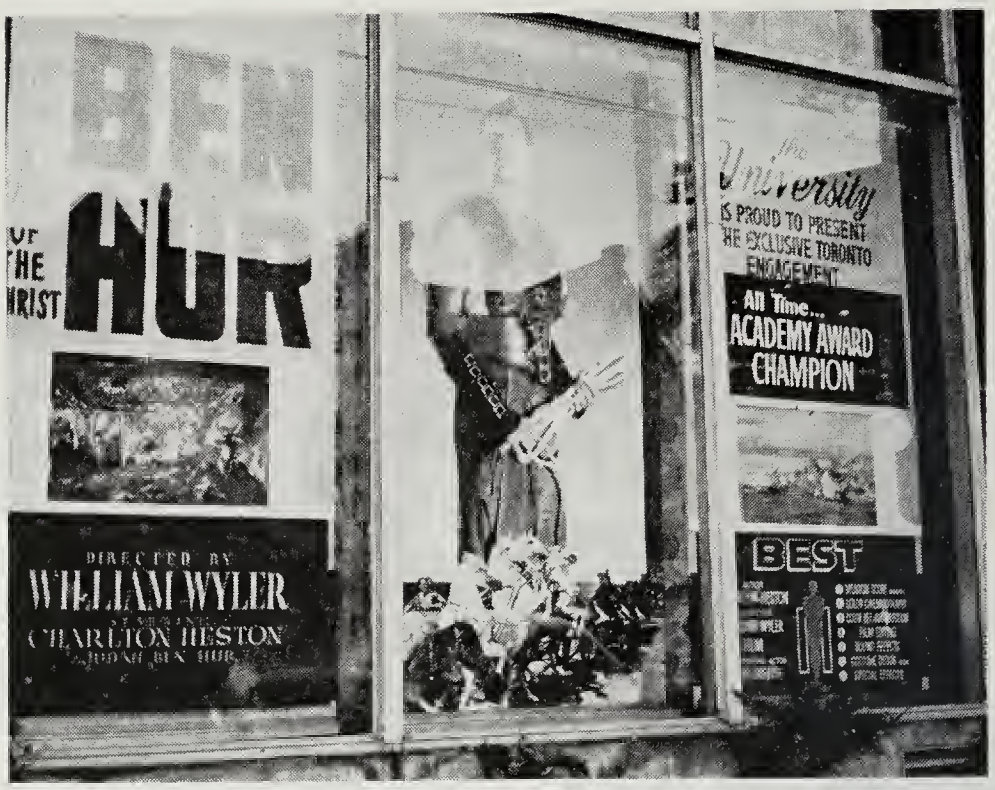
SAN FRANCISCO
MR. WILLIAM BENJAMIN
166 Golden Gate Ave.
San Francisco, Calif.

CINCINNATI
MR. IRVING SOCHIN
1710 Central Parkwa
Cincinnati 14, Ohio

A CONTINENTAL DISTRIBUTING INC RELEASE

1776 BROADWAY • NEW YORK 19, N. Y. • PLAZA 7-2593


From out of Town?
Send a
BEN-HUR
POST CARD HOME
Just address the card write your message and drop in box
WE WILL STAMP IT AND MAIL IT FOR YOU
This Evening
BEN-HUR
MAIL BOX



LEFT, post card display, an ideal promotion fulfilling two functions, publicity and the addition of something a little different to theatregoing. The postcards are stamped and mailed by the theatre and serve as advance mail order forms and effective promotion in nearby areas. ABOVE, the long-run nature of hard ticket requires the most attractive permanent displays on the film both outside the theatre and in the lobby. Note that the display calls attention to the exclusive nature of the engagement in the geographic area serviced.

and size of the theatre.

Main floor, balcony, loges and their different sections should be designated. Try to follow the color scheme of your tickets by sections, etc. A very important item of information and interest is the cast display. It is made much more attractive and identifiable if it is pictorial.

A sign stating the following, *"May we suggest a theatre party as a social or fund-raising event? Discuss the advantages of attending in a group" should be here.*

Sale of the souvenir program or book provides the theatre with an important item of revenue. Its potentialities should not be overlooked, and every cooperation should be given to the bookseller in setting up and maintaining his display.

Flowers are particularly necessary for an opening, of course, but it also helps appearances if you can arrange to have a continuous display of fresh flowers. It is probable that a local florist would provide such a service in return for a card displayed with the floral arrangement.

Postcards are a most effective means of promotion, and a very simple one to handle. Place a display of postcards advertising the feature on a small table, and have a sign constructed to stand near it, the copy on which should read, *"From out of town?—Send a e.g. "BEN-HUR" post card home. Just address the card, write your message and drop in box. We will stamp it and mail it for you this evening."*

The first thing to emphasize in a reserved seat situation is that the staff will all have a more individual dealing with each and every patron. Thus, courtesy and good manners are most necessary.

Individual sales make the cashier a most interesting position. However, it demands great care, a good memory, and an easy and pleasant personality. Mistakes are easily made, particularly as most boxoffices are inadequately designed with almost no provision for placement of ticket racks, file trays, etc. Details include ticket agency reservations, which involve holdings, phone calls, vouchers from the agency, etc.; mail orders; holding file (control of this essential); ordinary book ticket sales; disposition of redeemed gift tix; close control and checking of audit stubs; constant knowledge of ticket situation by performance; effective check on racks, as misracking can not only cause adjustments to be made, but can seriously affect checking-in procedure.

Doorman, too, is a much more interesting position than normal. He must be aware of the physical theatre, the various sections and their tickets. He must know prices, take individual note of tickets as they come in. He has to direct patrons to proper sections; watch out for audit stubs that might have been left on the ticket; and try and watch out for the two or three people each performance who arrive the wrong day or at the wrong time. Everyone comes within a space of 45 minutes; the doorman therefore has to be on his toes. The doorman should be delegated to watch to see that correct signs are taken in and put out; that the door is watched closely up until after intermission time. He can also be of considerable help icing up drinks, and arranging drinks for the confections bars, etc. His duties should normally end after the intermission is finished.

Confection bars must be completely stocked with designated merchandise before doors are open. The come-in is the only period when a choice of confection items is available to the patrons, as at intermission the concentration is on soft drinks. Be sure there is enough ice, syrup, cups, etc., and that each bar has sufficient change.

Aside from his obvious duties, the porter should be trained to assist the doorman and be aware of confectionary needs. It is important to have someone available to carry the constant supplies of cups, syrup, and ice necessary to a busy operation.

Intelligence and courtesy are very necessary to usheretts. They have an individual dealing with the patrons; and for a reserved seat situation it is important to remember that they are seen by the patrons in a brightly lit theatre. More care must be taken with their appearance—make-up, grooming, etc. They should wear a simple and distinctive uniform. A plain black skirt and a plain white blouse with an accent of colour (flowers or a bow) is most effective. Gloves are essential; and smart flat shoes should be worn. An usherette should be bright and attractive; and an important point to note is that they are all your extra and relief candy attendants at one time or another at intermissions. The head usherette should see that they know prices on the confections bars, and they should all spend some time with the regular confection attendants so that they know how to serve, etc. Between shows, an important and necessary duty for the usherettes is that of cleaning up as it is uneconomical to bring in a cleaning crew at this stage. This work must be properly organized so that a quick and reasonably thorough job can be done.

The theatre boxoffice opens at 10 a.m. daily and the theatre closes generally near midnight. This is a 14 hour day and must be covered at all times. A cashier should not be left alone in the theatre.

When a reserved seat policy is in effect, other industry people, who should know better, seem to think that theatre management has an easy life. If the job is properly done, a reserved seat manager will spend more time in his theatre than he has ever done. A good arrangement is for the manager and his assistant to alternate openings, which gives each man three 9:45 mornings. The manager should not do less than this, regardless of the number of assistants he might have. If he does less it is the first step to losing control of the theatre. It is not enough to leave mail orders, trouble phone calls, etc., to the cashier. The mail orders have to be double checked and the calls should be handled personally. The manager should spend at least two half hours each day in the boxoffice selling tickets. There is always something to do— files to check, mail orders, stubs to count, racks to check, etc., or a fresh day's tickets to rack.

Aside from straight selling, the manager has to be familiar with the details pertaining to the boxoffice. By that I mean the statement, sales summary, and other points of checking in. Also the holdings file, the settlement and method in dealing with ticket agencies racking of tickets, etc. In brief, he should know all a cashier knows.

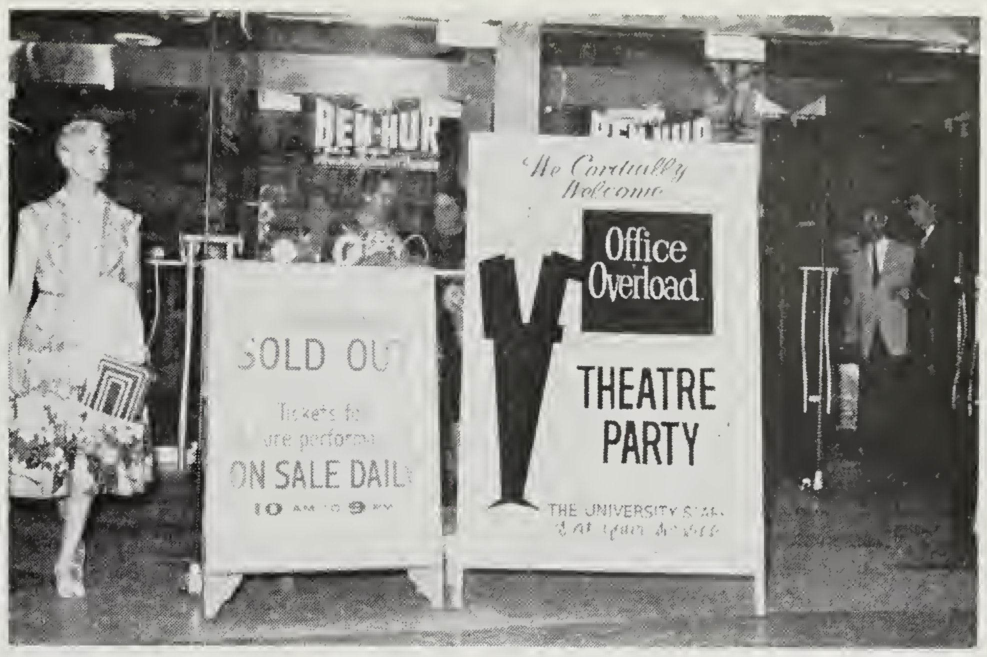
The theatre is comparatively deserted during the morning and afternoon, it is vital that pick-ups be made frequently from the box-office, and that all proper safeguards be taken. Manager and treasurer should take monthly (or more frequent) audits on advance sales. A stock of from three to four weeks tickets should be kept in theatre, and management should be quick to recognize the occasions when it might be necessary to stock more.

At intermission time, the lobbies are stampeded by people to the confection bars. Stay in the office, with the door open, where people can find you and where all your staff knows where to locate you in case of troubles. Don't make the mistake of being in the lobby where you can't be seen or found.

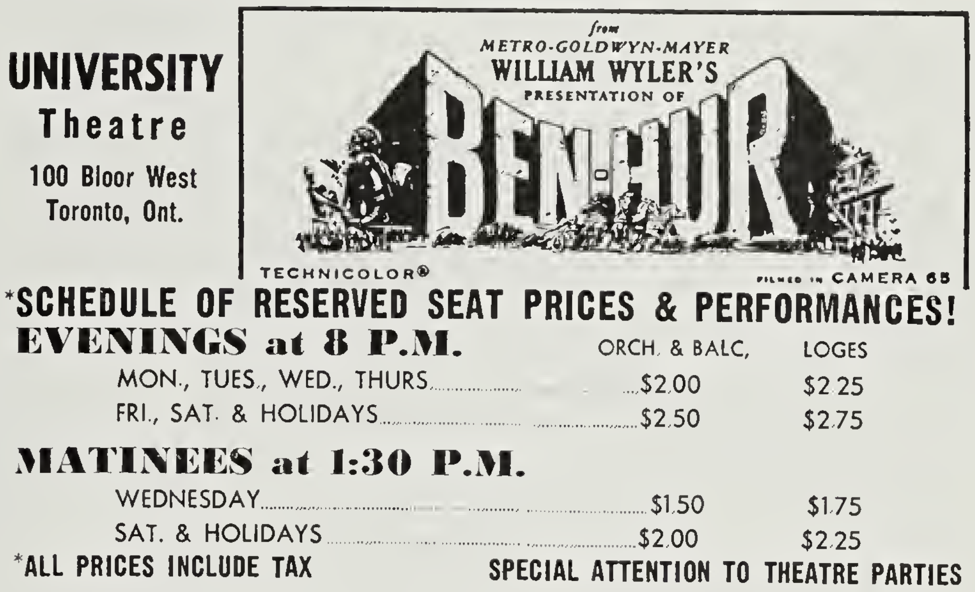
At management's discretion, take out a number of good seats for each performance, and hold these as VIP or emergency house seats. Always hold at least six of these until the last moment, particularly when busy, as they are often your only answer in an emergency (for an example: in an agency order, you or the agency might have put the wrong performance tickets aside and the patrons might have travelled many miles).

When handling mail orders, open envelopes carefully, read and absorb contents of letter, and give correct amount of tix for correct performance day and date. Check the price of the ticket against the price the patron has remitted. Quite often, the wrong amount has been sent. If it is too much, put the excess in an envelope, with name and performance on it, and put it in your refund tray. Then send the tix to patron advising him to pick up his refund when he comes in. Do not send money through the mail. If a patron sends too little, put the tickets and what money he has sent (if it is a cheque, cash it and substitute money) in your holdings file; write a note to patron advising him to bring balance of money when he comes and that the tix are being held for him at the boxoffice.

If a mail order is received too late for you to fill and get back to the patron in time, put the order in holding file as you might get a phone call regarding it. Or else just send the cheque back immediately. In these instances, you have to use individual judgment. Do not take cheques for immediate performances; allow all cheques time to clear. If a mail order is for a date not yet racked, send a card to the patron advising that you have received his order and that tickets will be mailed shortly. Quite a few letters are received requesting information only. It is helpful if you have a "schedule of prices and performances" mailing piece to send out.



ABOVE, two of the essential signs, "Sold Out" and "Group Welcome." Theatre parties are an important part of hard ticket operation. BELOW, a mailing piece furnishing price and ticket information.



UNIVERSITY
Theatre
100 Bloor West
Toronto, Ont.

from
METRO-GOLDWYN-MAYER
WILLIAM WYLER'S
PRESENTATION OF
BEN-HUR
TECHNICOLOR®
FILMED IN CAMERA 65

***SCHEDULE OF RESERVED SEAT PRICES & PERFORMANCES!**

	ORCH. & BALC.	LOGES
EVENINGS at 8 P.M.		
MON., TUES., WED., THURS.	$2.00	$2.25
FRI., SAT. & HOLIDAYS	$2.50	$2.75
MATINEES at 1:30 P.M.		
WEDNESDAY	$1.50	$1.75
SAT. & HOLIDAYS	$2.00	$2.25

***ALL PRICES INCLUDE TAX** **SPECIAL ATTENTION TO THEATRE PARTIES**

Group sales are channelled into Mon.-Thurs. and therefore build up the audience for these performances. Because of this build-up, a demand is created for other performances (weekend and other week-nights).

When people attend in a group, their thoughts and conversation are more positively concerned with the attraction. If the attraction is an outstanding one, their attendance becomes an event. In effect, they become salesmen for the picture. This of course is a positive advantage. Every group will contain a percentage of people who do not normally "go to the movies." The advantage of having them attend is obvious.

Following is theatre's basic procedure regarding tickets and method of settlement:

Theatre is advised by memo of dates, and should make sure that tickets are available for future performances. Tickets are taken from theatre by group sales personnel. They are checked by theatre manager or treasurer at this time. Theatre obtains a receipt signed by the group representative. The group representative endeavours to have complete settlement made to him on day of performance. Occasionally, the group might not have been able to sell the exact amount of tickets ordered, and there will be a return of a number of tickets. The theatre's responsibility is this: To obtain settlement for the actual tickets sold. Any returned tickets (and these of course are kept to a minimum) should be placed back in rack and sold at full price.

The switch from grind to hard ticket can be confusing or rewarding. The wise exhibitor will prepare carefully for it so that he can take maximum advantage of its positive aspects.

Everywhere in the world... because it's on film!

Yes, film is everywhere—everywhere there are people! And because it is everywhere, and so many millions see it, making it right in technic is both a privilege and a responsibility. That, in brief, is the philosophy of the Eastman Technical Service for Motion Picture Film—a service highly regarded by all who call upon it.

Branches are located at strategic centers. Inquiries invited.

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

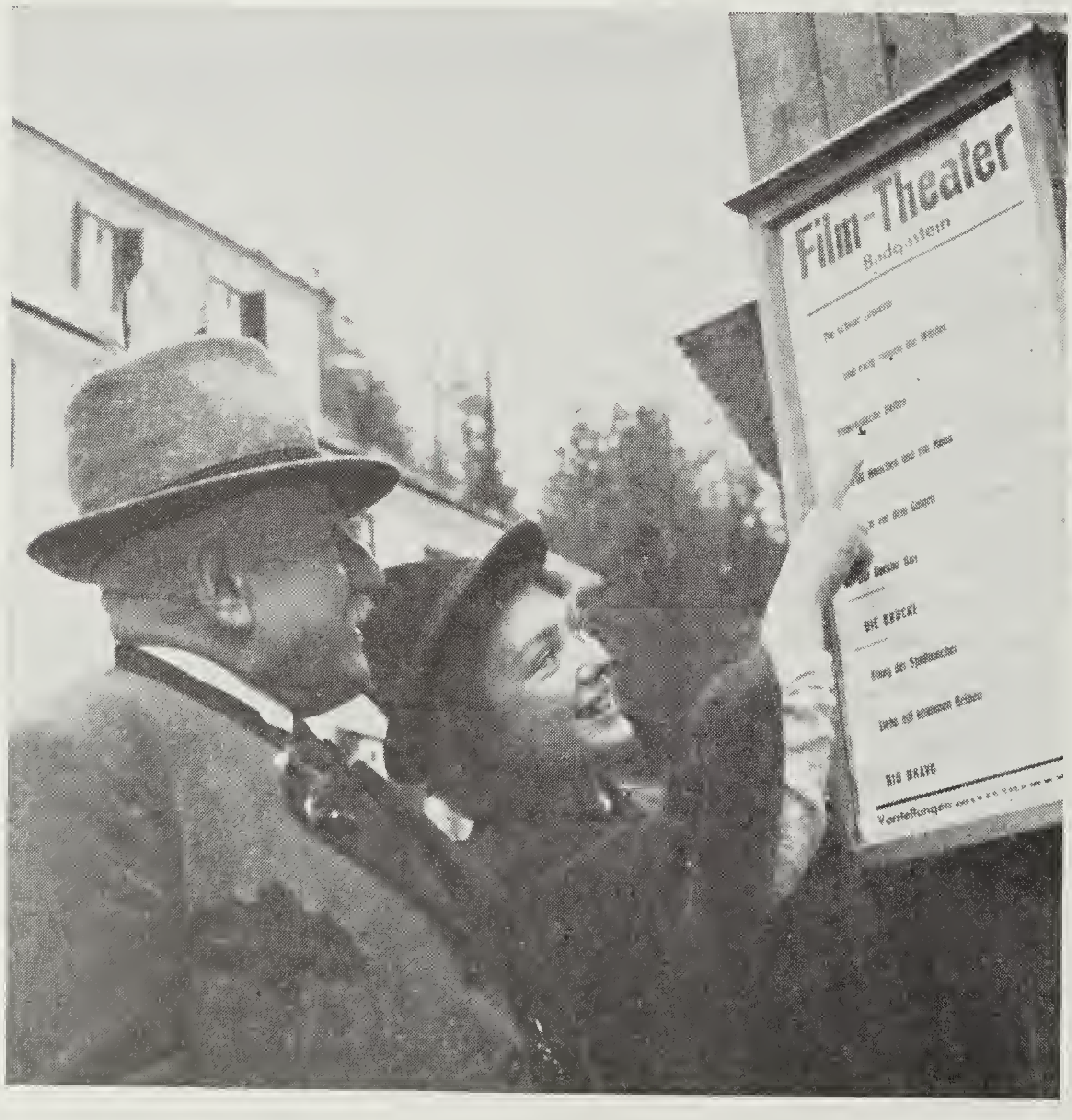
East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film:
W. J. German, Inc.

Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.



230
JER
KINO
Film-Theater

KINO
LEWIS IN
' DER GEISHA BOY '

Pitt. Promotion Set

PITTSBURGH—Exhibitors in 10 zones in the Pittsburgh exchange area have agreed to serve as zone chairmen in the operation of the COMPO-Marcus promotion plan, it was revealed by Alec Moss, COMPO staff member, acting as campaign coordinator.

Those who will act as zone chairmen are the following:

Zone 1—Robert Bowman, district manager, Stanley Warner, Erie, and Bob Davis, manager, Dipson Plaza, Erie; Zone 2—Mike Wellman, Hickory Drive-In, Sharon, and Leo Mickey, manager, Penn, New Castle; Zone 2A—Kenneth Winograd Oriental, Rochester, and Ray Lewis, Tusca Drive-In, Beaver.

Zone 3—Henry Burger, district manager, Stanley Warner, Pittsburgh; Zone 3A—Joe Bugala, general manager, Manos Circuit, Greensburg; Zone 4—Mrs. Elaine Hauser, State, Altoona, and Mrs. Laura Ainger, State, State College, Pa.

Zone 4A—Joe Freeman, manager, State, Johnstown, and Mel Katz, manager Embassy, Johnstown; Zone 5—C. S. Brown, Temple, Kane, Pa.

Zone 6—B. F. Moore, district manager, Stanley Warner, and Mrs. Madge Staut, Robinson Grand, Clarksburg, W. Va.; Zone 7—John Osborne, Capitol, Wheeling, W. Va.

Jerry Wald, producer who has signed a new 12-picture pact with 20th-Fox, recently conferred with Mary Ure, one of the stars of "Sons and Lovers" in New York.

Film Exchange and Dealer Listing for the
BUFFALO FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 505 Pearl St.—CLeveland 2145
Br. Mgr.: Lewis J. Lieser. Office Mgr.: Audrey Wagner. Booker: Francis McDonough. Emerg. Phone: Lieser, VIctoria 0986.

BUENA VISTA (Disney), 504 Crosby Bldg., 170 Franklin St.—MOhawk 6283, 0595
Br. Mgr.: John G. Chinell. Office Mgr., Booker, and Cashier: Shirley Baehre. Emerg. Phone: ATwater 3884.

COLUMBIA, 505 Pearl St.—WAshington 8995
Br. Mgr.: Ben Felcher. Office Mgr.: Barbara Quinlivan. Sales: Leon Herman. Head Booker: William Abrams. Emerg. Phone: Felcher, LIncoln 6393.

METRO-GOLDWYN-MAYER, 294 Franklin St.—WAshington 1224
Br. Mgr.: Jack B. Mundstuk. Office Mgr.: Marion Ryan. Sales: Al Golden. Bookers: Betty Kaye, Virginia Callahan. Cashier: Theresa Ryan. Field Exp.: Ed Gallner. Emerg. Phone: Mundstuk, RIverside 8260.

PARAMOUNT, 464 Franklin St.—GArfield 1707
Br. Mgr.: John Serfustino. Office Mgr.: Tony Mercurio. Bookers: Fred Kloepfer, Frank Mancuso. Cashier: Norma Mosier. Emerg. Phone: Mercurio, BEdford 7590.

20TH CENTURY-FOX, 290 Franklin St.—CLeveland 0784
Br. Mgr.: J. L. Sturm, Jr. Sales: W. C. Rowell. Bookers: Edward L. Jauch, William Hebert. Cashier: Josephine Genco. Field Exp.: Ralph Buring. Emerg. Phones: Jauch, BAiley 2563; Hebert, DElaware 7505.

UNITED ARTISTS, 505 Pearl St.—WAshington 1500
Br. Mgr.: Burt E. Topal. Office Mgr.: Francis Maxwell. Sales: Howard McPherson. Booker: Jerry Yogerst. Cashier: Ethel Tyler. Emerg. Phone: Maxwell, AMherst 4241.

UNIVERSAL-INTERNATIONAL, 301 Franklin St.—MAdison 2016
Br. Mgr.: Isadore Ehrichman. Office Mgr. and Booker: Jack Kelly. Sales: Jerry Spandau. Emerg. Phone: Kelly, DElaware 7379.

WALDMAN FILMS, 505 Pearl St.—MAdison 3857
Office Mgr.: Minna G. Zachem. Sales: Rudy Bach. Emerg. Phone: Zachem, EXport 1748. *(Owner: George J. Waldman)*

WARNER BROS., 100 S. Elmwood Ave.—MOhawk 0350
Br. Mgr.: Nat Marcus. Office Mgr.: Ruth Rappeport. Sales: Joe Kaitz. Booker: Bert Kemp. Cashier: Mary Gutowski. Emerg. Phone: Marcus, LIncoln 0707.

• *Supply Dealers*

BISON WASTE & WIPER, 339 Military Rd.—Victoria 6600
DANIEL GILL, 646 Main St.—CLeveland 3909
HUNTER & BELL, 858 Main St.—ELmwood 2210
NATIONAL THEATRE SUPPLY, 500 Pearl St.—WAshington 1736.
Emerg. Phone: BEdford 4576

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586
Sales: Melvin Schwartz. Shipping: James Lavorato.

• *Signs, Advertising and Printing*

KELLER BROS. & MILLER, 401 Franklin St.—WAshington 2374
NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586
H. WM. POLLACK POSTER PRINT, 869 Main St.—GRant 8204
THEATRE SIGN CO., 431 Pearl St.—MO 4472

• *Film Delivery Services*

BUFFALO FILM DEPOT, 1635 Elmwood Ave., RIverside 9683
Mgr.: Robert Neffke.
OLIN FILM DELIVERY, 141 Nassau Ave., Kenmore, N. Y.—RIverside 4398
JOHN J. PAULY FILM SERVICE, 3 S. Tuxedo Pl.—VIctoria 6578
PHELPS FILM SERVICE (Kenneth G. Keipper), 1614 Sweet Home Rd.—PLaza 9329
SMITH & HOWELL FILM SERVICE, 1120 Military Rd.—BEdford 3666
Terminal Mgr.: Edward Hickey. Dispatcher: Gus Fichter.
SOUTHWESTERN FILM SERVICE (Contact Olin Film)—RIverside 4398

• *Service Companies*

ALTEC SERVICE CO., Market Arcade—WAshington 7432
RCA SERVICE CO., 600 Grover Cleveland Hwy.—PArkside 7763

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Fox Sets Big Plans For British Production

LONDON—Spyros P. Skouras has announced the biggest production program ever launched in England by an American company as a result of 20th Fox's great success with such pictures as "Inn of the Sixth Happiness" and "Sink the Bismarck."

$20,000,000 will be spent on the first eight of 21 pictures announced. These include Walter Wanger's "Cleopatra," with Elizabeth Taylor, and Dimitri De Grunwald's "The Millionairess," starring Sophia Loren. Other producers involved include Nunnally Johnson, Sidney Buchman, Rouben Mamoullan, Rudolph Mate, and Michael Powell. Skouras stressed this program would be additional to the Hollywood output which will be maintained at approximately 30 pictures a year.

Rank Package To TV

NEW YORK—Michael M. Sillerman, executive vice president in charge of sales, Programs for Television, Inc., announced the largest color film package sale of recent motion picture films to television and the first major deal made by the new company. PTI partners are Leonard Loewinthan, Everett Rosenthall, and Mickey Sillerman. WNBC, Channel 4, will air the package, which includes 12 first-run J. Arthur Rank films in color and an undisclosed number of black and whites.

Ben Colman, eastern sales manager, PTI, negotiated this sale, which includes the following color films:

"Doctor in the House," "To Paris with Love," "Doctor at Sea," "Simba," "The Love Lottery," "West of Zanzibar," "Simon and Laura," "Lost," "The Seekers," "Touch and Go," and "You Know What Sailors Are."

In addition, some of the outstanding black and white films include "The Wicked Lady," "Secret Mission," and, "The Divided Heart."

AB-PT Sells Disneyland Shares

NEW YORK — American Broadcasting-Paramount Theatres, Inc., has sold its 35 percent stock interest in Disneyland Park to Walt Disney Productions and Disneyland, Inc., it was announced by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc. The stock was sold at the mutually agreed fair price of $1,500 per share. Disneyland, Inc., paid $2,002,500 in cash for the stock purchased by it, and Walt Disney Productions gave $5,497,500 in notes payable equally over a five year period. A subsidiary of American Broadcasting-Paramount Theatres, Inc., will continue to operate its concessions in the park.

Watch for them!

NEXT!
Minneapolis Territory
Issue of July 20
Cleveland Territory
Issue of July 27

Save Them!

New English Production Power

Leaders Nat Cohen, Stuart Levy Push Anglo Amalgamated Into World Market

WELCOME to a new power in the international film scene. 1960 looks like the year of Nat Cohen and Stuart Levy. They have brought their Anglo Amalgamated production and distribution set-up to the forefront of the industry. Progressively, they have become ambitious so that their current line-up, dubbed the Fabulous Five, is aimed at the world market.

Once an exhibitor and always an admitted gambler, Nat Cohen believed there was real excitement to be had on the other side of the fence.

With Stuart Levy, he started in production and distribution in a modest way. Moderate success came their way and they bided their time, ploughing back the profits to make more ambitious efforts. Their own output they bolstered by getting the British franchise for the American International product of Hollywood.

Their first break came when to everyone's amazement they gambled on filming the biography of the then almost unknown rock 'n' roller, Tommy Steele. The wits even wondered how anyone so new could have a life, let alone a story, but "The Tommy Steele Story," reportedly produced at $33,500, ended up among the top box office winners of the year.

Their next success came when producer Peter Rogers put forward "Carry On, Sergeant" with Gerry Thomas as director. This

(*Continued on next page*)

Joan Sims, as the Gaunt family's French maid, tries to persuade Julia Lockwood not to run away from her home in Peter Rogers production, "Please Turn Over."

Moira Shearer cannot understand why Carl Boehm, as a psychopathic killer, points his tripod leg at her throat in a tense scene from "Peeping Tom." Photo at right shows Vanda Hudson pinned to the disc by a knife in her throat in "Circus Of Horrors."

Production Power

(Continued from page 19)

mixture of homely fun, familiar corn, and genuine heart appeal clicked in no uncertain manner. It was repeated with even greater success with ‘“Carry On, Nurse,” which was generally acclaimed as 1959's top boxoffice winner from any source in Great Britain. “Carry On, Teacher” followed, and the latest laugh riot in this series, which was originally planned very much as a domestic venture but has become equally successful in Canada and many other overseas markets, is “Carry On, Constable.”

Now some of the top producers in the country are lining up to do business. Michael Powell, who made “The Red Shoes,” produced the most unusual subject which Anglo has ever had on its books, “Peeping Tom.” This out of the rut murder thriller in EastmanColor brings ex-ballerina Moira Shearer back to the screen.

The central character is a young film technician with an obsession for cameras and picture making and an insatiable urge to capture on film something never before recorded—the terrible fear shown on a murder victim's face at the moment of violent death.

Taking time off from the “Carry On” series, Peter Rogers and Gerry Thomas have made another highly exploitable comedy which has really clicked at the British box office, “Please Turn Over.” This story of a teenager who writes a really daring novel around her family circle is the first Anglo Amalgamated Picture to be taken by a major company (Columbia) for release in the United States.

Another Eastman Color subject is “Circus of Horrors.” Directed by Sydney Havers. This Julian Wintle-Leslie Parkyn big scale spectacle, as the title suggests, plays up the sex and horror angles of life under the big top. An international cast is headed by Anton Diffring, Erike Rember, and Yvonne Monlaur.

Last but not in anyway least in the Fabulous Five is Joseph Losey's “The Concrete Jungle,” in which Stanley Baker and Sam Wanamaker star. Described as a picture of high passion, this is a drama of the underworld both in and out of prison.

Production will start soon on Anglo's biggest offering yet, “Dawn of D-Day.” In addition, production continues on the ever popular Scotland Yard series and a number of second features.

Now the trade says, “Carry On, Nat and Stu.”

Top photo shows Stanley Baker and Margit Saad in scene from "The Concrete Jungle," the first British picture to deal extensively with the criminal underground both in and outside of prison walls. Bottom photo (left) shows Kenneth Connor as Constable in the Peter Rodgers production, "Carry On Constable." Also seen is Hattie Jacques as the tough Sergeant. Photo at right shows Leslie Phillips and Shirley Eaton in scene from "Carry On Nurse."

ADVENTURES OF HUCKLEBERRY FINN (MGM)

Esquire, St. Louis (*$11,800)	3	"	102%
Music Box, Seattle (*$4,800)	3	"	94%
Warfield, San Francisco (*$11,100)	2	"	81%
State, Omaha (*$5,400)	1	"	75%
Adams, Detroit (*$9,200)	1	"	109%

APARTMENT (UA)

Un. Artists, San Francisco (*$15,200)	2	"	124%
Orpheum, Boston (*$17,700)	2	"	113%
Astor, New York (*$27,100)	2	"	144%
United Artists, Chicago (*$22,800)	2	"	160%
Randolph, Philadelphia (*$12,000)	2	"	217%
Michigan, Detroit (*$19,600)	2	"	122%

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1	"	75%
Orpheum, Omaha ($5,800)	1	"	104%
Fifth Avenue, Seattle ($5,700)	1	"	105%
Paramount, San Francisco ($13,100)	1	"	77%
Palms, Detroit ($15,400)	1	"	78%
Orpheum, Boston ($15,400)	2	"	56%

BELLS ARE RINGING (MGM)

Radio City, New York (*$134,200)	1	"	143%
State-Lake, Chicago (*$23,500)	1	"	119%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	32	"	166%
Loew's State, New York (**$43,175)	32	"	136%
Boyd, Philadelphia (**$12,300)	31	"	224%
Todd, Chicago (No Ave.)	27	"	Ave. 28,500
Coronet, San Francisco ($13,200)	27	"	187%
Blue Mouse, Seattle ($6,100)	21	"	197%
United Artists, Detroit ($9,500)	19	"	290%
Cooper, Omaha ($4,500)	19	"	213%
Brown, Louisville ($5,700)	6	"	283%
Loew's Midcity, St. Louis (No Ave.)	5	"	Ave. $18,200

BRIDES OF DRACULA (U-I)

Palms, Detroit (*$20,400)	1	"	70%
Golden Gate, San Francisco (*$14,700)	1	"	90%
Music Hall, Seattle (*$8,700)	1	"	84%
Omaha, Omaha (*$6,300)	1	"	96%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	15	"	366%
Gary, Boston ($9,000)	14	"	207%
Palace, Chicago ($21,000)	10	"	146%
Midtown, Philadelphia ($10,600)	8	"	191%
Ambassador, St. Louis ($8,500)	6	"	146%
Alexandria, San Francisco (No Ave.)	5	"	Ave. $16,900
Madison, Detroit (*16,600)	4	"	188%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6	"	68%
Trans-Lux, Philadelphia ($6,300)	3	"	75%
Pageant, St. Louis ($3,700)	2	"	81%

CIRCUS OF HORRORS (AIP)

United Artists, Chicago (*$22,800)	2	"	70%
St. Louis, St. Louis (*$9,200)	1	"	98%

CONSPIRACY OF HEARTS (PAR.)

Arcadia, Philadelphia ($10,660)	6	"	58%
Normandie, New York ($7,300)	6	"	60%
Victoria, New York ($12,000)	6	"	94%
Orpheum, Omaha ($5,800)	1	"	139%
Esquire, Chicago ($11,800)	5	"	75%
Metropolitan, Boston ($13,600)	1	"	61%
St. Francis, San Francisco (*$13,800)	1	"	60%
Kentucky, Louisville (*$6,100)	1	"	40%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	2	"	81%
Randolph, Philadelphia ($9,900)	3	"	76%
Normandie, New York ($7,300)	4	"	109%
Paramount, New York ($33,200)	4	"	79%
Capri, Boston ($7,000)	5	"	137%
Orpheum, Omaha ($5,800)	1	"	70%
Fox, Detroit (*$15,400)	1	"	75%
Fifth Avenue, Seattle (*$9,000)	2	"	70%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	3	"	100%
Coliseum, Seattle ($7,000)	1	"	100%
Kentucky, Louisville ($6,500)	1	"	50%
Arcadia, Philadelphia ($10,600)	4	"	57%
Metropolitan, Boston ($16,800)	1	"	79%
Michigan, Detroit ($18,300)	1	"	87%
Golden Gate, San Francisco (*$14,700)	1	"	69%
Esquire, St. Louis (*$11,800)	2	"	90%
Orpheum, Omaha (*$9,200)	1	"	55%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	9	"	68%
Loew's, St. Louis ($8,600)	2	"	128%
Omaha, Omaha ($6,500)	1	"	77%
United Artists, San Francisco ($8,300)	4	"	102%
Beacon Hill, Boston ($6,000)	7	"	156%
United Artists, Chicago ($25,200)	5	"	61%
Randolph, Philadelphia ($9,900)	5	"	107%
Michigan, Detroit ($18,300)	2	"	96%
Music Hall, Seattle ($7,000)	2	"	72%
United Aritsts, Louisville ($6,500)	1	"	77%

GALLANT HOURS (UA)

Roosevelt, Chicago ($17,800)	2	"	101%
Viking, Philadelphia ($8,000)	2	"	141%
Michigan, Detroit ($18,300)	2	"	93%
United Artists, San Francisco ($8,300)	2	"	144%
Music Box, Seattle ($4,900)	1	"	146%
United Artists, Louisville (*$9,200)	1	"	76%
Orpheum, Boston (*$17,700)	2	"	78%
Music Hall, Seattle (*$8,700)	1	"	50%
Loew's, St. Louis (*$12,800)	2	"	68%

GIANT OF MARATHON (MGM)

Pilgrim, Boston ($8,100)	2	"	90%
Warfield, San Francisco ($10,200)	2	"	96%
Stanton, Philadelphia (*$9,200)	2	"	92%
Adams, Detroit (*$9,200)	2	"	106%
Orpheum, Seattle (*$4,300)	2	"	123%
State, Omaha (*$5,400)	2	"	58%
Loew's, St. Louis (*$12,800)	1	"	61%

HANNIBAL (WB)

Fox, St. Louis (*$14,200)	1	"	113%
Paramount, Boston (*$13,400)	1	"	112%
Paramount, San Francisco (*$12,700)	2	"	114%
Stanton, Philadelphia (*$9,200)	1	"	130%
Palms, Detroit (*$20,400)	2	"	71%
Omaha, Omaha (*$6,300)	1	"	80%
Mary Anderson, Louisville (*$6,500)	1	"	65%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	3	"	118%
Fox, Philadelphia ($15,300)	2	"	81%
Broadway-Capitol, Detroit ($14,700)	1	"	102%
Palms, Detroit ($15,400)	1	"	110%
Golden Gate, San Francisco ($13,700)	2	"	89%
Coliseum, Seattle ($7,000)	1	"	100%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	2	"	147%
Golden Gate, San Francisco ($13,700)	2	"	106%
Roosevelt, Chicago (*$17,300)	2	"	81%
Loew's, St. Louis (*$12,800)	1	"	68%

MAN ON A STRING (COL.)

Forum, New York ($16,700)	4	"	72%
Woods, Chicago ($19,700)	4	"	78%
Michigan, Detroit (*$19,600)	1	"	77%
Paramount, San Francisco (*$12,700)	1	"	71%
Goldman, Philadelphia (*$12,700)	1	"	71%
Fox, St. Louis (*$14,200)	1	"	85%
Coliseum, Seattle (*$6,700)	1	"	105%
United Artists, Louisville (*$9,200)	1	"	66%

MOUNTAIN ROAD (COL.)

Orpheum, Boston ($15,400)	1	"	68%
Goldman, Philadelphia ($11,700)	2	"	77%
Loew's, St. Louis ($8,600)	1	"	78%
Palms, Detroit ($15,400)	1	"	104%
Paramount, San Francisco ($13,100)	2	"	84%
Coliseum, Seattle ($7,000)	3	"	84%
State-Lake, Chicago (*$23,500)	3	"	58%
Orpheum, Omaha (*$9,200)	1	"	76%
United Artists, Louisville (*$9,200)	1	"	100%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	16	"	96%
Kenmore, Boston ($10,600)	15	"	98%
Arcadia, Philadelphia ($10,600)	6	"	94%
Stage Door, San Francisco ($5,600)	15	"	129%
Orpheum, Omaha ($5,800)	1	"	104%
United Artists, Chicago ($25,000)	4	"	80%
T-L Krim, Detroit ($7,200)	9	"	94%
Rialto, Louisville ($6,600)	1	"	76%
Loew's, St. Louis ($8,600)	2	"	93%
Fifth Avenue, Seattle ($5,700)	3	"	105%

PAY OR DIE (AA)

Warner, New York ($18,200)	5	"	141%
Stanton, Philadelphia (*$9,200)	1	"	152%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7	"	110%
Memorial, Boston ($15,400)	6	"	135%
Warfield, San Francisco ($10,200)	6	"	118%
Chicago, Chicago ($25,800)	6	"	131%
Adams, Detroit ($8,700)	8	"	123%
Esquire, St. Louis (No. Ave.)	7	"	Ave. $10,700
Music Hall, Seattle ($7,000)	4	"	117%
United Artists, Louisville ($6,500)	3	"	129%
Stanley, Philadelphia ($17,000)	9	"	80%
State, Omaha ($5,900)	3	"	107%

POLLYANNA (B.V.)

Radio City, New York ($148,700)	5	"	93%

PORTRAIT IN BLACK (U-I)

Roosevelt, Chicago (*$17,300)	1	"	226%

PSYCHO (PAR.)

Paramount, Boston (*$13,400)	1	"	186%
DeMille, New York (*$13,700)	2	"	318%
Woods, Chicago (*$23,200)	1	"	151%
Arcadia, Philadelphia (*$8,600)	1	"	256%

RAT RACE (PAR.)

Astor, Boston ($9,200)	5	"	116%
Capitol, New York ($35,300)	5	"	93%
Chicago, Chicago ($25,800)	5	"	94%
Fox, Philadelphia ($15,300)	5	"	105%

SERGEANT RUTLEDGE (W.B.)

Paramount, Boston ($12,300)	1	"	60%
Palace, New York ($23,300)	5	"	71%
United Artists, Chicago ($25,200)	1	"	61%
Stanton, Philadelphia ($11,000)	2	"	82%
St. Francis, San Francisco ($11,200)	2	"	85%
Music Hall, Seattle ($7,000)	1	"	100%
Mary Anderson, Louisville ($6,000)	1	"	67%
Omaha, Omaha ($6,500)	1	"	64%
Palms, Detroit (*$20,400)	1	"	62%

SIGN OF ZORRO (BV)

Rialto, Louisville (*$8,300)	1	"	60%
Music Hall, Seattle (8,700)	1	"	40%

STORY OF RUTH (20TH FOX)

Fox, St. Louis (*$14,200)	1	"	106%
Fox, San Francisco (*$13,700)	2	"	106%
Memorial, Boston (*$18,900)	2	"	60%
Normandie, New York (*$8,200)	2	"	80%
Paramount, New York (*$35,100)	2	"	89%
Oriental, Chicago ($25,300)	2	"	147%
Goldman, Philadelphia (*12,700)	2	"	94%
Fox, Detroit (*$15,400)	2	"	132%
Fifth Avenue, Seattle (*$9,000)	2	"	73%
Orpheum, Omaha (*$9,200)	1	"	68%

SUBTERRANEANS (MGM)

Stage Door, San Francisco (*$5,800)	1	"	207%

TALL STORY (W.B.)

Stanley, Philadelphia ($17,000)	2	"	82%
Ambassador, St. Louis ($8,500)	2	"	159%
St. Francis, San Francisco ($11,200)	2	"	89%
Omaha, Omaha ($6,500)	1	"	77%
Mary Anderson, Louisville ($6,000)	3	"	133%
Music Box, Seattle ($4,900)	2	"	102%
Palace, New York ($23,300)	4	"	100%
Michigan, Detroit ($18,300)	2	"	96%
Roosevelt, Chicago ($17,800)	2	"	79%
Metropolitan, Boston ($16,800)	3	"	60%

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

13 GHOSTS (COL.)

Broadway Capitol, Detroit (*$10,000)	1	"	195%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5	"	78%
Astor, Boston ($9,200)	7	"	97%
Goldman Philadelphia ($11,700)	4	"	112%
Loew's, St. Louis ($8,600)	2	"	134%
Palms, Detroit ($15,400)	2	"	114%
United Artists, San Francisco ($8,300)	3	"	129%
Coliseum, Seattle ($7,000)	2	"	121%
Capitol, New York ($35,300)	7	"	85%
United Artists, Louisville ($6,500)	1	"	93%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4	"	84%
Fox, St. Louis ($13,600)	1	"	132%
Fox, Detroit ($14,900)	2	"	97%
Orpheum, Omaha ($5,800)	1	"	139%
Paramount, Seattle ($7,300)	2	"	83%
Paramount, New York ($33,200)	3	"	94%
Fox, San Francisco ($12,000)	2	"	100%
Oriental, Chicago (23,400)	3	"	89%
Metropolitan, Boston ($16,800)	2	"	70%
Rialto, Louisville ($6,600)	1	"	91%

WALK LIKE A DRAGON (PAR.)

St. Louis, St. Louis (*$9,200)	1	"	100%
St. Francis, San Francisco (*$14,600)	1	"	61%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7	"	90%
Orpheum, Boston ($15,400)	5	"	111%
Randolph, Philadelphia ($9,900)	6	"	138%
Ambassador, St. Louis ($8,500)	2	"	206%
Michigan, Detroit ($18,300)	4	"	126%
Paramount, San Francisco ($13,100)	5	"	104%
Orpheum, Omaha ($5,800)	2	"	138%
Rialto, Louisville ($6,600)	3	"	150%
St. Louis, St. Louis ($12,000)	2	"	100%
Fifth Avenue, Seattle ($5,700)	3	"	152%
Criterion, New York ($22,700)	11	"	116%

WILD RIVER (20TH FOX)

Victoria, New York ($12,000)	5	"	84%
Oriental, Chicago ($23,400)	3	"	81%
Fox, St. Louis ($13,600)	1	"	90%
Fox, Detroit ($14,900)	1	"	101%
Fox, San Francisco ($12,000)	1	"	75%
Fifth Avenue, Seattle ($5,700)	1	"	160%
Rialto, Louisville ($6,600)	1	"	91%
Orpheum, Omaha ($5,800)	1	"	86%
Viking, Philadelphia (*$7,000)	4	"	104%
Metropolitan, Boston (*$13,600)	3	"	67%

ABC POP CORN
ABC POP CORN
POP CORN
MORE PROFITS PER CAPITA FOR YOU!
ABC

BERLO VENDING COMPANY

Div. of A.B.C. Vending Corp., 333 S. Broad St., Phila. 7, Pa. • Offices in All Principal Cities
Address Inquiries to 333 S. Broad St., Phila. 7, Pa.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

Johnston Urges Effort To Cut Film Tariffs

NEW YORK—Inclusion of motion pictures among the items to be considered at forthcoming negotiations under the General Agreement on Tariffs and Trade, has been requested by Eric Johnston on behalf of the Motion Picture Export Association of America.

The request was made in a letter to Edward Yardley, secretary of the inter-governmental Committee for Reciprocity Information in Washington.

Johnston, president of MPEAA, outlined in his letter the "enormous importance to the American motion picture companies" of the foreign market and the serious obstruction to their trade in countries still applying oppressive taxes. Motion pictures were not included in the listing previously announced by the committee for negotiation in conferences later this year.

After pointing out that more than half of the world-wide gross earnings on American films came from the foreign market last year, Johnston said:

"In many countries import duties on negative or positive prints do not represent an onerous expense or a serious obstruction to importation, but have been far overshadowed by other types of restrictions. Perhaps for this reason, the importance of import duties has been overlooked in certain instances."

On the other hand, Johnston pointed out that among the countries with whom negotiations are to take place this year, there are several cases where the duties "are of such a size as to present a heavy annual cost to the industry and an important impediment to the importation of films."

Wisc. Allied Reelects Johnson

ELKHART LAKE, WISC.—All officers of Allied Theatre Owners of Wisconsin were reelected at the annual convention held here last fortnight. They are Edward E. Johnson, president; Dean Fitzgerald, vice-president; Evelyn Gutenberg, secretary; Oliver Trampe, treasurer; and Ben Marcus, director at large.

A resolution was passed rapping Warners for sales policies restricting adjustments. Another resolution called for ACE to meet with company presidents immediately on aiding small theatres in distress; continued Support of Motion Picture Investors was voted, as was continued support of COMPO; roadshowing of 70mm pictures was condemned.

Republic Earnings Up

HOLLYWOOD—Victor M. Carter, president, Republic Corporation, announced that the net income of the company for the 26 weeks ended April 30 was $1,033,077, equal to 50 cents per common share, after $1,250,000 in federal taxes and before payment of $200,000 in preferred stock dividends.

The earnings are nearly double the $532,137 or 26 cents per share for the comparable 26 weeks in 1959.

The company's board of directors has put the common stock on a regular dividend basis for the first time in its 33 year history.

New Owner for N.J. House

MONTCLAIR, N.J.—The Clairidge here is now uner the owner-management of Robert Sherman, former executive with R.K.O. Theatres, and Paul Petersen, former division manager for Walter Reade Theatres.

In This Issue:

Patron Services And Conveniences *Page PE-7*

Ashcraft Presents Projection Lamps *Page PE-8*

Automatic Vending *Page PE-10*

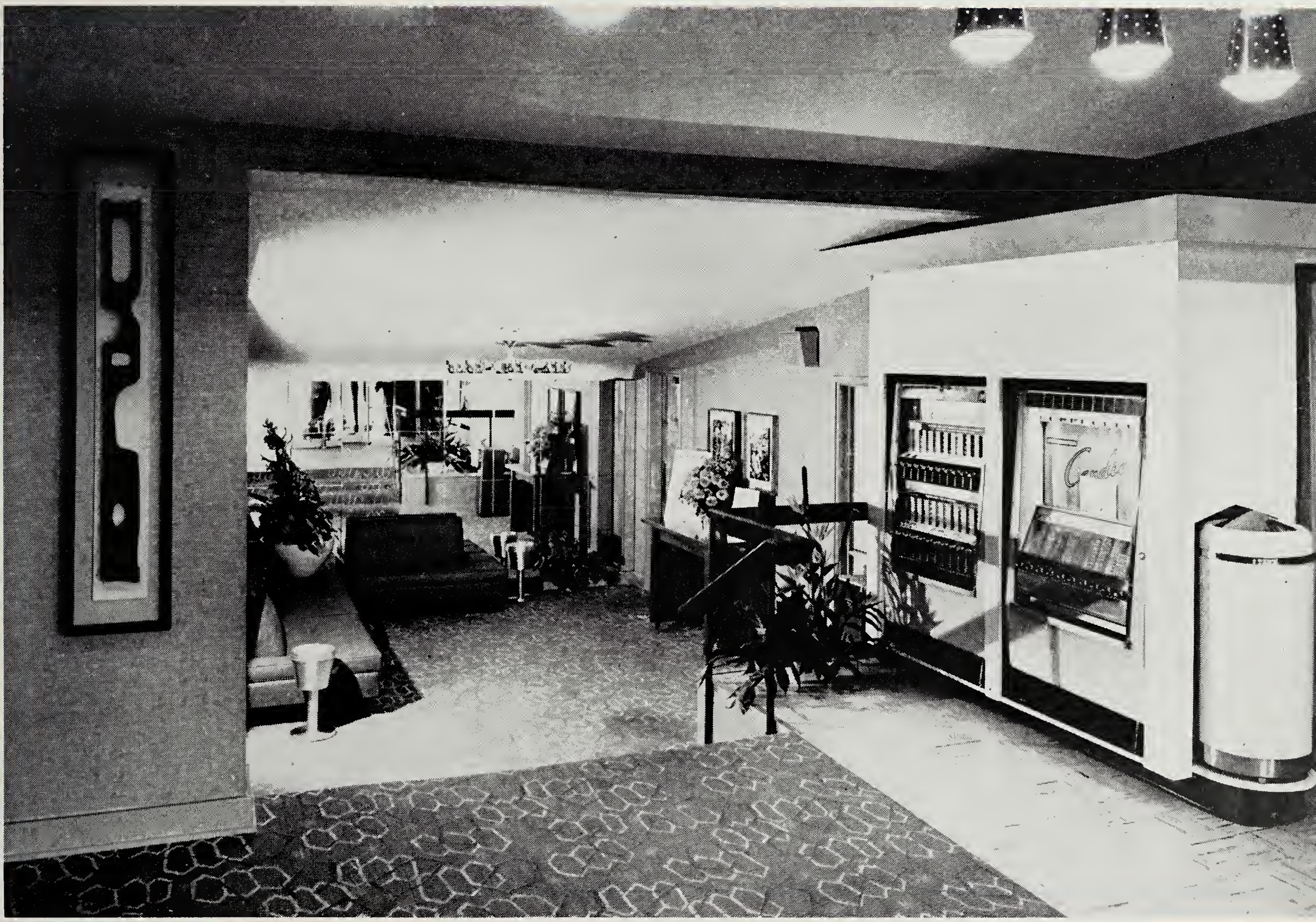
Promotion-Of-The-Month *Page PE-15*

New Products *Page PE-16*

PHYSICAL THEATRE

•

EXTRA PROFITS



TOWNE, DENVER, is an example of a remodeled theatre which incorporates all of the important conveniences for patron comfort. Architect Sidney Schenker designed the lounge to include recessed vending machines, comfortable seating, accessible washrooms, and adequate lighting. Also notice ashtrays, attractive flowers and greens, bright carpets, and floor-to-ceiling mirror. An excellent example of a functional and attractive lounge.

Volume 15 Number 7
July 13, 1960

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

potato
chi
Pepsi
Pepsi-Cola

Snack-pals–Hot Food and Cold Pepsi

Pepsi goes well with food. Most people know it. And Pepsi's new "Socialight" fountain dispenser lights up in front or in back to remind them. So install a "Socialight" dispenser. Put it in a prominent spot on your food counter—where it will work for you—getting people to enjoy the light refreshment with snacks or meals. Be sociable—serve Pepsi. Be sensible—make money. Install a new Pepsi "Socialight" fountain dispenser today. Call your local Pepsi bottler, or write: National Accounts Dept., Pepsi-Cola Co., 500 Park Avenue, New York 22, N.Y.

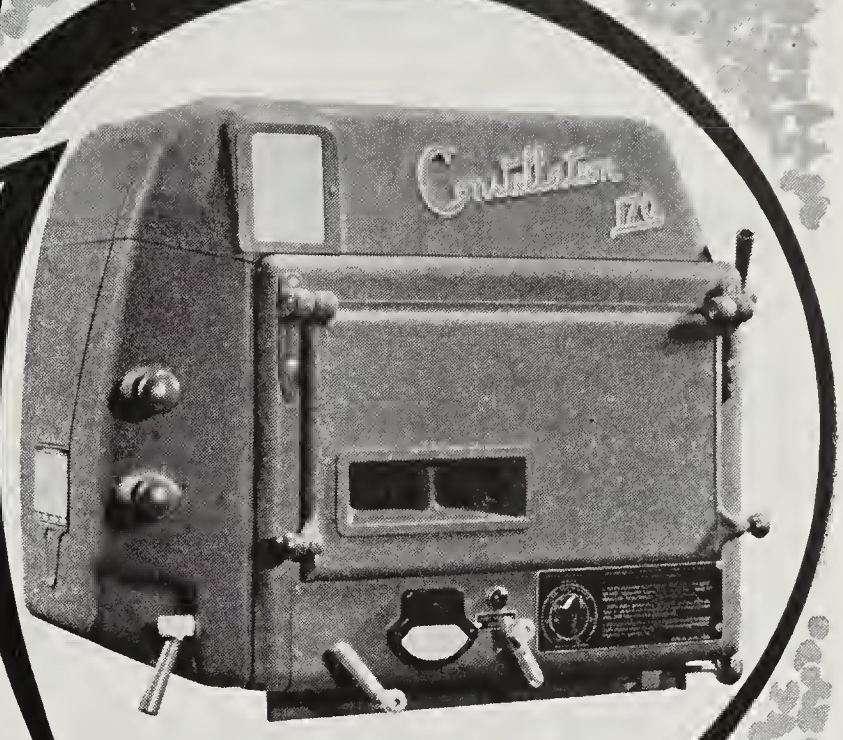
Pepsi-Cola
PEPSI-COLA

Announcing

The New 1960

CONSTELLATION "170" PROJECTION ARC LAMP

for both 35 mm and 70 mm film widths!



Ventilating system utilizes 70% more air—a complete change 12 times a minute. Keeps entire lamphouse 30 degrees cooler than other high powered lamps. Instantly withdraws any smoke or soot which heretofore settled on the mirror. Cold type reflector is cooled by twice as much air as used in other lamps. Both front and rear surfaces kept at a uniform temperature to reduce thermal stresses that might cause reflector failure.

Heavy duty pure silver carbon contacts are standard. Simplified trouble-free Flow-Tite water cooling system employs fully enclosed single-piece water conducting tube for each contact. No water connections at the contact, no flexible conduit, no welded or clamped joints to break or leak.

25% less height makes installation easy in low-ceilinged projection rooms, no need to revamp existing exhaust systems which have worked efficiently with arcs operating at 90 amperes or above.

Light expander lens shapes the spot to the exact dimensions of the aperture being used, thereby eliminating the light waste of a round spot of adequate size.

Accommodates a full 20-inch trim of 13.6 mm positive carbon. Projects one double reel more than lamps which cannot burn this length trim. The feed control can be set to burn the desired number of inches of carbon per hour from 7 to 22. Both carbons are advanced as consumed by means of separate geared head motors controlled by a single adjustment.

Integrated automatic arc position control system maintains a uniform arc gap length with the crater accurately held at the focal point of the reflector. A screen light of constant intensity and color is automatically maintained without constant attention from the projectionist and the system need not be reset even when the range of the lamp operation is changed, or when changing from 35 mm to 70 mm projection. The arc can be shifted for the quality of screen light desired without disturbing the relative carbon positions or the equilibrium of the arc, inasmuch as the entire burner assembly is movable in relation to the reflector.

The rear door swings out of the way to facilitate retrimming and permits easy cleaning of the lamphouse and integrated reflector.

National also offers six other models in projection lamps for meeting the needs of all size theatres.

SEE NATIONAL TODAY!

NATIONAL
THEATRE SUPPLY

A
GENERAL
PRECISION
COMPANY

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

WAGNER LETTERS

ARE NOT CHOSEN FOR BEAUTY ALONE— THEY ARE MADE FOR EASY READING, NOT ORNAMENTATION!

Non-reflective face produces no glare and acquires no unsightly scratches as do glossy finish letters.

THE EXCLUSIVE TAPER SLOT IS THE ONLY SURE WAY TO HOLD LETTERS IN PLACE

They cannot blow off the board or out of place. Yet they're easier to change and cannot freeze as with channel mounting. No spring lock clips to lose tension, scratch other letters, necessitate extended mounting which causes shadows, and cause warping in storage.

The only letters which can be satisfactorily changed with a mechanical hand—changed by one man in one-half the time required by two men using ladders. Saves the cost of the letters in a short time.

WAGNER ATTRACTION PANELS

Only Wagner offers frame and glass units in ONE panel regardless of size. Wagner frames are stronger—can be installed before the glass—and serviced easier and at far less cost than panels comprised of many small sections.

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.

EDITORIAL

Convenience Makes The Difference

Patron Service and Conveniences are what make modern theatres the great attraction centers for today's entertainment. The film may be outstanding, and its reproduction and sound may be technically great, but unless the patron is satisfied with the extra physical aspects of the theatre, he will not attend any performance.

Competition for Mr. Citizen's spare time is greater today than ever before in entertainment history. In his daily work, the patron is being exposed to more and more conveniences, from the coffee break at some 100,000 vending machines presently on location, to the shorter work-day with greater company benefits. Bowling alleys, department stores, super markets, and many other diversified types of institutions give the customer maximum available conveniences, and the potential patron demands the same treatment when he voluntarily enters the movie theatre. Without conveniences, his entertainment, in its fullest sense, is limited, and the patrons will not accept this.

An east coast department store recently built a small playground on its roof in order to give shopping mothers a chance to leave their children in a happy, supervised area—and to buy more. What are we, as members of a great entertainment industry, doing to compete with other forms of business to please our customers? Are we giving patrons the type of conveniences that make them want to return to our theatres?

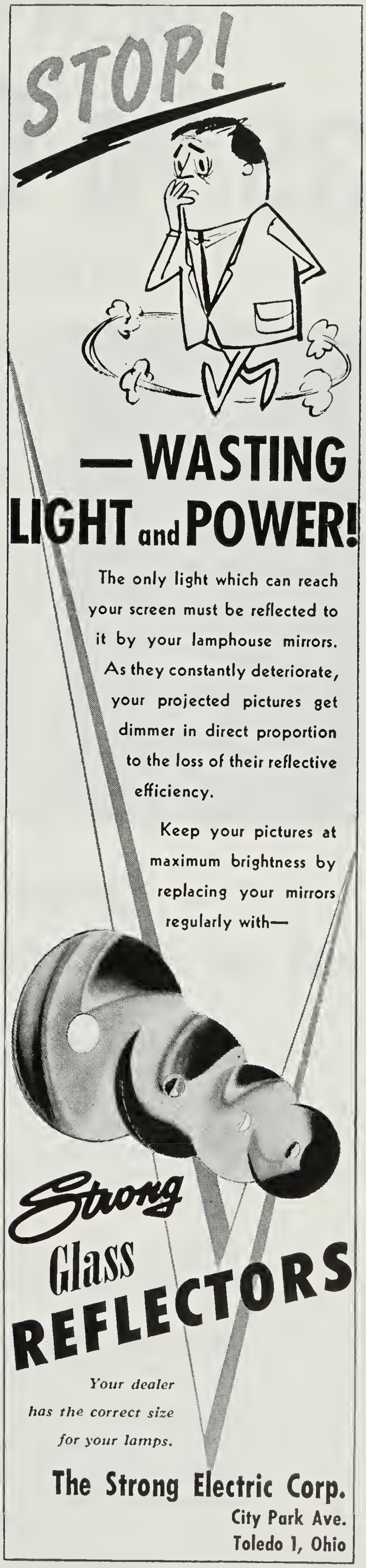
Certain conveniences are accepted as standard in any well-operated theatre, but it is always important to reiterate the list, for all too often these standard conveniences are taken for granted by the theatremen themselves—although *never* by their patrons.

Comfortable seating, well lighted aisles, clean and private wash rooms, controlled theatre temperature, minimum insect annoyance, sanitary concession stands, and courteous and active attendants are all part of the well-run theatre with *standard* and *minimum* conveniences. But today its the extra things that make the difference between an active and passive boxoffice.

The list of extra conveniences could extend for pages, but it is most important to note that the theatres which do the BIG boxoffice business are the ones that give their patrons the extras.

Remember this all-important factor—patrons attending theatres today will not be satisfied with mediocre facilities and comforts. They are constantly exposed to a greater number of conveniences in all of their work and play hours, and want the same from you. Give them a little more than usual and watch your boxoffice build.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



STOP!

—WASTING LIGHT and POWER!

The only light which can reach your screen must be reflected to it by your lamphouse mirrors. As they constantly deteriorate, your projected pictures get dimmer in direct proportion to the loss of their reflective efficiency.

Keep your pictures at maximum brightness by replacing your mirrors regularly with—

Strong Glass REFLECTORS

Your dealer has the correct size for your lamps.

The Strong Electric Corp.
City Park Ave.
Toledo 1, Ohio

NEW! ASHCRAFT

35/70 Cinex® Special

F1.5 PROJECTION LAMP for medium and small theatres

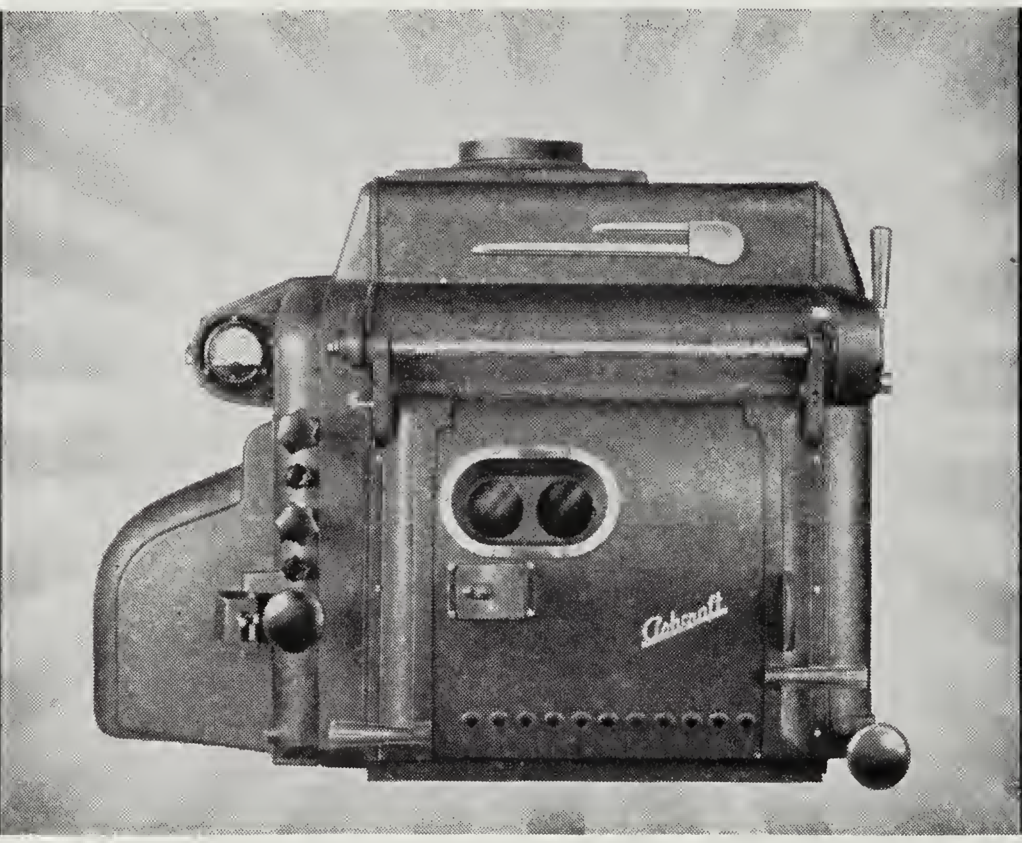
Lower First Cost

Lower Operating Cost

Indoor Screens up to 40 ft.

Drive in Screens up to 90 ft.

70-135 Amps.



More Screen Light

Better Light Distribution

2 Hours of Brilliant Light from one 20″ carbon

Wide Range 10-11-13.6 Carbons

Compare these 10 points of superiority and see why Ashcraft is the only Lamp that has everything!

THE ONE LAMP which will project maximum light for both 35mm or 70mm film at less carbon and current cost than ever before.

THE ONE LAMP having a true F1.5 optical speed which increases light output at decreased operating expense.

THE ONE LAMP of the "35/70 Special type" having pure silver water cooled, one piece carbon contacts.

THE ONE LAMP having "Man sized" lamphouse door that projectionists prefer.

THE ONE LAMP having such an extremely precise carbon feed mechanism that arc-length and crater position are maintained exact without necessity of troublesome thermostatic devices.

THE ONE LAMP that has both high screen intensity and up to 100% screen light distribution.

THE ONE LAMP having 3 point suspension for mirror (no rings) allowing unrestricted mirror ventilation prolonging mirror life.

THE ONE LAMP which will accommodate up to 20 inch carbons and give up to 2 hours of brilliant illumination.

THE ONE LAMP having positive chain drive feed and carbon rotation—uses no roller feed whatever.

THE ONE LAMP for which a new—high quality—high reactance—low cost Rectifier has been specifically designed.

C. S. **ASHCRAFT** MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N. Y.

Patron Services And Conveniences

A Study Of The Necessary Factors Involved For A Well Run D-I Or Conventional Operation

Patron Services and Conveniences include all of the many different factors concerning the operation of a motion picture theatre. In each phase of theatre operation, the patron must be considered, for the theatre is only as big as its boxoffice. Maintainence of projection booth equipment will provide patrons with the best possible reproduction and sound. Proper handling of food will give patrons sanitary purchases for themselves and their children. This Physical Theatre Department feature will deal with the most general factors concerning services and conveniences expected by the majority of theatre patrons. All factors important in the operation of both drive-in and conventional theatres will be discussed.

Public Expects Service

Before a detailed discussion of specific factors begins, it is necessary to point out the importance of service to patrons. The boxoffice builders in modern theatres well realize that the public expects more for its money from entertainment than ever before. Theatremen who observe public trends realize that luxury is expected by the public, whether they be travelling by train or plane, or whether they are simply taking a ride in their cars to watch a picture at their favorite drive-in. It is therefore of the utmost importance to maintain adequate conveniences in every theatre in order to *satisfy* patrons. The *extra* conveniences that the theatreman gives to his patrons are usually based on the amount of extra cash that the theatreman can afford to spend. The *wise* theatreman, however, will make sure that his patrons miss *none* of the standard conveniences *expected* by them.

Before the patron enters the theatre, the theatreman must consider the parking situation in his community. Theatres are offering, today more than ever before, free or discount parking for their patrons. The suburban and "small town" theatres have a minor problem concerning this issue, but theatres located in the centers of cities must provide adequate parking facilities in order to attract patrons. Last year, 58.6 million passenger cars were driven on American highways, and that number is expected to increase this year. This means that parking spaces will become more dear as time passes, and theatres located in cities will have an increasingly difficult job of providing patrons with parking. Drive-in theatres are gaining popularity because America "is on wheels," but they too will have to expand their operations to meet the influx of more drivers and more vehicles.

More Signs

The drive-ins will have to offer potential patrons more road signs to increase business in proportion to the number of cars. Local ordinances will have to permit the erection of more roadside displays for patron attraction. The signs will have to be larger and clearer as a service to patrons. They should not distract the driver's attention for safety sake, but they should give him the necessary information concerning the location and attraction at the nearest theatre.

Conventional houses will have to offer better phone information for patrons. This service, telling patrons all the necessary facts about the present or coming attractions, should be given by a cashier or other employee who is fully capable of "selling" the attraction by telephone. Mumbling or whispering attendants infuriate potential patrons seeking clear, concise information.

Cleanliness Imperative

Cleanliness is another factor which cannot be stressed too often, for the patron demands this in all of his efforts to enjoy entertainment. The patron demands that the inside of the theatre be kept in a reasonable fashion. Gum and candy wrappers discarded on the ground or carpet create a poor appearance for any theatre, no matter how beautiful the scenery or lavish the decorations. The entrances to both the conventional and drive-in should at all times be commensurate with the interior of the theatre. The general appearance of the entrance will determine the attitude of the patrons toward the inside, and all theatremen should always put their best foot forward. Attendants should regularly sweep the sidewalk in front of the hard-top. In drive-ins, employees should constantly maintain the shrubs and grass in front of the theatres. The boxoffice should also be considered when taking patron conveniences into account. Patrons will appreciate clean windows and neat curtains, as well as a polite and accurate cashier. Mistakes by the cashier greatly disturb patrons, and also hold up the entering line. The cashier must remember that accuracy is of the utmost importance. An attendant outside of the theatre, either conventional or drive-in, to speed the entrance of patrons is another convenience which pays off in the long run. Lines sometimes frighten patrons away from your theatre, and it is important to keep the line moving at all times.

PHYSICAL THEATRE

Vol. 15, No. 7 July 13, 1960

Once the patron is inside the theatre, there are many important factors to consider. Again cleanliness plays an important part in attracting patrons. Sanitary and private washrooms are imperative. This is more than just a convenience—it is a prerequisite to all good theatre operations. The washroom doors should be closed at all times, and, if possible, soundproof. The washrooms should also have proper ventilation at all times. Washrooms for women should be equipped with all conveniences, such as sanitary napkin dispensers and covered disposal units. Men's washrooms should also have all possible conveniences. Attendants should periodically check washrooms, making sure that patrons may use clean facilities. Cigarette butts, and other discarded materials should be removed before they pile up. Trash cans should also be emptied before they are filled to overflow capacity.

The lobby and auditorium should be thoroughly cleaned after the last performance. Popcorn, candy wrappers, paper cups, etc. should be removed. Seats should be checked for lost articles such as handbags, earings, and other personal items. All of these items should immediately be returned if identification is known, or they should be turned over to local police. Each item turned over to the local police should be receipted, and the description of the item should be posted at some centrally located place in the theatre. Such posting of descriptions of "found" possessions will greatly please patrons, who will realize that the theatre's employees are honest and conscientious.

Trained Employees

A service to patrons is also the proper training of employees. Ushers should be taught how to offer effective first aid in case of emergencies. They should also be taught the necessary factors involved regarding the handling of disorderly persons. Local and state laws forbid the unnecessary touching of patrons, and ushers must be told of these laws. This will save embarassment to both patrons and to the theatre. All attendants must be taught the proper methods of answering questions by patrons. They must have the *correct* answers regarding the theatres operations on hand at all times, and must give these answers in a courteous fashion. This is another convenience which patrons will demand—proper respect from the theatre's employees.

Physical plant conveniences must also attract patrons. Adequate facilities for lounging, and an adequate standee area must be provided. Ashtrays and other waste receptacles must be conveniently located throughout the theatre. Signs and others forms of directions must be large, clear, and concise. They must be placed throughout the theatre, thereby taking the guesswork out of patrons who wish to find washrooms, telephones, vending machines, over-the-counter food service, and other conveniences.

Orderly Exit

The last convenience that the theatre provides for the patron before he leaves is the use of attendants for orderly exit from the theatre. This exit applies to both hard-tops and drive-ins alike. Cars *must* be guided from the ramps to the exits in orderly fashion. And the cars *must* be directed onto the highway with complete safety. The conventional theatre should also direct patrons out in orderly fashion. Lights *should not* be turned off until the *last* patron leaves the theatre. This is a service which patrons expect, and the safety factors involved may save theatremen many headaches from legal wrangles.

Patron services and conveniences extend into all facets of theatre operation. The above services must be employed at all times in order to have a well-run operation. Extra services also enhance your theatre, and should be used as frequently as possible.

Ashcraft Presents Projection Lamps

The "Cinex 35" And "Cinex 35/70 Special"

By Clarence S. Ashcraft
President
C. S. Ashcraft Manufacturing Co., Inc.

Two new type projection lamps have been developed, and are now available from the C. S. Ashcraft Mfg. Co. Inc. These lamps were designed to provide the "average" size theatre with the same perfect projection for either 35mm or 70mm that the Ashcraft 35/70mm Super Cinex has accomplished for the largest conventional and drive-in theatres throughout the world. These lamps are, of course, much lower in price and operating expense. That is, carbon and current cost is much less. Yet the two qualities necessary for projection perfection, screen light intensity and screen light distribution, exceed that of any existing or previous type of lamps made for the average theatre.

Actually these new projection lamps cover the complete range of three types of theatres. (1) The smaller than average theatre using 35mm film only, where the 10mm carbon and 16″ silver reflector suffice. (2) The average or medium size theatre using 35mm film only, but requiring the 11mm carbon with either the 16″ or 18″ cold reflector. (3) Those theatres requiring both 35mm and 70mm projection, in which case the 13.6mm carbon and 18″ cold reflector are necessary.

Higher Optical Speeds

For all three types of theatres, higher speed lamp optics are one of the outstanding features. For 35mm film, the old standard of F/2.0 mirror optics has been increased to F/1.6 increasing the screen illumination up to 50 percent, with the same arc current, while the screen light distribution is also greatly improved.

Those lamps restricted to 35mm film projection are designated as "Cinex 35" projection lamps, while the Ashcraft "Cinex 35/70 Special" lamp, using currents in the 130-135 ampere range, will project either 35mm film or 70mm film with equal efficiency and have an optical speed of F/1.5.

To obtain these extremely high speeds without limiting the length of carbon used, the "Cinex 35/70 Special" is provided with a new split type light cut-off douser through which the carbon may extend and still effectively cut off the light projected to the film.

Water Cooled Contacts

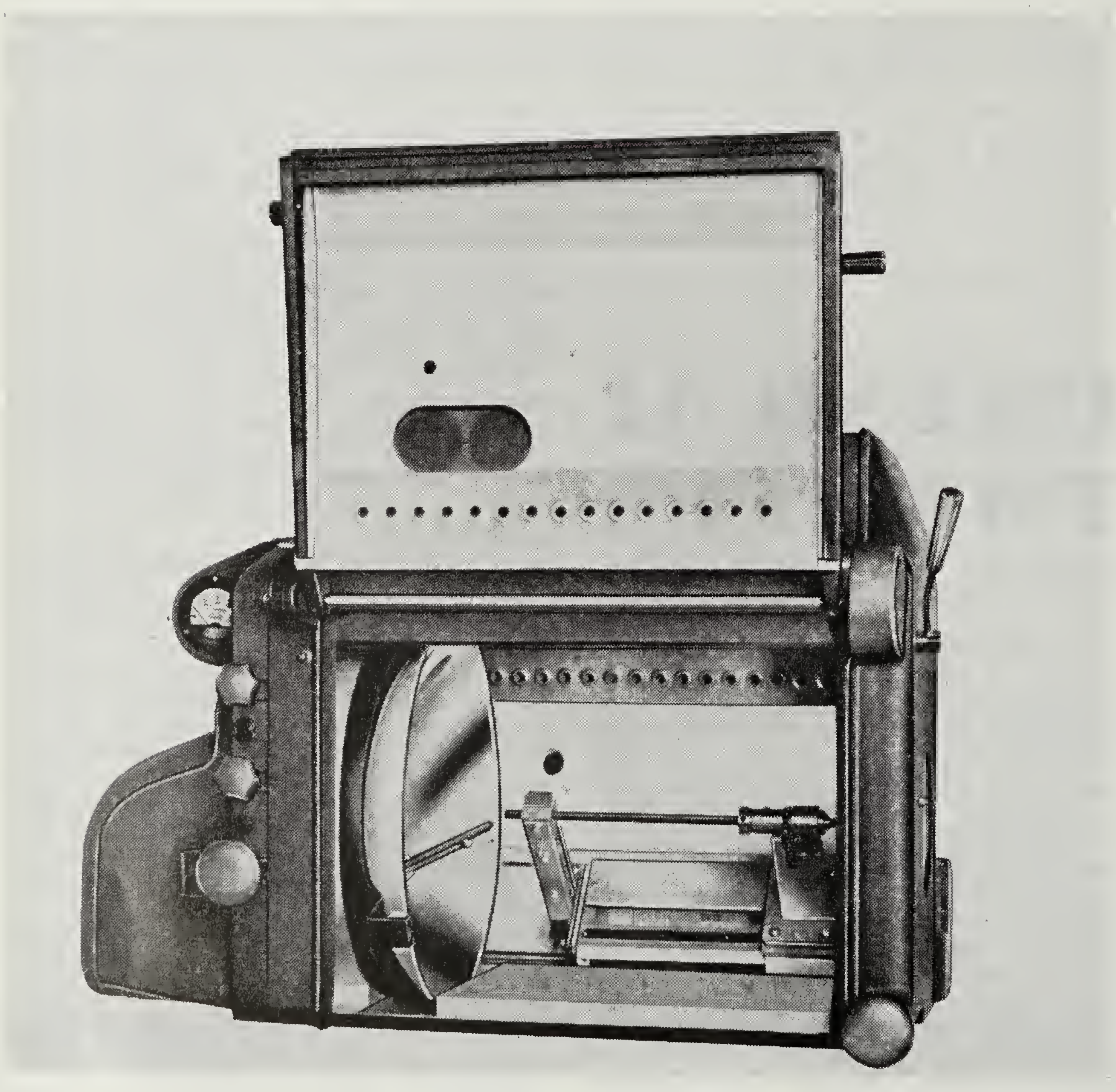
It is the opinion of leading projection engineers that intense water cooling is far preferable to any type of air cooling. This applies equally well to both carbon jaw cooling and cooling of the projector aperture. The Ashcraft Cinex 35/70 Special therefore cools the carbon contact jaws by means of forcing cold water through hollow pure silver contact blocks directly in contact with the carbon itself (not by secondary cooling which has previously been used in many lamps).

Unified Design Lowers Manufacturing Cost

The simplicity, durability and perfection of operation of the Ashcraft "Super Cinex" burner mechanism is well known and recognized by the entire motion picture industry. The identical burner mechanism, with every shaft mounted on roller or ball bearings, with identical water cooled carbon jaws and carbon rotating mechanism, is used in the new "Cinex 35/70 Special."

The standardization of unit design of the Cinex 35/70 Special with that of the Ashcraft Super Cinex 130-165 ampere lamp allows a minimum of design and manufacturing expense. This saving is being passed on to the ultimate buyer—the theatre owner. Thus, the price of the Cinex 35/70 Special is substantially lower than that of other lamps of the high intensity—rotating carbon—reflector type.

The Cinex 35/70 Special is the most versatile and wide-range lamp ever designed. It is also the most modern, compact, efficient and economical high quality projection lamp yet to be made available for all classes of theatres in the "average" range. For the larger theatres, the Ashcraft "Super Cinex 35/70" still remains king in the Ashcraft line of projection lamps.



New 12 Phase High Reactance 70-135 Amp. Rectifier

As a complementary power source for the new "Cinex 35/70 Special" and "Cinex 35" lamps, the C. S. Ashcraft Mfg. Co. Inc. has designed a new 12 phase, High Reactance 70-135 rectifier of the highest quality yet in the low priced range. Completely insulated with Daglass wire and glass insulation, the transformer is practically indestructable. Being of the special high reactance type, no troublesome so-called current minimizers are necessary. The design is such that upon striking the arc, the arc voltage is reduced to near zero and the current surge reduced to a low value. As the carbons are separated the arc voltage automatically increases to normal. In this way all units of the rectifier are fully protected from damaging high current and voltage surges.

Unlike ordinary rectifiers, all units are moisture-proof and require no reforming after long periods of inactive lay up.

No Crater Damage Upon Striking Arc

One of the fine features of this rectifier is that there can be no damage to the crater tip of the positive carbon or pitting of the reflector when striking the arc. The inherent minimizing of arc current and voltage reduces the "blasting" effect caused by the short circuiting of the carbons which is com-

(*Continued on page PE 17*)

put a
salesman
at every
car...
Coca-Cola
FREE
INTERMISSION
TAPES

SELL YOUR REFRESHMENT SERVICE!

Sparkling musical tapes to help you take full advantage of the profit-laden pre-show and intermission periods! A full hour of hit tunes, punctuated with appetizing sell on all your food items, plus two 15-minute intermission segments. Pre-tested for two years and proved to pull customers! New tapes issued monthly! Get yours now!

DRINK
Coca-Cola

See your representative for Coca-Cola. Or write: Mgr., Theatre and Concessions, Fountain Sales Dept., P.O. Drawer 1734, Atlanta 1, Ga.

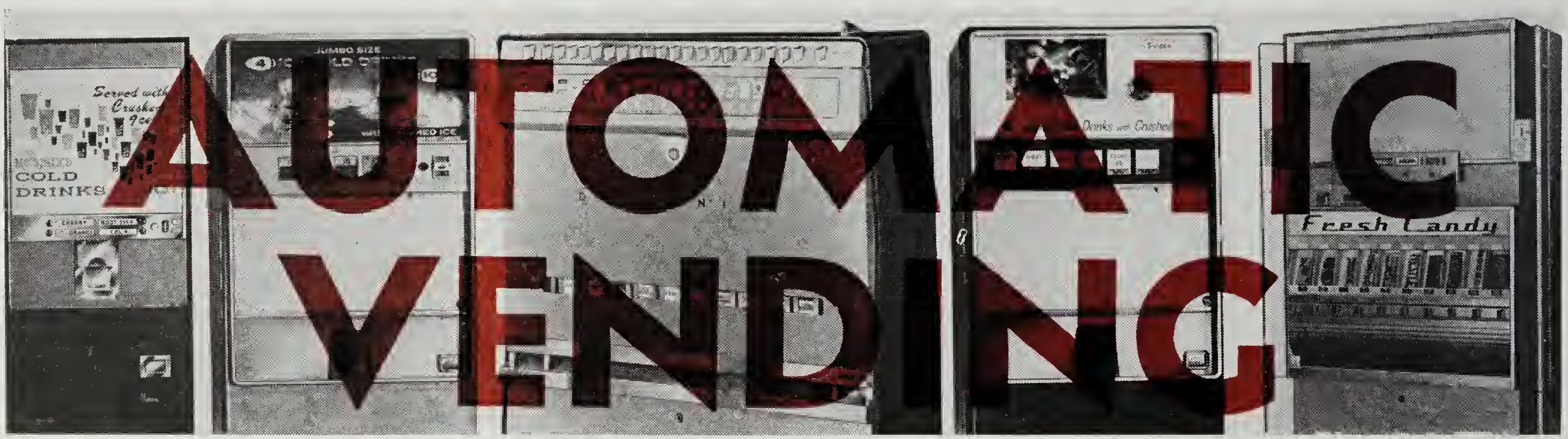
ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

COPYRIGHT © 1960 THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

LEE LAPENSOHN, Editor **July 13, 1960**



AUTOMATIC VENDING

AUTOMATIC VENDING is no longer a small part of the concession industry. More institutions throughout the entire nation are looking toward automatic vending as a solution to their food distribution problems than ever before. The proportions of the automatic vending industry have grown so great and widespread that no *modern* theatreman can afford not to take a good, long, serious look at the prospects and profits for him. Today's theatreman must carefully consider all of the aspects of mass vending with automation, for his patrons are being constantly exposed to new installations of automatic vending in all other types of institutions.

In the January issue of Mass Vending Magazine, the tremendous amount of $2,586,000,000 was expected to be reached in total vending sales during 1960. This would mean a $188,000,000 increase when compared with the 1958 figure. Mass Vending Magazine also predicted a 7.9 per cent increase in sales of vending products for this year. These staggering figures will provide much profit for many industries, and the motion picture industry should certainly take a large amount of the vending profit if it can.

Now is the time for theatremen to consider the importance of automatic vending for their individual operations. Drive-in theatres are still way ahead in the profit line with conventional houses, but the nature of their operations is extremely conducive to over-the-counter feeding. It has been noticed, however, that a great many drive-ins are supplementing their counter operations with specific types of vending machines. These machines, the theatremen claim, give counter employees more time to serve hot foods, and patrons also enjoy buying from the vending machines rather than from counter attendants.

Many factors must be carefully considered before the installation of automatic vending machines is made in any location. Cost of the machines, service and maintenance, location, and the psychological factors must all be examined.

It has been found that patrons, in any type of operation, greatly enjoy using vending machines when purchasing soft drinks. This is a purely psychological factor, but still, it does sell soft drinks. Attractive vending machines, ideally placed in the theatre, increase soft drink sales greatly. Machines without patron-appeal, however, do not do much business in any location.

Patron appeal found in automatic vending machines consists of the following factors. The machines must be brightly colored, with large lettering for easy reading at any distance. The instructions for operation must be concise and clear. The fewer the number of separate steps to operate the machine, the better the instructions from the patrons point of view. Another important factor is the proximity of a waste receptacle to the unit. The patron wants a receptacle within easy reach of machines which vend products with disposable wrappers. This receptacle should be cleaned *before* it becomes full and should always be covered in outdoor operations. The receptacle should be fireproof, whether being used in or out of doors.

The initial cost of the vending machine should be carefully considered for each individual operation. This cannot be done by a rough estimate. Comparative cost, considered with over-the-counter profits, should be made before the installation of any particular type of automatic vending unit. When the wise theatreman thinks that it would behoove him to install automatic vending units, he should first try his operation with a limited number of units on location. This test should be made for a period of months, to get a clear picture of operational costs. If, after a testing period, it is found that machines are better suited for his type of operation, he should consider installation on a large scale.

During this period of testing, the theatreman will have the chance to compare and contrast the various costs involved with maintenance. Vending machines can only be serviced by men with technical training, and if the machines require little service, then they reduce the number of employees needed to operate an over-the-counter concession business. Again, the theatreman will have the opportunity to study the operation of the unit during his testing period.

The location of the machines is one of the most important factors concerned with their installation. Just as the location of the concession counter in any theatre operation has direct bearing on the amount of business done, so does the location of an automatic vending unit. The unit must be placed in such a position in the physical plant of the theatre as to be clearly seen by the maximum number of patrons during both peak and off hours.

Drive-in theatres supplement their operations, quite frequently, by placing the vending machines at the place of departure for the concession-counter customer. After the customer has bought his over-the-counter purchases and has paid his bill, he usually has extra change at his disposal. If the vending machines are placed where he will pass them on the way back to his automobile, he is apt to use them.

In conventional theatres, automatic vending machines are placed within easy reach of the concession counter in a downstairs lobby, as well as on the second floor lobby, if the theatre has one. This means that patrons buying items at the concession stand can easily supplement their purchases with vended products. On the second floor, or in other lounges, vending machines will save steps for the patrons, and they will be apt to buy more products before and after the show.

This brings up another point. Automatic vending units are "open" at all times and can be ready for use after, as well as before, each performance. The theatre employees do not have to "double-up" on concession counter duty in smaller theatres. They can serve as doormen and ushers, without leaving their posts.

Automatic vending has, like any other type of theatre food operation, both good and bad points, and it is up to the individual theatreman to weigh the many factors. But whatever the outcome for an individual operation, it is apparent that the use of vending equipment is rapidly increasing.

New Packaging Co. Formed

Irving A. Singer, vice-president of Rex Specialty Bag Corporation, L.I.C., New York, announced the formation of a new subsidiary, Rex Packaging Corporation, which will be publicized under the trade name of "Rexpac."

This new operation will specialize in the manufacture and printing of cellophane, polyethylene and other films and film laminations. "Rexpac" will be in a position to supply printed rolls for automatic packaging machines as well as plain and printed bags and sheets, printing one to six colors.

In addition to custom packages, "Rexpac" will carry a complete stock line of plain and printed cellophane and polyethylene bags and sheets, among which will be stock items for the popcorn and confectionery industries.

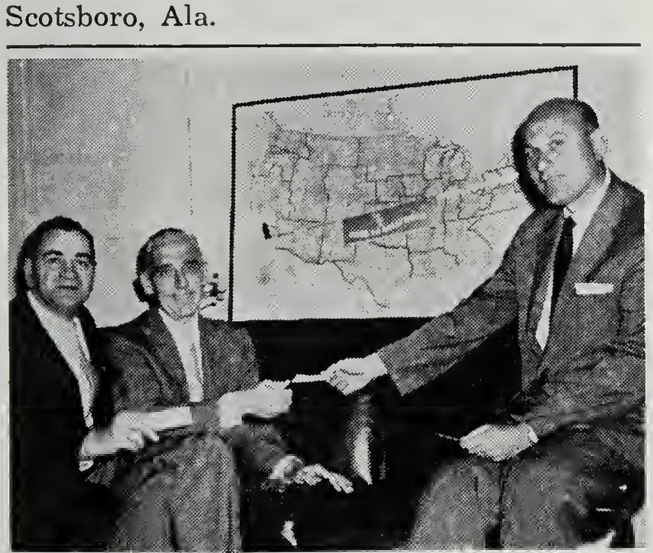
The two "Rex" companies will now be manufacturing under one roof, a full assortment of flexible packages for every type of product conceivable.

18 Firms Join NAC In May

Regional meetings sponsored by the National Association of Concessionaires have resulted in the addition of 18 firms to the NAC membership roster, Edwin Gage, NAC treasurer and membership chairman, explained. Gage said the following firms or individuals became NAC members in May.

Mrs. Velma Awalt, Awalt & Awalt, San Antonio, Texas; John Fitzhenry, Burger King, Toronto; Sam Soter, Civic Center, Great Fall, Mont.; Al Conahue, Falls Motor View Theatre, Great Falls; Owen K. Walton, Family Drive-In, Meridian, Id.; Ron Hodson, Hodson and Thomson, Toronto; Vernon L. Watson, Lee-Kay Enterprises, Inc., Grand Prairie, Texas, and Mrs. Grace Severson, Liberty Theatre, Wolf Point, Mont.

Also C. R. Smith, Motor View Theatre, Billings, Mont.; Erik Peterson, Motor View Theatre, Salt Lake City; Tom Grady, Orpheum Theatre, Shelby, Mont.; E. D. Walker, Pressweld, Inc., Sebring, Ohio; Ralph Prestwich, Teton Motor Vu Theatre, Rexburg, Id.; Salah M. Hassanein, Skouras Theatres Corp., N.Y.; Keith Deidrickson, Sky High Drive-In, Helena, Mont.; Nick Coston, Standard Theatres, Inc., Milwaukee; Sam Berstein, Swope Park Concession Co., Kansas City, and R. D. Word, R. D. Word and Son, Scotsboro, Ala.



Charles Okun (left) and Charles A. Bourdelais (center), National Sales Representatives for the Coca-Cola Company, are pictured at the New York office of the Theatre Owners of America, getting from Joseph G. Alterman, TOA administrative secretary, their tickets for TOA's 13th Annual Convention and Motion Picture Industry Trade Show, to take place Sept. 13-16 at the Ambassador Hotel in Los Angeles. The Coca-Cola Co. will sponsor the President's Banquet in the Cocoanut Grove of the Ambassador on Friday evening, Sept. 16th, which will conclude the Convention.

Tender
POPCORN
Tasty
Cretors

Up to $75 per Hour
Earning Capacity in YOUR DRIVE-IN
with this
Cretors "OLYMPIC"

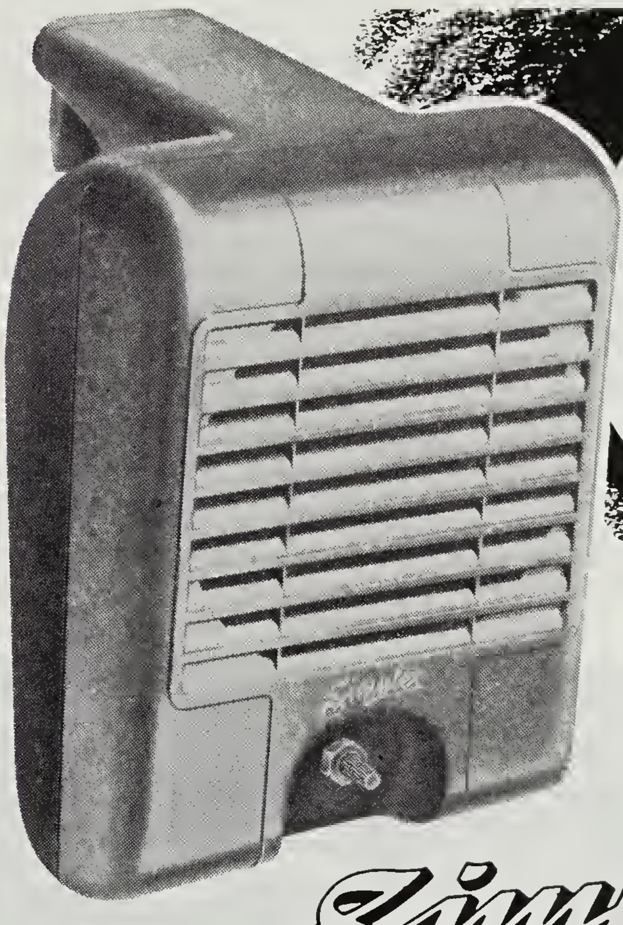
OUR 75th ANNIVERSARY

3 KETTLE SIZES
18 oz. Electric
32 oz. Electric
32 oz. Gas

CRETORS CORNDITIONER forces warm dry air through the stainless steel storage bin keeping popped and boxed corn hot, crisp and tasty at all times. REGARDLESS OF WEATHER OR MOISTURE CONDITION

The Cretors Kettle features an extra heavy gauge steel bottom, lighter gauge steel walls which concentrates the heat under the corn for greater popping volume. Cretors guarantees you MORE PROFIT per pound of raw corn.

Cretors — POPCORN VILLAGE NASHVILLE, TENN.
SINCE 1885 FACTORY: CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.



$5.98*

Now buys the finest Drive-In Speaker ever made...

Simplex IN·A·CAR SPEAKER

NTS
NATIONAL THEATRE SUPPLY COMPANY
Branches Coast to Coast
GP

* Unpainted speaker with straight cord
Painted and koiled kord models available

Advanced features make Simplex in-a-car speakers your best buy! Superb sound . . . weather-proof . . . tamper-proof . . . long lasting. Order from your nearest National Theatre Supply branch for *fast delivery!*

TESMA, TEDA Join TOA For Trade Show, Convention

On the heels of an announcement that the Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Association had joined with Theatre Owners of America in jointly sponsoring the Motion Picture Industry Trade Show in September, TESMA and TEDA announced that each of their associations will conduct its annual convention immediately preceding the trade show. The two conventions will take place September 10, 11 and 12.

Conventions of the two associations will be held separately with at least one business session of the organizations to be held jointly, it was announced by J. Eldon Peek, TEDA board chairman and Lee Jones and Larry Davee, TESMA board chairman and vice-president respectively.

Plans for the conventions are in progress, it was stated. The joint session of manufacturers and dealers is to take place for the express purpose of ironing out some minor difficulties that crop up from time to time and to discuss plans for future operations, the announcement said.

Social activities of the two associations will be held jointly at the Ambassador Hotel in Los Angeles, with manufacturers and dealers staying to visit the trade show.

"This is the first opportunity in two years for the members of TESMA and TEDA to get together on a formal basis for their mutual interest," Peek declared, "and since theatre equipment business is showing definite signs of an encouraging upswing, it is my belief that September in Los Angeles is a perfect time for our conventions and for the joint meetings we are planning."

Jones declared that manufacturers, too, are experiencing increased sales to theatres.

"The increase shows signs of increasing slowly but surely," Jones said, "largely because theatres have sort of stayed on the fence until they could see some signs of stability in the industry. Now that industry statistics indicate a definite upswing in theatre business," Jones declared, "they are ready to bring more of their second run theatres up to date. The first runs have been kept in pretty good shape, it seems, but there has been a definite hold-back on the maintenance of most second and later run houses.

"We believe that this caution has been decreased if not eliminated," he said. "Manufacturers who display at Los Angeles in September will be in a better position now to personally talk to theatre owners whom they seldom see, and to make their own surveys of the future business outlook."

Larry Davee, TESMA vice-president and president of Century Projector Corp., said that his own company most certainly would not have invested large sums of money to design brand new equipment for theatres, as has been done very recently, if he did not believe that the theatre market was now ready to absorb the equipment.

"We believe that sound and projection equipment as well as seating, carpeting and other needs of theatres, has become obsolete in thousands of theatres throughout the country. Theatre owners are well aware of these conditions and are now looking the market over for new equipment," he declared.

"We will exhibit our new equipment in Los Angeles, and with the interest that has been shown up to now, we expect to effect sales while we are there."

Mall Theatre Opened Today, First To Use Transistors

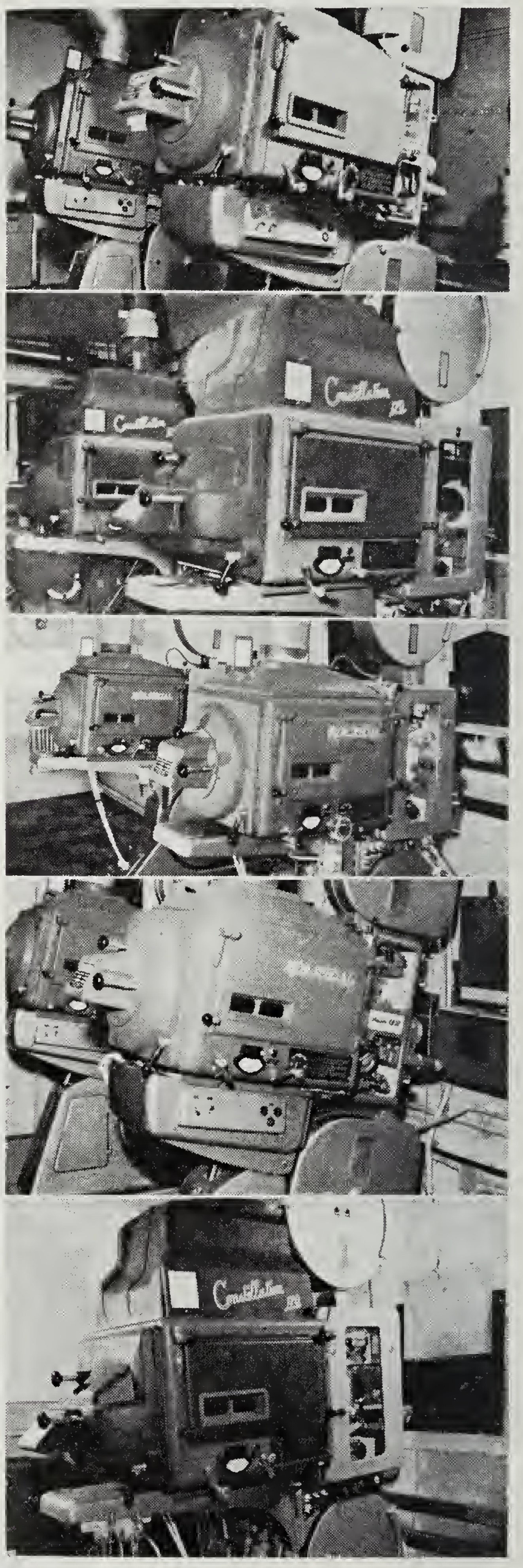
The world's first all-transistor motion picture theatre sound system is installed in the new Mall, which was opened today in the Bergen Mall Shopping Center, Paramus, New Jersey.

Charles B. Moss, president, B. S. Moss Theatres, whose circuit owns the 600-seat Mall, and other theatres in New Jersey, New York, Long Island, and Florida, said that the all-transistor system represents the first major breakthrough in theatrical sound reproduction since the introduction of talking films more than 30 years ago.

From the point of view of the audience, the transistor system will provide sound of the highest fidelity, surpassing anything currently in operation, Moss said.

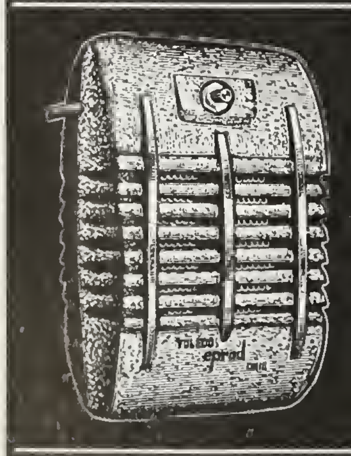
Its advantages to the theatre owner are many, including durability, simplicity of installation, operation and maintenance far superior to tradition equipment now being used. Moss continued.

70mm INSTALLATIONS



RECENT 70mm INSTALLATIONS shown top to bottom are: Strong 35/70 Special lamp on National "70" Bauer projectors at Paramount, Edmonton, Alberta, Canada; Constellation 170 lamps on Philips Norelco projectors by National Theatre Supply at Riviera, Rochester, New York; Strong 35/70 Special lamps on Philips Norelco projectors at Strand, Milwaukee; National "70" Bauer projectors with Strong 35/70 Special lamps at Capitol, Calgary, Alberta, Canada, and Constellation lamps on Norelco projectors made by NTS at Eckel, Syracuse, New York.

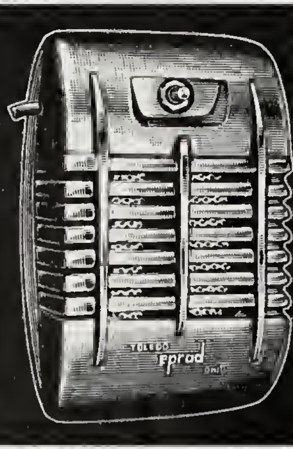
NEW EPRAD SPEAKERS GIVE YOU BETTER SOUND . . .



NEW HI-FI

Speaker of incomparable excellence. New 2.15 oz. "Alnico 5" magnet. Die-cast aluminum case with two-tone epoxy enamel finish. 4 in. driver. TWO YEAR GUARANTEE. $7.25

Suggested List Price



NEW MERIT

Value-packed speaker. Passivated die-cast aluminum case. 1.47 oz. "Alnico 5" magnet. 4 in. driver. $5.40

Suggested List Price

NEW HUMDINGER

A low-priced speaker of quality. Two-tone Fiberglas case (not plastic). "Alnico 5" magnet. 3½ in. driver. $3.95

Suggested List Price

EPRAD MANUFACTURES: SPEAKERS • HOT-SHOT ELECTRIC HEATERS • JUNCTION BOXES

SMPTE Gets Govt. Grant To Evaluate Education

The United States Office of Education has awarded a $24,000 contract to the Society of Motion Picture and Television Engineers to plan and conduct a conference devoted to the evaluation of the adequacy and suitability of presently available types of audio visual equipment and devices in terms of current and future educational needs; and the formulation of engineering principles that will serve as guideposts in the development of audio visual devices for use in education.

The two year contract, granted in accordance with the National Defense Education Act of 1958, which spotlights a need for increased efficiency in the teaching of sciences, languages, and area studies, is effective immediately.

According to a Society spokesman, "A fresh engineering approach to the whole field of educational communications media and equipment is called for in the light of this national emergency. Educators and engineers alike have recognized a lack heretofore of coordination."

Essential Study

"This study is essential," he said, 'in order that the latest advances in engineering know-how are made available without delay to both the designers and the users of educational communications media and equipment."

During the proposed conference, the Society will bring together a "task force" of outstandingly qualified experts in the fields of both education and equipment engineering. The group will include educators thoroughly familiar with the problems of methods, materials, media, curricula, building facilities, teacher training, and administration. Also participating in the conference will be engineers having the required competency and engineering background to evaluate and to make significant recommendations in such media and equipment areas as motion pictures; television; filmstrips; slides and transparencies; recordings; teaching devices and machines; graphics; and textbook publishing.

John Flory To Direct

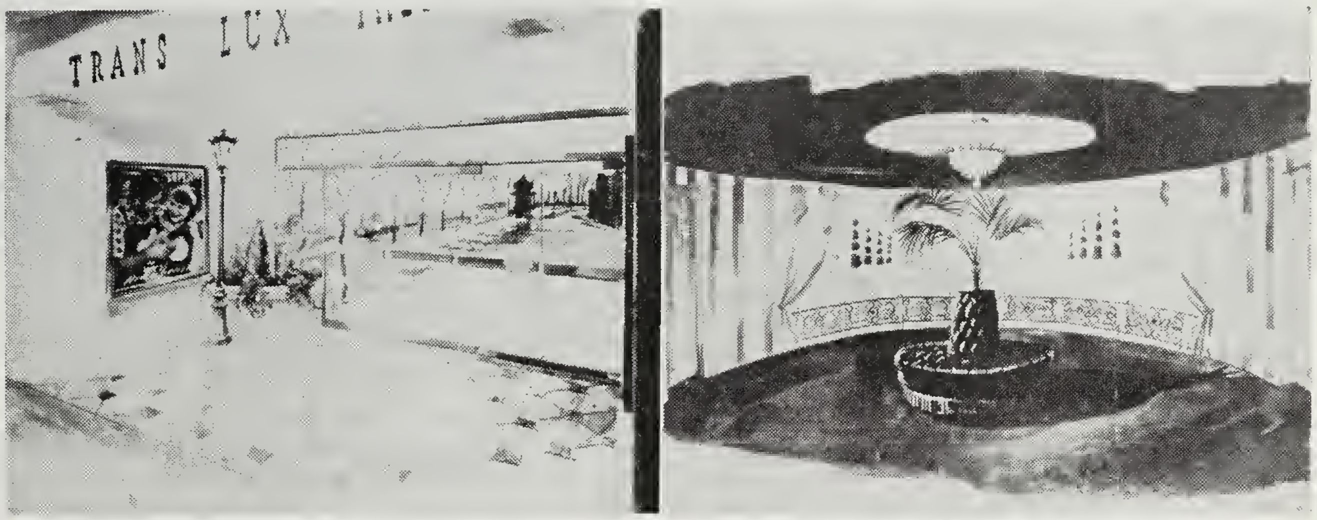
SMPTE President Norwood L. Simmons commenting on the contract said: "The Society has long included in its aims and purposes the guidance of students and the attainment of high standards of education. We believe that the undertaking of this study for the Office of Education is one of the most important ways in which the Society may implement this purpose at this time."

The study will be conducted under the direction of John Flory of Eastman Kodak Company, Rochester, N.Y., who is a long-time member of the SMPTE.

$100,000 Program To Give Trans-Lux Complete Parisian Street Atmosphere

A most distinctive and unique motion picture theatre and cafe will emerge from a remodeling and reconstruction project on the Trans-Lux 85th Street, Richard P. Brandt, president of Trans-Lux Theatres Corporation, and Thomas E. Rodgers, vice-president, recently announced.

Work began in late June to transform the inner and outer lobbies and the theatre front and entrance into an exact replica of a Parisian street, complete with shops, bookstalls, foilage, and the cafe itself. The latter will be operated by Trans-Lux exactly in the same manner as a street cafe in Paris—offering theatre patrons a menu with a variety of wines and liqueurs; a large variety of French pastries; tea sandwiches; bon-bons; coffees, and other beverages. Imported French gourmet viands will also be offered for sale and displayed in shop windows forming part of the overall decor.



Above architect's sketches show unique conception of Parisian street atmosphere planned for the new Trans-Lux 85th Street, New York City. Architect conceives complete view of street (left) through glass theatre doors. French Kiosk at end of street will serve as boxoffice. Sketch at right shows architect's conception of circular lounge with Fontainebleu-type fountain. The lounge will be dominated by a huge crystal chandelier.

In discussing the $100,000 remodeling, Brandt and Rodgers stated that "to our knowledge, this will be the first theatre of any kind to purvey wines and liqueurs. Because of its location, the 85th Street is ideal for this kind of operation; the patronage consists of upper east side, above average income, apartment and town house dwellers."

Because of this clientele, too, Brandt notes, faithfulness to detail becomes imperative. To obtain this, Trans-Lux has engaged the services of noted interior decorator David Barrett, whose company will be in charge of all construction and decoration under the immediate supervision of Edison Rice, general manager of Trans-Lux Theatres. The job is expected to be completed by early fall, and the theatre will be operated throughout the entire period.

Alteration and construction plans call for the following:

One entire side of the lobby, about 70 feet long, will become a typical French weathered brick wall, with the River Seine as a background. From behind the riverbank, real trees and other foliage will sprout along with the distinctive Parisian bookstalls.

A mural will simulate the bank of the Seine. Directly in front, the cafe itself will be placed. Flooring will be Parisian cobblestone. Benches will line that part of the wall unoccupied by the cafe tables and chairs.

A complete row of shop windows, scaled life-size, will occupy the facing wall. A patisserie, a perfumery, millinery and other shops will display their goods—also for sale—in windows along the wall. There will be distinctive French casement windows and flower boxes, gay awnings, and real, imported French street lamps along the river bank and in front of the street.

Space is also being laid out for a miniature art gallery, whose paintings will be for sale not only to theatre patrons, but to local residents who may wish to browse along the street itself.

Browsing will be possible because the boxoffice, in the form of an imported French street kiosk, will be situated at the very end of the street, which leads into the theatre.

The exterior will feature imported French street lanterns, with surrounding plantings of real foliage. A vividly-hued canopy will

(*Continued on page PE18*)

L-O-N-G-E-R LIFE . . . *FOR LESS!*

NEW MELLOTONE

A quality speaker with long-lasting two-tone Fiberglas case (not plastic). 1.47 oz. "Alnico 5" magnet. 4 in. driver. $4.95

Suggested List Price

DOLLAR FOR DOLLAR EPRAD OFFERS MORE SPEAKER FOR YOUR MONEY!

Designed with you in mind, (EPRAD management operates drive-ins, too), EPRAD speakers give you what you want . . . better sound, longer life at a reasonable price.

All new speaker models include these quality features at **no extra charge.**

- Glass fiber tone pad
- Full cork gasket
- Aluminum grill guard
- Quick disconnect terminals
- Double weatherproofed "kapoc" cones (not paper).

SPEAKERS PRICED WITH STRAIGHT CORD (WHITE NEOPRENE)

BEST SOUND AROUND

ELECTRICAL PRODUCTS RESEARCH eprad AND DEVELOPMENT COMPANY

EPRAD, INC.
1206 Cherry Street
Toledo, Ohio

• CAR COUNTERS • RAMP SIGNS...SOLD NATIONALLY THRU THEATRE SUPPLY DEALERS

Four Odeon Theatres Install Telephone Answering Service

Odeon Theatres in Toronto now have a new telephone service which answers program enquiries 24 hours a day—and it's all electronic.

This acme of convenience for the public is operated by a tape-recording device installed by the Bell Telephone Company. The installation is inexpensive and the single piece of equipment is extremely simple to operate. It is connected to the theatre telephone and delivers a pre-recorded message of 30 seconds duration. Longer messages can be used by the simple addition of a larger spool of tape, but it has been found that 30 seconds is the ideal length for theatre use.

To place the equipment in operation, the theatre manager records a message using his regular telephone mouthpiece as a microphone. He answers the questions that most enquirers ask over the telephone; the current attractions, the stars, whether the films are in color, etc. The tape is of sufficient length for him also to give prices, parking facilities and information of a special nature, such as extra children's matinees.

After recording, his message can be checked by playing it back through his telephone. If it's not satisfactory, he can erase the message and start again. When he is satisfied with the recording, he switches the device to "Answer" and anyone telephoning the theatre number immediately hears a play-back. However, when the theatre is in operation, or there are staff members on hand to answer the telephone, the electronic device can be switched off and the call taken manually.

The cost of installing the answering device is $15 and there is a monthly rental charge by the Bell Telephone Company of $15. This is inexpensive when the advantages of using the answering device are considered; enquirers always get a reply when they call the theatre, even if it begins with, "For your convenience this is a recorded message."

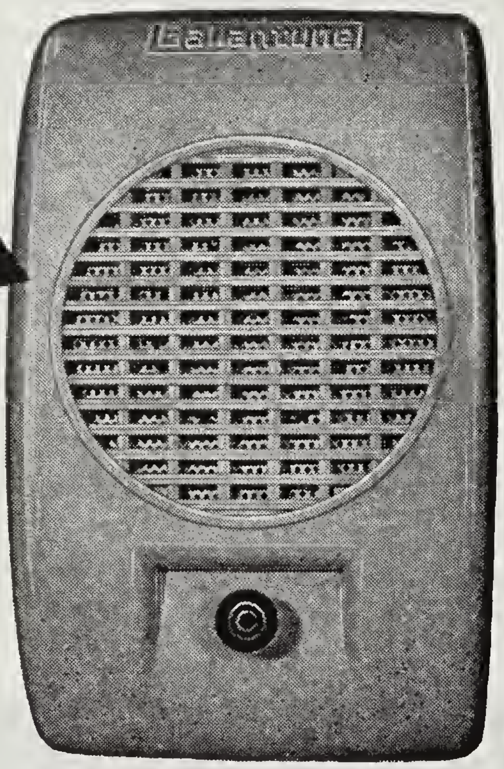
Al Perkins, manager, Odeon Danforth, Toronto, records message for telephone enquirers. Automatic answering device was installed in Odeon Theatres by Bell Telephone Company.

Four Odeon Theatres in Toronto have been equipped with the electronic answering service and plans are under way to install it in a number of others.

TONE Quality

Unsurpassed

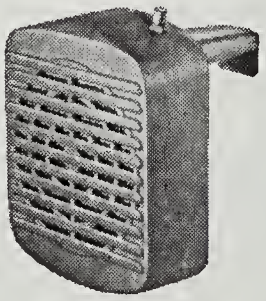
TOUGHEST CONSTRUCTION EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series



New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Lorraine's Lachman Honored

Charles W. Wheeler, secretary-treasurer, New York State Association of Motion Picture Projectionists, presenting a gold card and life membership to Edward Lachman, president, Lorraine Carbon Company, reading—"In appreciation of his many contributions to the Technical and Educational Program of the Motion Picture Association."

Charles Wheeler Edward Lachman

Lachman spoke to the assembled projectionists at their May meeting about the Lorraine Carbon Company's servicing program and advised them that service personnel are available to all projectionists and theatre owners at any time in order to improve their light and to work with projectionists on malfunctioning booth projection equipment.

At the meeting, a film was shown demonstrating in cartoon and live action errors and corrections commonly encountered with arc carboons. The presentation of the gold card and honors to Lachman were given in recognition of his company's service, which is freely available to all projectionists in the motion picture industry.

NAC Officials Plan Show, Convention For November

Officers and directors of the National Association of Concessionaires made plans for a convention and trade show at their midyear meeting in Chicago, Spiro J. Papas, president, said.

"High on the agenda were plans for the forthcoming convention and trade show to be staged concurrently with National Allied Motion Picture Exhibitors Convention, Nov. 6 through 10 at the Conrad Hilton Hotel in Chicago," Papas stated.

H. E. Chrisman, NAC director from Cretors and Company, was appointed general convention chairman. Harold F. Chesler, NAC first vice-president from Theatre Candy Distributing Company, was named convention program chairman.

Meeting with the NAC Board was Jack Kirsch, president, Allied Theatres of Illinois, who is chairman of the National Allied convention activities. Plans for cooperation on both trade show and convention programs were made, and details will be worked out through top flight committees, Kirsch said.

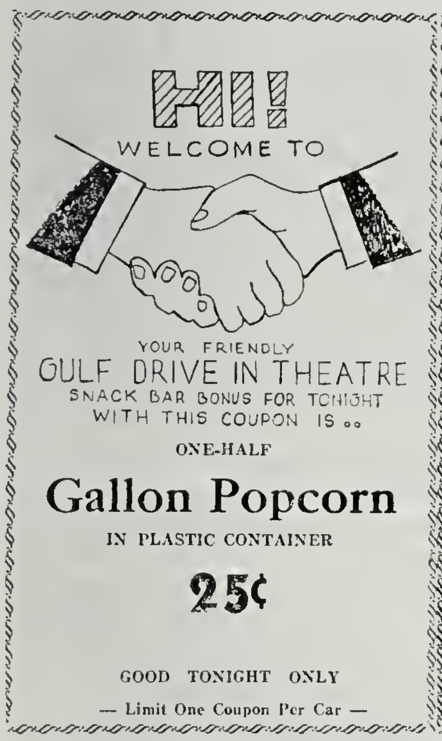
Advance sale of booth space shows that more than 30 per cent of the available space has been reserved. Russell Fifer, executive director of NAC, stated that response to the first mailing of the trade show brochure has been very enthusiastic.

PROMOTION-OF-THE-MONTH

Ed Farmer Wins Contest With Complete D-I Give-A-Ways

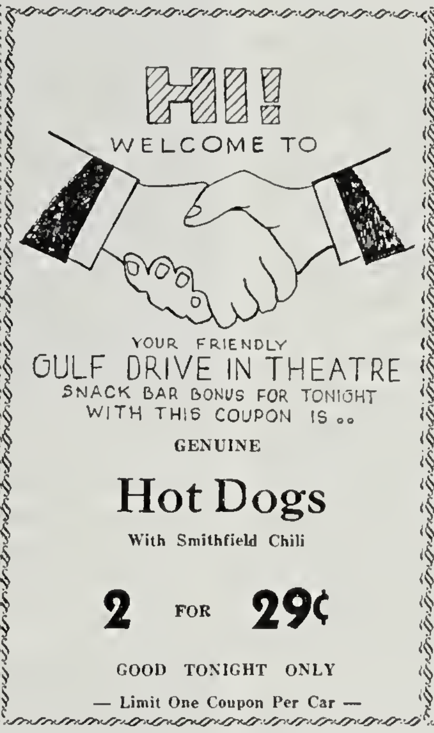
ED FARMER, GULF DRIVE-IN, Corpus Christi, Texas, is the winner of Motion Picture Exhibitor's July Extra Profits Promotion-of-the-Month contest. Farmer's complete give-a-way program keeps his theatre active throughout the entire year. This activity, due to his outstanding promotions, wins him the $25.00 prize this month.

Coupons shown below are given out by attendants on slow nights or during inclement weather. These super specials, Farmer states, get patrons to the snack bar. As each car enters the theatre, the driver is given a coupon, good for a particular special item. The item is generally priced at about cost, since Farmer believes that once his patrons are attracted to the concession stand, they will automatically buy other merchandise. Popcorn special coupons, as an example, will usually increase the sale of soft drinks, and Farmer will still realize a good profit.



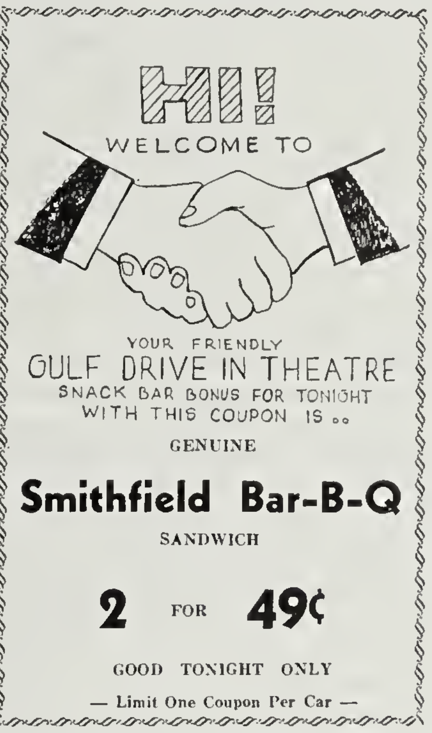
HI!
WELCOME TO

YOUR FRIENDLY
GULF DRIVE IN THEATRE
SNACK BAR BONUS FOR TONIGHT
WITH THIS COUPON IS ..
ONE-HALF
Gallon Popcorn
IN PLASTIC CONTAINER
25¢
GOOD TONIGHT ONLY
— Limit One Coupon Per Car —



HI!
WELCOME TO

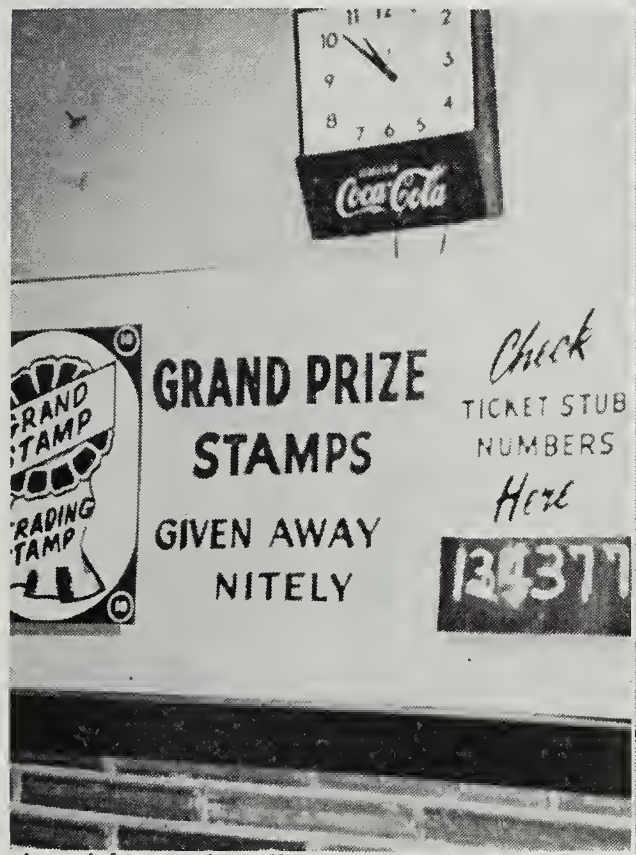
YOUR FRIENDLY
GULF DRIVE IN THEATRE
SNACK BAR BONUS FOR TONIGHT
WITH THIS COUPON IS ..
GENUINE
Hot Dogs
With Smithfield Chili
2 FOR **29¢**
GOOD TONIGHT ONLY
— Limit One Coupon Per Car —

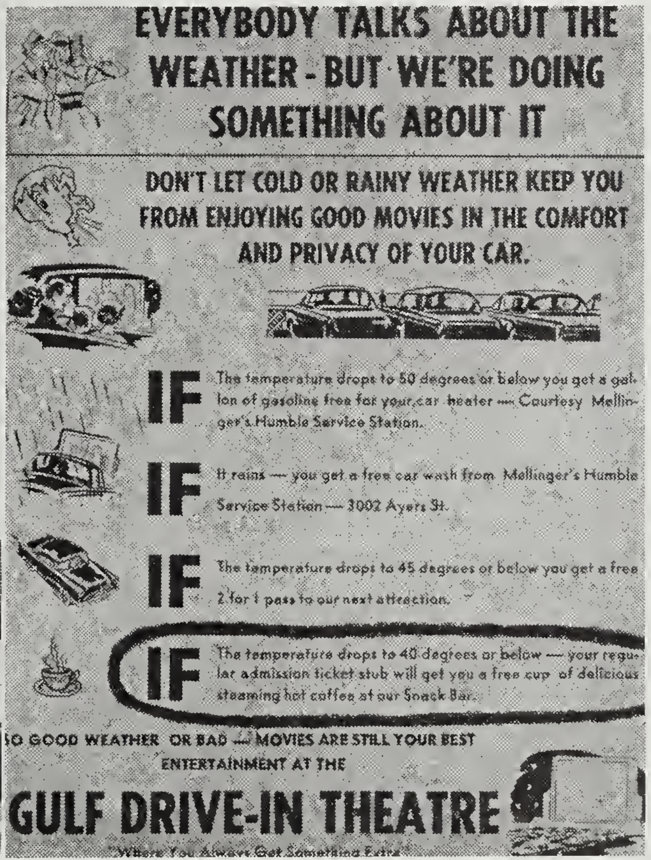


HI!
WELCOME TO

YOUR FRIENDLY
GULF DRIVE IN THEATRE
SNACK BAR BONUS FOR TONIGHT
WITH THIS COUPON IS ..
GENUINE
Smithfield Bar-B-Q
SANDWICH
2 FOR **49¢**
GOOD TONIGHT ONLY
— Limit One Coupon Per Car —

The bottom right photo shows the herald which Farmer distributes for inclement-weather patrons. "IF the temperature drops to 40 degrees or below—your regular admission ticket stub will get you a free cup of delicious steaming hot coffee at our Snack Bar," the herald reads. This promotion of coffee pays off, for patrons entering the snack bar usually buy other food items when receiving their free coffee.





EVERYBODY TALKS ABOUT THE WEATHER - BUT WE'RE DOING SOMETHING ABOUT IT

DON'T LET COLD OR RAINY WEATHER KEEP YOU FROM ENJOYING GOOD MOVIES IN THE COMFORT AND PRIVACY OF YOUR CAR.

IF The temperature drops to 50 degrees or below you get a gallon of gasoline free for your car heater — Courtesy Mellinger's Humble Service Station.

IF It rains — you get a free car wash from Mellinger's Humble Service Station — 3002 Ayers St.

IF The temperature drops to 45 degrees or below you get a free 2 for 1 pass to our next attraction.

IF The temperature drops to 40 degrees or below — your regular admission ticket stub will get you a free cup of delicious steaming hot coffee at our Snack Bar.

SO GOOD WEATHER OR BAD — MOVIES ARE STILL YOUR BEST ENTERTAINMENT AT THE

GULF DRIVE-IN THEATRE

Where You Always Get Something Extra

The photo at bottom left shows another one of Farmer's clever promotional stunts. Each night, numbers are posted on a board in the concession stand, and at intermission patrons are invited, via public address system, to come to the concession building and check their stubs for a chance to win free passes to a future show. By inducing patrons into the concession building, Farmer builds extra profit food sales through impulse buying.

Farmer also has other excellent promotions which drive his patrons into his concession stand to buy more and more extra profit food items. Similar promotions as those mentioned may easily be used by other drive-in theatremen to promote equally successful sales.

NEWS
TRAVELS
FAST!

You might hear about Aunt Liz' new hair-do or that Bessie has a new beau, but such circulation of news won't compare with the SPEED of the word about your run-down seating! Better give your patrons the kind of nice comfy, bright seats they deserve if you want compliments (and income)! We can tell you how to get both. Call us.

NOW AVAILABLE

The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable. safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

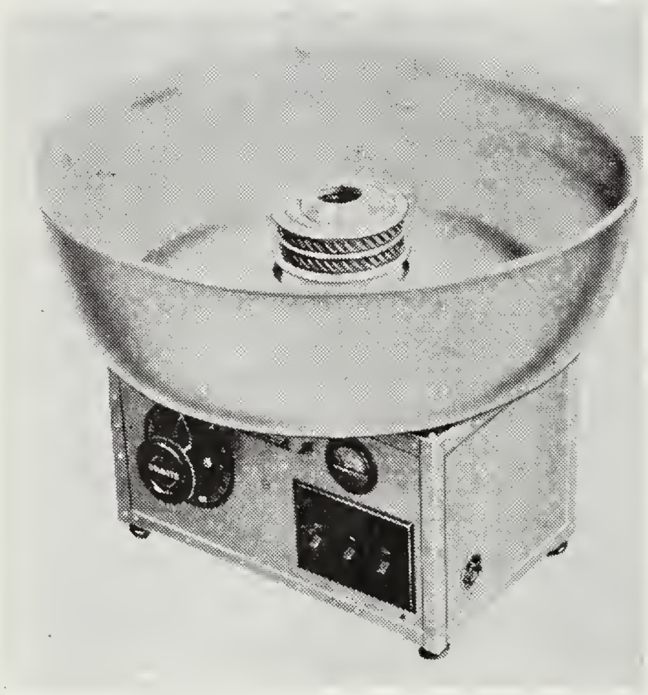
THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville, Tennessee

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.

NEW PRODUCTS

. . . that have Theatre interest

Candy Floss Machine Added To Cretors Line



Cretors has taken over the international sales of the Perfection candy floss machine, H. E. Chrisman, vice-president of Cretors and Company, said.

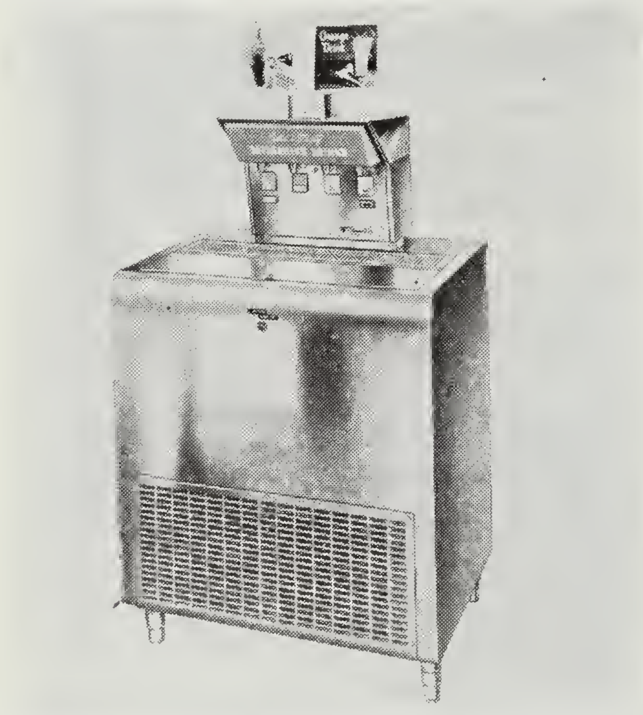
The floss machine is manufactured by the originators of cotton candy equipment and the first machine was made more than fifty years ago. According to Chrisman, many improvements have been made on the floss machine and the 1960 model Perfection is the finest unit on the market today. It has several features not available on other equipment such as a preheat switch that enables the operator to preheat the sugar before turning on the machine which prevents loss of sugar and saves the operator money.

The Perfection has four heavy duty brushes as a safety precaution as this unit will operate efficiently on only two brushes. These four brushes and the collector rings are totally enclosed which prevents sugar crystalizing and foreign matter from accumulating on the electrical parts. This prolongs the life of those parts and reduces replacement costs, Chrisman said.

Chrisman added, "Other exclusive features are the voltage meter on the switch panel which quickly tells the operator if the proper voltage is reaching the floss machine; separate bands so that it is not necessary to replace two bands at a time; Ohmite Rheostat which is the finest on the market, ¼ h.p. General Electric Motor with lifetime seal ball bearings and the entire base is aluminum with the head spring mounted for better balance and no vibration."

Bastian-Blessing Offers New Flomatic Dispenser

The Bastian-Blessing Company introduced a new self-contained Flomatic drink dispenser which, the company states, provides a quick, easy and economical way to dispense four beverages plus plain and carbonated water. Quick because the syrup and water are automatically mixed. Easy because they flow when a glass is pressed against a flavor button, thus operating with one hand. Economical because the drinks are always uniform and ice cold, eliminating syrup waste.



An illuminated, revolving Roto-Sign mounted on top of the draft station contains four colorful advertising transparencies. It thus employs the three most powerful mediums—light, color and motion—to advertise the beverages served.

The Flomatic drink dispenser is only three feet long. With its stainless steel top, front and ends, down to the compressor line, the unit is attractive in any surroundings.

SOS Now Distributes M-H Professional Viewfinder

S. O. S. Cinema Supply Corp. announced that it has taken over the distribution of the M-H Professional Viewfinder.

Said J. A. Tanney, S. O. S. president: "This device is custom designed for 16mm Auricon, Bell & Howell, Bolex, and Cine Special cameras making them truly professional in operation. Now they can be provided with a 2 inch x 3 inch brilliant full upright image corrected from right to left."

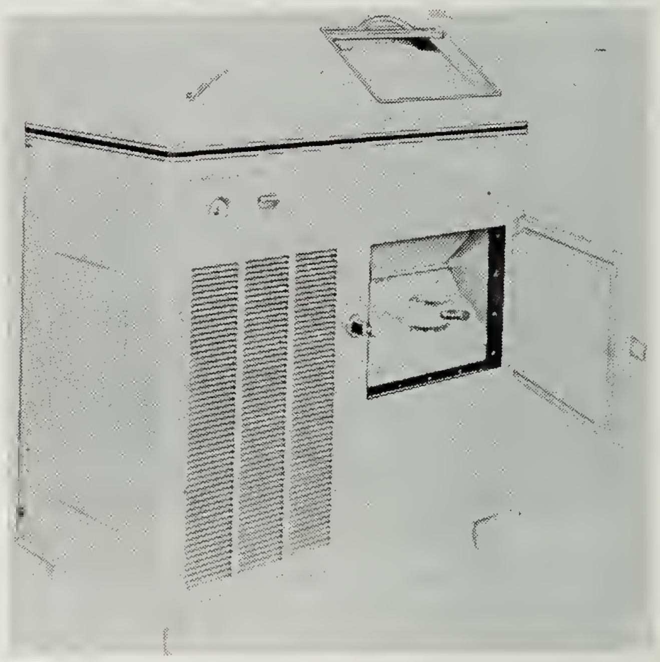
The cameraman shoots with both eyes open when using the M-H Professional Viewfinder. His focusing and parallax controls range from two feet to infinity and are smooth and effortless. An engraved aperture outline, with cross-hairs in the center, shows the field of the standard 25mm lens for 16mm cameras. A border outside the actual area allows for anticipation of incoming scenes. A secondary magnifying lens gives an enlarged view. Mattes are provided for lenses of longer focal length and an auxilliary lens is used to cover the 15mm wide angle field. Full focus control is provided.

Good illumination for dimly lit scenes plus light weight are indispensable features every cameraman looks for and receives with the M-H Professional Viewfinder. The finder does not interfere with the use of matte boxes. Its instant action positive lock control allows interchange between two or more cameras.

Scotsman Ice Machine Features Two-Door Bin

New convenience in removing flaked ice is offered in the latest Scotsman Ice Machine in the Super Flaker series. In addition to the usual top access door, Scotsman has added a handy front door at knee level.

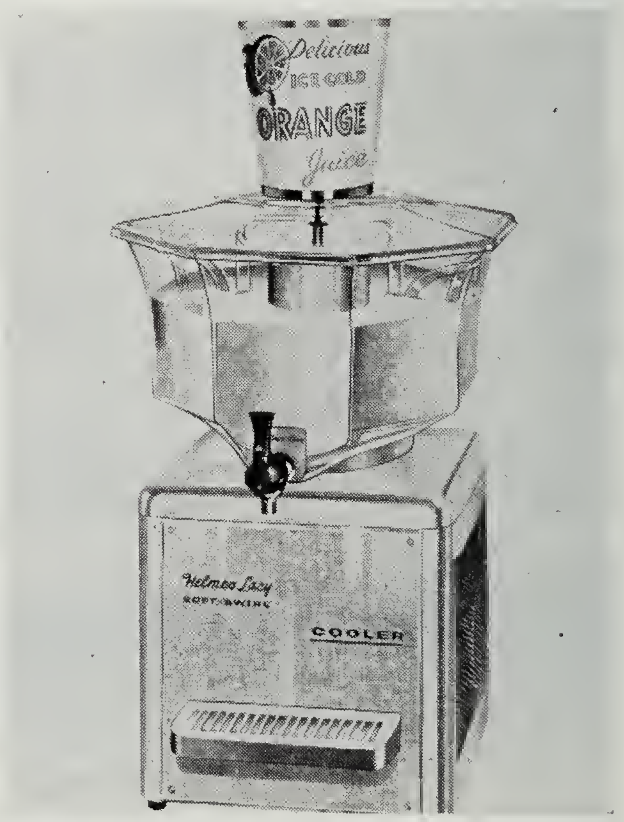
This new feature makes it easier to reach ice in the lower half of the bin when filling containers standing on the floor or on low carts. The 2-door bin machine is the newest model in Scotsman's SF-3 series of 9 machines. It has a daily capacity of 1,050 lbs. of flaked ice and a storage capacity of 350 lbs.



Helmco-Lacy Introduces Soft-Swirl Dispenser

A new cold drink juice cooler, designed and developed by Helmco-Lacy, is ideal for fresh or frozen fruit juices. Called the "Soft-Swirl" juice cooler, the new unit features a specially designed plastic paddle that gently rotates the fresh juices, preventing foaming or beating and consequent flavor breakdown of the juice.

Available in 3, 4, and 6 gallon models, the units feature transparent bowls for good product display. Rotating top signs and a top lighted bowl attract customer attention and give the product a soft-lighted natural look.



Air cooled compressor carries full manufacturer's warranty. All electrical and mechanical parts are guaranteed for one year. The base of the unit is attractive blue-clad plastic and stainless steel, counter space required only 14" x 17" x 35" high.

Do-It-Yourself Material Available From Stonhard

Industrial maintenance jobs that formerly required skilled mechanics—such as floor repairs, roof renovations, joint sealing, and basement waterproofing—can now be performed by persons with no previous experience using simplified instruction data prepared by Stonhard Company.

Written in easy-to-understand language by application experts of this nationally-known maintenance materials organization, the instructions describe in great detail each step necessary to obtain professional results.

A few of the many jobs covered include: "Placing a Waterproof Floor;" "Setting Tile;" "Repairing Expansion Joints;" "Repairing Cracks in Concrete Walls & Floors," and "Repairing Steps."

Other detailed instructions describe the use of Stonhard products to perform a variety of maintenance jobs such as stopping roof leaks, preventing dampness in basements, patching or resurfacing wood and concrete.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE?

Please Check:

☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 ond 70 mm projectors
☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attroction Boards, Changeable Letters
☐ **CARBONS, INC.,** Lorroine Corbons
☐ **COCA-COLA CO., THE,** Coco-Colo, Free Intermission Topes
☐ **CRETORS,** "Olympic" Popcorn Kettles
☐ **EPRAD, INC.,** New In-A-Cor Speakers
☐ **HEYER-SHULTZ CORP.,** Metol Reflectors
☐ **MASSEY SEATING CO.,** Theatre Seot Rehobilitotion
☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection ond Sound, In-A-Cor Speakers
☐ **PEPSI-COLA CO.,** Pepsi-Colo, "Sociolight" Fountoin Dispensers
☐ **STRONG ELECTRIC CORP., THE,** New "35/70 Speciol" Projection Lomps, Red Arrow Selenium Rectifiers, Gloss Reflectors
☐ **WAGNER SIGN SERVICE, INC.** Wagner Frame, Letters ond Ponels

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ____________________

ISSUE OF JULY 13, 1960

Name ....
THEATRE ....
ADDRESS ....
CITY, STATE ....

MOTION PICTURE EXHIBITOR
246-48 N. Clorion St., Philadelphia 7, Pa.

Ashcraft Presents Projection Lamps

(*Continued from page PE8*)

mon to ordinary low reactance rectifiers.

The ripple content (inherent ripple modulation) of the 12 phase Ashcraft High Reactance rectifier is reduced to approximately 1 percent, whereas 3 phase type (low reactance) is 5 percent. This quality combined with the fact that there are 720 current pulsations per second, as compared with only 360 pulsations in low reactance 3 phase rectifiers, moderates the arc current flow, creating a smooth, flickerless light emission from the carbon crater.

To select the correct Cinex lamps for their particular application the following table will be of assistance.

Film	Size Theatre	Carbon	Arc Current Range	Dia.-Type	Water Cooled Contacts	Air Cooled Mirror	Split Douser
35mm	Smaller than Average	10mm x 20	70-90A	16″-Cold 16″-Silver	Yes	Optional	Yes
35mm	Average	11mm x 18 11mm x 20	85-110A 110-120A **	16″-Cold 18″-Cold ***	Yes	Yes	Optional
35/70 mm	Average	13.6 x 18 13.6 x 20	125-135A	18″-Cold	Yes	Yes	Optional

*** Drive-in theatres may use up to 120 Amps*
**** 18″ mirrors indicate use of water cooled apertures.*

SOS Announces New Tripod

S.O.S. Cinema Supply Corporation recently announced its new ball-socket GyroSphere Junior Tripod. By means of a single bull's-eye spirit level, the top plate is horizontally adjusted no matter how tilted the tripod or uneven the ground.

Both friction and fluid heads are accepted by the GyroSphere and work independently of it. Present owners of S.O.S. Junior and Professional Junior Tripods may purchase the ball socket and adapter for installation on their tripods. Other features include twin-point shoes and one piece leg locks.

Popcorn Pouch-Bib Cuts Theatre Nibbling Noise

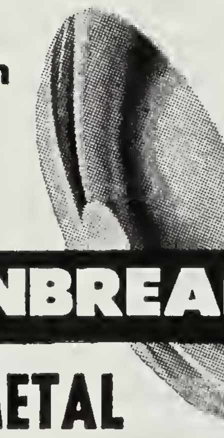
Popcorn bags crackling in a darkened theatre have always been a distracting influence on movie viewers. Now, Continental Can Company's Flexible Packaging Division has designed the obvious popcorn-eating convenience — a noiseless popcorn pouch-bib. Made of polyethylene, the tough, transparent plastic, each pouch is filled at the snack stand in the theatre on order, from the popper. The pouch is hung around one's neck while the popcorn is being consumed.

BROKEN AND PITTED MIRRORS COST YOU MONEY!

Replace Them With

HEYER SHULTZ

NON-PITTING NON-TARNISHING



UNBREAKABLE

METAL REFLECTORS

The H-S All Aluminum, High Efficiency Metal Reflector gives you top screen illumination at a New Reduced Price, on a straight
ONE YEAR GUARANTEE
The H-S Standard Rhodium Finish Metal Reflector gives you excellent screen illumination on a
FIVE YEAR GUARANTEE
Eliminate Reflector Replacement Cost! Ask your Theatre Supply Dealer for Dependable, Economical H-S Metal Reflectors, or write for full particulars to

HEYER-SHULTZ, INC.
CEDAR GROVE, N. J.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
....Attraction Board
....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Heralds
....Signs
....Trailers

AIR CONDITIONING
....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS
....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES
....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING
....Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ....**City, State** ....

Address ....**Theatre** ....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR

246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Comments From The Field

The following letter was submitted as comment about the June 15, 1960 Physical Theatre department's editorial titled "Training Young People To Keep Our Lead." The letter, this department feels, is quite provacative and should be of interest to all theatremen.

• • •

"In regard to your editorial of June 15, 1960, I would like to comment on it, as I feel I am in just position to do so.

First, however, let me say I subscribe to your magazine and believe it is the best trade publication in the exhibitors field.

At present, I am 28 years old and have been a licensed projectionist in New York City for about five years. I have had the benefit of close to two years of technical school education in the technical aspects of motion picture projection work, motion picture production training, and television broadcasting—studio engineering (T.V. cameraman, projectionist, etc.) training and experience.

In your editorial, "Training Young People To Keep Our Lead," a comparison is made, at a SMPTE meeting, between technical students in the USA as against Iron Curtain countries.

I seriously and sincerely believe that the so-called "Father and Son's" Union controlling most of the jobs, as theatre projectionists, studio technicians, and cinematographers, are at the bottom where the fault lies, in this industry. I believe when a young man comes to the age of choosing a course of study for his future lifetime work and realizes the diffculty involved in ever trying to get a job and becoming a union member, he may reconsider and decide on electronic engineering or some other field as his career.

In my own case, I find motion picture operating very interesting work, and really love the exhibition field. However, I cannot get into a union and work in non-union theatres where the pay scale is often below the minimum hourly wage law and the working conditions are deplorable.

When you come to think of it, why should a young man or his family spend $2,000 to $3,000 for training in a field where any really decent job is covered by an almost impossible-to-get-into union?

Have the SMPTE and the industry work with the unions and when the unions open their books to young men, then and then only will you get the students to train for technical work in the motion picture fields. The work is very interesting, but interesting or not, a living is usually the prime objective."

Trans-Lux 85th Street

(*Continued from page PE13*)

lead from the curb to the theatre.

Downstairs, the ample lounge will become a circular French room looking out on formal gardens surrounding a Fontainebleu-type fountain, with the entire room dominated by a huge crystal chandelier.

Theatre personnel will be dressed in chic French styles, changing appropriately with the seasons and as Parisian couturier modes dictate.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference Index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual Index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

JULY 13, 1960

SECTION TWO
VOL. 64 NO. 8

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd, Julie Adams
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy

COMING

BRIDGE, THE—German-Made
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI—(EC)—African Documentary

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HOUSE OF USHER, THE—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English

TO BE REVIEWED

AMAZING TRANSPARENT MAN—Marguerite Chapman, Douglas Kennedy
BEYOND THE TIME BARRIER—Robert Clarke, Darlene Tompkins
JOURNEY TO THE LOST CITY—(C)—Debra Paget, Paul Christian
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
•Alamo..........................		UA
•All In A Night's Work...........		Par.
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men...............	A2	Col.
Amazing Transparent Man.........		A-I
•Anatomy of Love, The............		For.
And Quiet Flows The Don.........	B	UA
•Angel Wore Red, The.............		MGM
Angry Island....................		For.
Angry Red Planet................	A2	A-I
Aparajito.......................	A1	For.
Apartment, The..................	A3	UA
Aren't We Wonderful.............		For.
•As The Sea Rages................	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine................	A2	AA
Attack of the Jungle Women......		Misc.
•Austerlitz......................		Fox

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle In Outer Space	A1	Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
Bells Are Ringing	A2	MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
•Between Time and Eternity		U-I
•Beyond The Time Barrier		A-I
Big Chief, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
•Boy Who Stole A Million, The		Par.
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Cage Of Evil		UA
Can-Can	B	Fox
Captain's Table		Fox
Career	A3	Par.
Carmen Comes Home		For.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
•Counterfeit Traitor, The		Par.
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
•Cry For Happy		Col.
Cry Tough	B	UA

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
•Day They Robbed the Bank of England	A1	MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
•Desire In The Dust		Fox
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
Dinosaurus	A1	U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
Enchanted Mirror, The		For.
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

•Facts Of Life, The		UA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit th school-age target
COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic tre
ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Anna Lisa—4633 (9-2-59)—Good bet for kiddies
I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly art and specialty spots—England
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
SONG WITHOUT END—D-141m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
STOP, LOOK AND LAUGH—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

Aug. **ALL THE YOUNG MEN**—Alan Ladd, Sidney Poitier
Aug. **ENEMY GENERAL, THE**—Van Johnson, Dany Carrel
Aug. **NIGHTS OF LUCRETIA BORGIA, THE**—(C)—Belinda Lee, Jacques Sernas

COMING

AS THE SEA RAGES—Maria Schell, Cliff Robertson
CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
FAST AND SEXY——(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
SUBTERRANEANS, THE—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Aug. DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
Aug. TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
Sept. ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood

COMING

ANGEL WORE RED, THE—Ava Gardner, Dirk Bogarde, Joseph Cotten
ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
GORGO—(Automation; TC)—William Travers, Vincent Winter—England
KEY WITNESS—(CS; BW)—Jeff Hunter, Pat Crowley
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England
WHERE THE HOT WIND BLOWS—(WS)—Gina Lollobrigida, Yves Montand

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 BUT NOT FOR ME—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley. Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 PRISONER OF THE VOLGA—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5925 TARZAN THE MAGNIFICENT—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5901 THAT KIND OF WOMAN—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis. Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

COMING FEATURES IN ORDER OF RELEASE

July BELLBOY, THE—Jerry Lewis, Joan Tabor
Aug. IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BOY WHO STOLE A MILLION, THE—Virgilio Texera, Marianne Benet
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
G. I. BLUES—Elvis Presley, Juliet Prowse
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
FROM THE TERRACE—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
LOST WORLD, THE—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 MIRACLE OF THE HILLS, THE—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
016 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fanny		WB
•Fast and Sexy		Col.
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•Freckles		Fox
From The Terrace	B	Fox
Fugutive Kind, The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
•Girl Of The Night		WB
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Go North		Fox
Goliath and the Barbarians	A3	A-I
•Gorgo		MGM
•Grass Is Greener The		U-I
•Great Imposter, The		U-I
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

Hannibal	A2	WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col
•He Ran For His Life		UA
Head of a Tyrant	B	U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules Unchained	B	WB
Hidden Fortress, The		For.
•High-Powered Rifle		Fox
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For
Home fromt he Hill	A3	MGM
Hound Dog Man	A1	Fox
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The	A2	A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
11 Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
•It Started In Naples	A3	Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
•Journey To The Lost City		A-I
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
•King Of Kings, The		MGM
King of the Wild Stallions, The	A1	AA
•Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
•Legions Of The Nile		Fox
Lesson In Love, A		For.
•Let No Man Write My Epitaph		Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back in Anger	A3	WB
Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
•Lovers Of Salammbo, The		Fox
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
•Magic Boy, The		MGM
Magician, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
•Matter Of Conviction, A		UA
Michael Strogoff		For.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Model For Murder		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•Mysterious Island		Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
•Nights Of Lucretia Borgia, The		Col.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
Nude In A White Car	A3	For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team

002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense

005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

SONS AND LOVERS—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)

STORY OF RUTH, THE—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold

001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry

007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France

006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry

013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler

TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer

VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry

010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner

008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry

WILD RIVER—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values

014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

June **SEPTEMBER STORM**—(Stero-Scope; DC)—Mark Stevens, Joanne Dru
July **ONE FOOT IN HELL**—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
July **TRAPPED IN TANGIERS**—Edmund Purdom, Genevieve Page

COMING

AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
DESERT ATTACK—John Mills, Sylvia Syms—England
DESIRE IN THE DUST—(CS)—Raymond Burr, Martha Hyer
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FRECKLES—(CS; C)—Martin West, Carol Christensen
GO NORTH—(CS; DC)—John Wayne, Capucine, Fabian
HIGH-POWERED RIFLE—(CS)—Willard Parker, Allison Hayes
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
39 STEPS—(EC)—Kenneth More, Taina Elg—England
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon

CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster

DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium

ELMER GANTRY—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns

FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker

GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery

GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue

HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar

MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley

MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium

NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium

ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer

PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper

SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers

TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster

THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made Interesting entry has top name values—Hecht-Hill-Lancaster

VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial

WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Sept. **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld
Sept. **STUDS LONIGAN**—Christopher Knight, Venetia Stevenson—Longridge

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FACTS OF LIFE, THE—Bob Hope, Lucille Ball—Parkwood
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
HE RAN FOR HIS LIFE—Steve Kandal, Ron Foster
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
CHARTROOSE CABOOSE—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-94m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
LEECH WOMAN, THE—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
Aug. **COLLEGE CONFIDENTIAL**—Steve Allen, Jayne Meadows, Mamie Van Doren
Sept. **BETWEEN TIME AND ETERNITY**—(C)—Lili Palmer, Carlos Thompson

COMING

DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy
S. O. S. PACIFIC—Richard Attenborough, Pier Angeli, John Gregson
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly Interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
918 **HANNIBAL**—D-103m.—(Supercinescope: TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

Aug. **OCEAN'S ELEVEN**—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
Sept. **CROWDED SKY, THE**—(TC)—Dana Andrews, Rhonda Fleming

COMING

DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
GIRL OF THE NIGHT—Anne Francis, John Kerr, Lloyd Nolan
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatt
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
SUNRISE AT CAMPOBELLO—(TC)—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
EXPRESSO BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695(4-13-60)—Very good, adult comedy with music—Continental
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
Pharaoh's Woman		U-I
Pillow Talk	A3	U-I
Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies	A2	MGM
Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par
Private Property	C	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
Rat Race, The	B	Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
•Romanoff And Juliet		U-I
Rookie, The	B	Fox
Rosemary	B	For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
Savage Eye, The	C	Misc.
•Savage Innocents	A3	Par
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•September Storm		Fox
•Serengeti		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sex Kittens Go To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Song Of Sister Maria, The		For.
Song Without End	A2	Col.
Sons and Lovers		Fox
•S. O. S. Pacific	A2	U-I
•Spartacus		U-I
•Splendor In The Grass		WB
Speaking of Murder		For.
Square Peg, The		For.
Stop, Look and Laugh	A1	Col.
•Story Of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col
Stranglers Of Bombay	B	Col.
•Studs Lonigan	B	UA
Subway in the Sky	B	UA
Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Snmmer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
Tarzan The Magnificent	A2	Par.
Teenage Zombies		Mis
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
•39 Steps	A1	Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Tides of Passion		For.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Tangiers	A2	Fox
Tread Softly Stranger	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
•Where The Hot Wind Blows		MGM
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
Wicked Go To Hell, The	B	For.
Wild River	B	Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A	B	For.
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James	B	Fox

DANISH

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for ar and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magalli Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison]

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—(**"The Desperate Women"**)—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.

SCENT OF MYSTERY—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd,'Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-
Tested and Approved
THEATRE
FORMS
AND
SYSTEMS
write to
EXHIBITOR
BOOK SHOP!

Actual sample sheets
of all "Plus Services"
will be sent on written
request.

FEATURE FILMS
PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5908	Surrender Hell	July
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5915	Crime and Punishment, U. S. A.	Nov.
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6005	I Passed For White	Mar.
6006	Raymie	May
	Pay or Die	June
	Hell to Eternity	July
	Sex Kittens Go To College	Aug.

American-International

Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept
A Bucket Of Blood	Oct.
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Why Must I Die?	June
Jailbreakers	May
The House Of Usher	July
Beyond the Time Barrier	Aug.
Amazing Transparent Man	Aug.
Journey to the Lost City	Aug.
Male and Female	Sept
Konga	Oct.

Columbia

401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Comanche Station	Mar.
	Babette Goes To War	April
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May
	The Stranglers of Bombay	May
	The Electronic Monster	May
	12 To The Moon	June
	The Mountain Road	June
	My Dog, Buddy	June
	Battle In Outer Space	June
	Strangers When We Meet	July
	Thirteen Ghosts	July
	Stop, Look, Laugh	July
	Song Without End	July

MGM

922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	July
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
	The Subterraneans	June
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
19	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May
	All the Fine Young Cannibals	Sept

Paramount

5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan.
5912	The Big Night	Feb.
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar.
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5919	Conspiracy of Hearts	April
	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
5922	Walk Like A Dragon	June
*	The Greatest Show On Earth—RE	May
5923	The Rat Race	July
	The Bell Boy	July
5925	Tarzan The Magnificent	July
5926	Psycho	Aug.
	It Started in Naples	Sept.

20th-Fox

916	The Diary of Anne Frank	July
919	The Man Who Understood Women	Sept.
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec.
001	Story on Page One	Jan.
002	Seven Thieves	Jan.
003	The Rookie	Jan.
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
014	The Wind Cannot Read	Feb.
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
015	Operation Amsterdam	June
009	Wild River	June
010	Wake Me When It's Over	April
013	13 Fighting Men	May
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
	David and Bathsheba—RE	May
	The Idiot—USSR	
	Oscar Wilde	
	Bobbikins	June
	12 Hours To Kill	June
	September Storm	June
	Captain's Table, The	
	The Story Of Ruth	July
	The Lost World	July
	From The Terrace	July
	One Foot In Hell	Aug.
	Trapped In Tangiers	July
	Murder, Inc.	July
	For the Love of Mike	Aug.
	The 39 Steps	Aug.
	Young Jesse James	Aug.
	Sons and Lovers	Aug.

United Artists

The Horse Soldiers	July
Day of the Outlaw	July
The Devil's Disciple	July
A Hole In the Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Inside the Mafia	Sept.
Take a Giant Step	Oct.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway In the Sky	Nov.
Happy Anniversary	Dec.
Gunfighters of Abilene	Jan.
Dog's Best Friend	Jan.
Solomon and Sheba	Jan.
On The Beach	Feb.
Vice Raid	Feb.
The Pusher	Feb.
Take A Giant Step	Mar.
Oklahoma Territory	Mar.
The Unforgiven	April
The Boy and the Pirate	April
Three Came to Kill	April
The Fugitive Kind	May
The Gallant Hours	May
Noose For A Gunman	May
Quiet Flows the Don—USSR	May
Macumba Love	Jun
Music Box Kid	June
The Apartment	July
Cage Of Evil	July
Last Days of Pompeii	July
Elmer Gantry	Aug.
Studs Lonigan	Sept.
The Night Fighters	Sept.

Universal

5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	
6005	Othello (U.S.S.R.)	Jan
6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6008	Head of the Tyrant	April
6009	Too Soon To Love	Mar.
6010	The Glenn Miller Story—RE	Mar.
6011	The Snow Queen	April
6012	The Cossacks	May
6013	The Brides Of Dracula	June
6014	The Leech Woman	June
	The Great Imposter	July
6015	Portrait In Black	July
6016	Dinosaurus	July
6018	College Confidential	Aug.
6019	Chartroose Caboose	Aug.
6021	Between Time and Eternity	Sept.

Warners

821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back in Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
906	The Boy And The Laughing Dog—RE	Nov.
	The Cranes Are Flying	Nov
907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
918	Hannibal	June
919	Ice Palace	July
920	Hercules Unchained	July
921	Ocean's Eleven	Aug.

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Please check √
ONE YEAR 50 Issues $2.00
TWO YEARS 100 Issues $3.50
THREE YEARS 150 Issues $5.00
Foreign—$5.00 per yr.

Theatre or Firm ____
Mailing Address ____
City ____ State ____
If copies are to be addressed to an individual, please state:
Individual's Name ____ Title ____

Opinion Maker of the Motion Picture Industry!

There is no other service as complete, as accurate, or as accessible as the
SERVISECTION
at which you are looking.

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO
MOTION PICTURE EXHIBITOR

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

FOR SALE OR LEASE. Eastern Virginia, 650 seats, no competition, air conditioned and all latest equipment. Good percentage lease to responsible, experienced party. Ideal for family operation. BOX 222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

500 CAR DRIVE-IN THEATRE, doing good business, possession now, excellent condition. No competition. Write MIKE J. MAKE, P.O. Box 230, Winchester, Indiana.

350 CAR DRIVE-IN THEATRE & SNACK BAR. Profitable and showing steady increase. JANNISON-WRIGHT REAL ESTATE LTD, Kirkland Lake, Ontario.

DRIVE-IN THEATRE. Doing good business in East Central Texas. For information, write BOX 223, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

USED EQUIPMENT

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes f1.8, f1.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SIMPLEX E-7 MECHANISMS. Trade your old standard or supers, update your booth and get a better picture. Write for special trade-in deal. Detail your trade-ins. Special while they last, Simplex D.B. movements rebuilt, $35.00. LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Road, Dallas 28, Texas.

Hertner Generators, RCA Sound, E7 Projectors, Lenses, All kind equipment. PALACE THEATRE, Greensboro, N. Carolina.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

Order your "AT-A-GLANCE" Bookkeeping System ($1.75), Now!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . ar IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

THEATRE MANAGER AVAILABLE. Prefer metropolitan New York. Best of references. 20 years experience. **BOX A629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

SHOWMANSHIP AWARD-WINNING MANAGER desires west coast location. 21 years thorough knowledge of biz. City-Dist. mgt. background. Top references. Will consider management, lease or partial ownership. **ROBERT H. RETZER, 1229 Grant Cout, Fairfield, Calif. HArrison 5-2437.** (629)

PROJECTIONISTS-MANAGERS wanted for drive-in and indoor theatres. Permanent positions. State age, experience, education, references and salary expected. Send snapshot. **HAL LYONS ENTERPRISES, INC., Franklin, Virginia.** (629)

DRIVE-IN THEATRE MANAGERS wanted for key Midwest locations. Excellent salaries and opportunities to qualified applicants. We are also willing to train men with ambition, who lack experience. Please reply to **BOX B629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, first-class man desires position, 18 years experience on all types of equipment, 4-walled and drive-in, licensed, good steady worker. Philadelphia and vicinity only. **BOX C629, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGERS position open in first run Minneapolis theatre. Must know complete concession operation and reports. Excellent references required. Promotion possibilities. **BOX A76, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED MANAGER and **MAGICIAN**, promotional minded, age 30, now employed, wants better opportunity, indoor or out, prefer deep Southern states. Available July 4, 1960. **EARL McNEILL, Laura-Max Drive-In Theatre, Laurinburg, N. C.** (76)

I WANT A JOB. Will go anywhere. Old, retired projectionist. **LEROY WITERSPOON, 2003 Cuba St., Ft. Myers, Fla.** (76)

POSITION WANTED: Managing or Projection or combination manager and projectionist. Over 19 years of experience. Will consider anything worthwhile. References can be furnished. **Write Box A713, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST WANTED. Operate machines nightly. Repair home appliances, do electric wiring, etc., daytime for extra pay. Year round operation. **No. 1 Drive-In Theatre, Apalachicola, Florida.** (713)

PROJECTIONIST, 15 years experience, electronic schooling, knowledge of all phases of theatre operation, desires position as proectionist or manager. Age 35, married, reliable. **Write Box B713, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

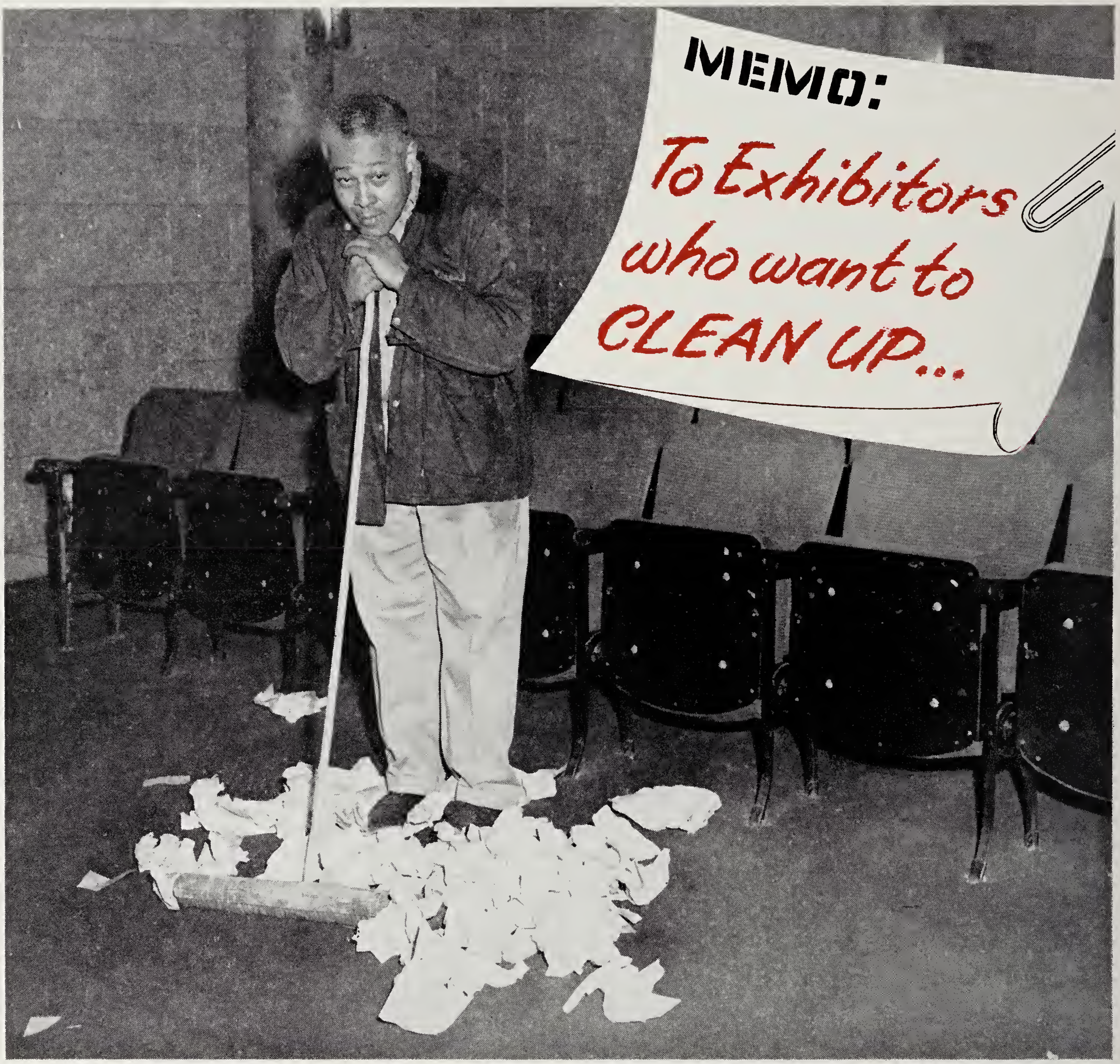
(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.


MEMO:
To Exhibitors who want to CLEAN UP...

I may not know everything but I'm sure of this. The theatre that shows trailers regularly gets more traffic, sells more candy and does a bigger gross. I ought to know. I do the cleaning regularly...and this theatre uses trailers with every show.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 20, 1960

Volume 64 Number 9

IN THREE SECTIONS • THIS IS SECTION ONE

Rembusch Bares Talent Cost Plan

(See Page 7)

Warners Sells 110 Post-48's To TV

(See Page 8)

C. E. "Doc" Cook, Maryville, Mo., president of Cook Theatres, is one of four co-chairmen of Theatre Owners of America's 13th annual convention and trade show set for the Ambassador Hotel, Los Angeles, Sept. 13-16.

editorial: The Lazarus Talk To Newspapermen . . . *see page 3*

NOBODY EVER PUT ON A SHOW LIKE

MARILYN MONROE

AND

YVES MONTAND

IN JERRY WALD'S PRODUCTION OF

LET'S MAKE LOVE

CO-STARRING TONY RANDALL

FRANKIE VAUGHAN

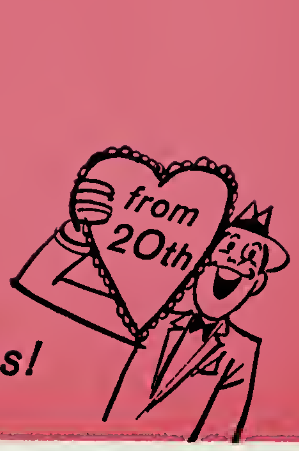
Directed by
GEORGE CUKOR

Written for the screen by
NORMAN KRASNA

Additional Material by HAL KANTER

CINEMASCOPE COLOR by DE LUXE

Available for selected Labor Day dates!



42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 Issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 9

JULY 20, 1960

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

BUDDY ADLER . . . THE INDUSTRY'S LOSS

WHILE MOST industryites knew that BUDDY ADLER, in charge of all production at the important 20th Century-Fox Studios, was not a well man, the announcement of his death at the age of 51 came as a distinct shock followed by a consciousness of great loss.

BUDDY ADLER had many fine personal production accomplishments to his credit, and his name was highly regarded in exhibition circles long before he became the inspired choice of Spyros Skouras to head their studio operations. The well educated son of a well-to-do department store owner, and a successful writer of note, he was in the motion picture production field because he loved it, and because in it he found the rich rewards and happiness of a busy and successful career.

Our sympathy goes out to his family, to Spyros Skouras, to Charlie Einfeld, to Joe Moskowitz, to Bill Michel, to Murray Silverstone, to Harry Brand, to Jerry Wald, to Glenn Norris, and to all of the other executives at 20th Century-Fox who were in close daily association with BUDDY ADLER. We are sure that the industry at large joins in this sentiment.

THAT LAZARUS TALK TO THE NEWSPAPERMEN

ANYONE who has had the pleasure of reading the full text of the recent address by Paul N. Lazarus, Jr., vice-president of Columbia Pictures, at the annual convention of the Newspaper Advertising Executives Association in San Francisco, must feel a great deal of satisfaction that something has been said that for a long time needed the saying.

Pausing only long enough to greet the assembly, Lazarus launched into (1) a full scale discussion of the discrimination and arbitrarily high local and national rate scales applied to amusement advertising; (2) of the failure, on the part of most newspapers to recognize the reader interest in motion picture subjects and to build an adequate amusement page; (3) of the inordinate news attention being devoted to minor-advertising TV as compared to major-advertising motion pictures; and (4) of the recent capricious censorship of movie advertising by many newspapers that use the same or much more offensive material in their own editorial columns. Each charge was backed by facts drawn from a recent COMPO survey of 160 newspapers in 91 towns and cities, by pinpointing industry statistics, or by actual experiences with specific pictures.

Summing it all up, the result is a dramatic case for the motion picture industry, for its problems and for its practices, that is certain to impress even the most hard-cased publisher, editor, or business manager. Any theatreman who is having difficulty convincing his local paper of the inequities being applied to him, should hand-deliver a copy of this address to each of his paper's top executives.

Due to some references in the daily lay press, we have already received theatreman interest in such usable copies. Inquiry proves that the Motion Picture Association (Johnston office), under whose sponsorship Mr. Lazarus spoke, has prepared a 16-page folder reprint titled *"THE AMUSEMENT PAGE . . . Friend or Foe?"* In the interest of industry well-being MOTION PICTURE EXHIBITOR has obtained a small supply. While it lasts requests from subscribers will be supplied FREE directly from this office. Or inquiries may be directed to the Information Department of the M.P.A.

DUSK-TO-DAWN BUSHEL BASKET SHOWS

AS USUAL signaling a summer holiday, the past FOURTH-OF-JULY weekend brought the usual flood of "bushel-basket" showmanship in the form of DUSK-TO-DAWN quantity-without-quality drive-in extravaganzas. Because we don't feel that anyone could possibly sit through so many hours of old or mediocre films, we can only conclude that there was the usual quota of: (1) sleeping in cars, (2) necking in cars, and (3) combinations of both.

From assorted newspaper ads here was just one of the "shows": "TAMMY AND THE BACHELOR," "WINGS OF THE EAGLES," "SPEED CRAZY" (with Yvonne Lime?), "THE BIG LAND" and "ATTACK OF THE JUNGLE WOMEN" . . . plus THREE STOOGES COMEDY, CARTOONS, and FREE COFFEE & DONUTS." Another was: "WAR ARROW," "MA AND PA KETTLE IN WAIKIKI," "LOVE ME TENDER," "ALIAS JESSE JAMES," and "THE BLACK SHIELD OF FALWORTH." And still another: "UP IN SMOKE," "BOUNTY HUNTER," "YOUNG MAN WITH A HORN," "DEVIL'S HAIRPIN," and "GUNS, GIRLS AND GANGSTERS" . . . plus a CARTOON CARNIVAL and FREE COFFEE & DONUTS.

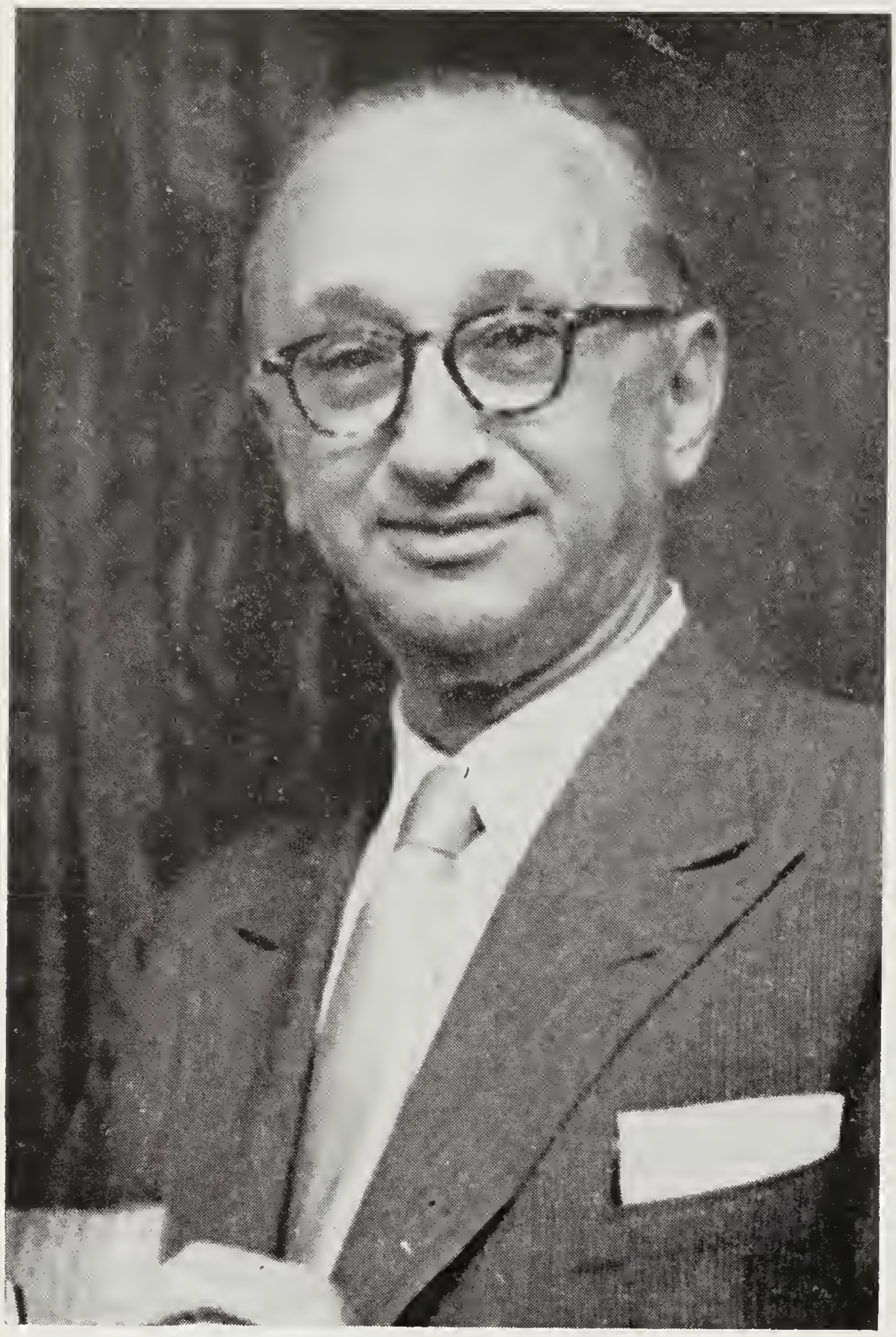
One even went spiritual in a funny sort of way, with "THE SILVER CHALICE," "LAND OF THE PHARAOHS," "ALL THAT HEAVEN ALLOWS," "SANTIAGO," and "PILLARS OF THE SKY" . . . but the coffee and donuts were as earthy as ever.

THOSE ADVANCE SHOWINGS FOR "OPINION MAKERS"

A RECENT up-state visitor was figuratively blowing his top. He had just gone through the expense and work of closing his boxoffice at 4:30 p.m. and staging a special invitational showing for clergymen. Exactly 493 personalized invitations good for two admissions each and plainly marked "NOT TRANSFERABLE" were sent out. Only 94, accompanied by 152 adults and 40-odd children, put in an appearance.

However, what did turn up was a pack of unaccompanied children exhibiting the invitations that had been personalized and marked "NOT TRANSFERABLE." They were out in front at 7:30 p.m. and they hung around for hours. They clamored to get in free.

"Never again," said our up-state friend. "In the future, we'll invite those we feel we ought to invite to see an early regular performance as our guests. Those special shows aren't worth the extra trouble and expense. We've had it!"



A Testimonial to— JAY EMANUEL

The "GOLDEN FIFTY" Issue

AUGUST 10, 1960

HERE IS THE WAY *YOU* CAN PARTICIPATE:

(1) For use in this special Testimonial Issue we would like to have from *YOU* our subscribers, short expressions of congratulation, appreciation, or good will, from the rank-and-file of theatremen, exchangemen, supply dealers, etc. across the land. These are the industryites who are seldom heard from and who are therefore doubly appreciated.

(2) From these same industryites, plus any others who wish to prove their regard in some tangible way, a 3-year ($5.00) renewal, or even a 1-year ($2.00) renewal of their current subscription, placed now but effective with their current expiration date, will always be pleasant to a publisher and to his staff.

(3) Those who feel inclined can also please by soliciting some one other contemporary, and through his new subscription help to increase the circulation of JAY EMANUEL'S trade paper.

(4) Special congratulatory advertisements will be solicited and accepted from a carefully selected list of theatre circuits, distributors, producers, etc. Anyone who would like to advertise but who has not been solicited, is invited to communicate with the Advertising Department of MOTION PICTURE EXHIBITOR.

Watch for it! Take a part in it!

JOIN IN THIS SPECIAL TRIBUTE TO YOUR FRIEND
AND CONFIDANT . . . ON HIS "GOLDEN FIFTY"

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N.Y.

I was very interested in your editorial about the National Audience Board ("Every Patron a Movie Critic") which appeared in the June 29 issue of the MOTION PICTURE EXHIBITOR. Of course, the figures arrived at were merely a projection of the numbers of people affiliated with us. It is a long time in the future before we hope to realize these large numbers.

With respect to the idea of the industry not wanting to provide free screenings, this projection of the number of reviewers across the country was made in connection with television at the time when the American Legion appointed 100 reviewers in New York state with the possibility of extending this number in every state. There has never been any question of such huge groups going to the movies for free screenings, but the Board has been negotiating with the motion picture companies for previews by small groups comprised of the Board's membership.

We read with good-natured amusement your projected classifications of features. We believe that we've always been very fair-minded and quite positive in our evaluations of television programs, as you can see for yourself in the enclosed copies of the NAB Newsletter, in which the results of several of our past studies are published.

PETER GOELET, President
National Audience Board

EDITOR'S NOTE: We had fun with that projection. But it looks as if we needn't count on those "minimum requirement C's."

From HERSHEY, PA.

With further regard to my letter (June 1 issue) the members of the Enthusiasts for the Preservation of Theatre Organs have held their meeting here and it was a huge success. I learned from members that ours is the only organ in Pennsylvania that is used as an integral part of a motion picture program. Several others are playable but are only used on special occasions.

During the convention I got a particular "kick" out of Leonard MacClain's motion picture slides of many years ago. They are certainly something from the past. I do hope that more theatres will come to realize the importance of organ interludes as fine adjuncts to their programs.

DR. H. C. CHUBB, Manager
Community Theatre

EDITOR'S NOTE: Wonder where the skilled theatre organists, who were so capable of enchanting audiences with organ interludes, have gone to?

From CLEARFIELD, PA.

I wonder if you can tell me where I might get a copy of the latest edition of RICHARDSON'S BLUEBOOK OF PROJECTION. I am told that they have stopped printing it, but hope to pick up a copy somewhere.

DAVID BAILEY
Ritz Theatre

EDITOR'S NOTE: This book was formerly sold through theatre supply dealer stores. Does anyone have a spare or unwanted copy to sell Mr. Bailey?

From PITTSFIELD, MASS.

Again referring to the boys who make up pressbooks, the enclosed cut is a perfect example of the ridiculousness of the habit of scattering the word "THEATRE NAME" or "SIGNATURE" through ad mats. Few if any theatres could possibly get their signature in the space provided, even if they wanted to. To get rid of these holes and references makes extra work for all theatres and for every newspaper.

It seems to me that the creative advertising men should have enough to do selling their pictures, without trying to suggest to theatremen where to place the theatre name—and how big it should run. Only the man on the ground, and knowing his local problems, can possibly know such local considerations.

BARTLETT HENDRICKS, Manager
The Little Cinema

EDITOR'S NOTE: The accompanying cut allowed a tiny panel less than one inch in width and less than 1/4 inch in height. Too tiny, in fact, to mortise out of a plate.

From PAWTUCKET, R.I.

It is interesting to note that notwithstanding the "success" referred to in your editorial ("A HOUSE RECORD WITHOUT NEWSPAPER ADS"—issue of July 6), advertising from the Shipyard Drive-In is still being placed in this newspaper, providing a source of gratification to us and I am sure satisfaction to that theatre.

STANLEY T. BLACK, General Manager
Pawtucket Times

EDITOR'S NOTE: Naturally advertising in a local newspaper is still the easiest way to reach an audience. The point we made was that for the same or less money, and for just a little ingenuity and hard work, it was possible to top the excitement and impact of a humdrum daily paper. They did it in Providence.

From BALTIMORE, MD.

Regarding your June 15 editorial, "WHAT CONTRIBUTES TO WHOSE DELINQUENCY," aren't you saying in effect: "My neighboring competitor robs his customers. Therefore I am right to rob my customers."

I would prefer saying: "My thieving neighbor doesn't give me a license to steal. Let's put all thieves under lock and key."

HARRY H. HOFFENBERG
Goldfield Theatre

EDITOR'S NOTE: Our point was that "movies" are the usual whipping-boy, and even in the newspaper item that prompted our remarks the results of this TV survey were laughed off without reference to juvenile delinquency. It seems to us that Mr. Hoffenberg is saying: "Never defend yourself." Just sit still and let everyone attribute to movies the evils that more probably come from working mothers, scandal-mongering newspapers, sexy books, and sparing of "the rod" that was used on a bad kid in our day.

The PLUS of Leadership . . .

PUBLICATION	1. Average Total Paid in the World	2. Total Theat. Exhib. in the World	3. % of Total that is Theat. Exhib.	4. Total Paid Subs. in the U.S.A.	5. Total Theat. Exhib. in the U.S.A.
MOTION PICTURE EXHIBITOR	11,322	9,220	81.94%	10,110	8,284*
MOTION PICTURE HERALD	11,079	8,224	73.25%	8,000	5,860*
The Leadership of Motion Picture Exhibitor	+243*	+996*	+8.69%*	+2,110*	+2,424*

THESE ARE THE TWO single-editioned national trade weeklies between which direct comparisons—single-edition against single-edition—can be made. Both are Members of the Audit Bureau of Circulations; and both submit their circulations to annual A. B. C. audits. With the exceptions noted, the above totals are taken from the same paragraphs of the Publisher's Statements for the "6 month period ending December 31, 1959" of the respective publications. The exceptions, indicated by asterisks (*), result from simple arithmetical conclusions drawn from the above totals.

NEWS CAPSULES

BROADWAY GROSSES

Good Pix Means Good Crowds

NEW YORK—Strong product in most of the Broadway first runs drew crowds, and excellent business was reported generally.

"FROM THE TERRACE" (20th-Fox). Paramount claimed the opening session would tally $50,000.

"BELLS ARE RINGING" (MGM). Radio City Music Hall stated Thursday through Sunday accounted for $100,000, with the fourth week bound to exceed $165,000. Stage show.

"ELMER GANTRY" (UA). Capitol reported $50,000 for the second week.

"PSYCHO" (Paramount). DeMille claimed $41,000 for the fifth week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, reported $51,588 for the 34th week.

"THE LOST WORLD" (20th-Fox). Warner stated the opening week would reach $38,000.

"THE APARTMENT" (United Artists). Astor did $30,000 on the fifth week.

"MURDER, INC." (20th-Fox). Victoria claimed $15,300 for the third week.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $36,000 for the third week.

"CAN CAN" (20th-Fox). Rivoli did $28,000 for the 19th week of hard ticket policy.

"THE BATTLE IN OUTER SPACE" (Columbia). Forum claimed $14,000 for the second session.

First Stratford Fete Launched By Pickus

STRATFORD, CONN.—The First Stratford International Film Festival opened last week at the Stratford here with the first U.S. presentation of the new French drama, "Montparnasse 19," starring Lilli Palmer and the late Gerard Philipe.

Albert M. Pickus, Festival chairman, and Val Chevron, Festival executive director, presented a special Memorial Scroll for Philipe to a representative of the French Film Office. A Citation of Participation for "Montparnasse 19," in recognition of the film's selection for the Festival, was presented to Walter Reade, Jr., chairman, Continental Distributors, Inc., whose company is releasing the picture in the United States.

The Festival was to run seven evenings at 8:40, concluding last night (July 19), with attendance limited to the theatre's 750 seat capacity.

Hyams Joins WB

NEW YORK—Joseph Hyams, veteran motion picture publicist and promotion man, has been appointed eastern publicity manager of Warner Bros. Pictures, it is announced by Richard Lederer, advertising and publicity director.

Hyams, who recently served in key promotional posts for Samuel Goldwyn's "Porgy and Bess" and Batjac's "The Alamo," formerly was publicity manager for Figaro, Inc., and west coast publicity manager for Hecht-Hill-Lancaster.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JULY 18

Fox Names Goldstein As Executive Producer

HOLLYWOOD—Robert Goldstein was appointed executive producer at the 20th-Fox studio last week succeeding the late Buddy Adler.

Goldstein has produced plays in both the U. S. and England and for the past five years was head of foreign film production for 20th-Fox with headquarters in London.

He stated that he intends to use all facilities of the studio, and that production will be stepped up. "The more pictures that are made on a lot, the lower the overhead. We don't need these stages if they are going to be empty," he said. "I intend to follow a policy of using the sound stages here."

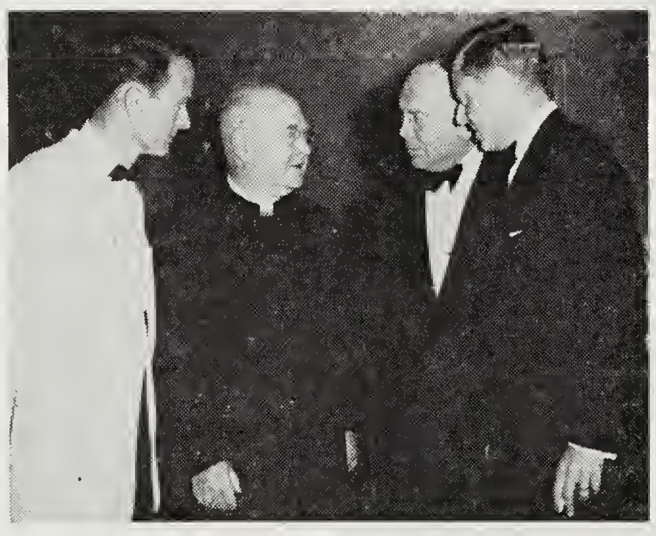
Goldstein also said "There is no need to permit a producer to spend a great deal of money on his pictures just for the prestige of the producer, or even of the studio. Money by itself can not make a successful movie. If it could, the studios would never make a bad picture."

He also said he saw no purpose in buying all the best-selling books for movies, adding that "A good script can be written from a story in a newspaper."

He indicated that he thought there was too much emphasis on the need for stars in movies. "There is not one actor or actress who can insure a picture," he declared. "Get young talent and give them good parts and they can become stars."

Columbia Names Lewis

NEW YORK—To keep pace with Columbia Pictures' expanding promotion program, William Lewis has been appointed southwest division exploitation manager, it has been announced by Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation. Lewis, who has handled special exploitation assignments for Columbia over the past few years, will headquarter in Dallas and will report directly to Richard Kahn, Columbia exploitation manager.



Spyros P. Skouras, 20th-Fox president, was honorary chairman at a recent New York tribute dinner to famed jungle missionary, Dr. Tom Dooley. Dooley's book, "The Night They Burned The Mountain," will be produced by Martin Manulis for 20th-Fox. Left to right are Dooley, Cardinal Spellman, Skouras, and Manulis.

FILM FAMILY ALBUM

Arrivals

Adam Goelz, manager, Timonium Drive-In, Baltimore, Md., became the father of a girl, **Cathy Marie**, born last week. It is the family's fifth child.

Dr. and Mrs. Harris became the parents of a daughter, **Deborah Kay Lovice.** Mrs. Harris is the daughter of **Mel Heymann**, MGM's home office publicity and advertising department.

Obituaries

E. Maurice "Buddy" Adler, 51, head of production, 20th Century-Fox studio, and former theatre owner, died of lung cancer in Cedars of Lebanon Hospital, Hollywood, Cal. He is survived by his widow, the former **Anita Louise,** film star, and two children. (See story)

Kenneth T. Mason, 54, vice-president, Columbus, Ohio, stagehands' local, died at his home. In recent years he was employed in the county treasurers' office. He was a former boxoffice treasurer at the Hartman.

Jackter To Hit Road For "Gulliver" Dates

NEW YORK—Rube Jackter, Columbia vice-president and general sales manager, announced that he will take to the road at the end of this month to personally line up the country's top showcases for the company's Christmas release, Charles H. Schneer's "The 3 Worlds of Gulliver," in SuperDynamation and color.

Armed with a print of the film, Jackter will visit key areas in the midwest, south and southwest. First stop on his tentative itinerary is Detroit on July 25.

Two years ago, Jackter conducted a similar tour for Schneer's first Dynamation picture, "The 7th Voyage of Sinbad," a film that went on to become Columbia's most successful Christmas release in its history.

"This time," Jackter said, "I will be selling a process which has been proven successful, and I've got the picture with me to back up my claims. Everyone who has viewed 'The 3 Worlds of Gulliver' is confident that it will far surpass 'The 7th Voyage of Sinbad.'"

The Columbia sales chief said that the SuperDynamation process is a vast extension of Dynamation, employing all live actors and live action. The new process is used throughout the film to show Gulliver in his encounters with the Lilliputians (the Little People) and the Brobdignagians (the Giants). He said that Columbia is backing the film with a blockbuster promotion campaign.

AB Profits Down

LONDON—Sir Philip Warter announced that the Associated British Picture Corporation profits for the year were down by $4,687,200 at $10,530,800. The dividend was maintained. Blame for the fall was placed on the drop in theatre attendances during 1959's long hot summer and heavy investments in TV studios and equipment.

Talent Costs Must Be Cut—Rembusch

Submitted Plan To MPAA But Nothing Was Done; Allied Meet Also Hears Blast At Distrib Policies

MEMPHIS—The Allied Independent Theatre Owners of the Mid-South held their annual convention at the Gayoso Hotel here last fortnight.

Trueman T. Rembusch, chairman, Emergency Defense Committee of National Allied, and former National Allied president, told the meeting that he submitted to the MPAA a plan designed to cope with the problem of talent costs and known as Motion Picture Talent of America, which he personally presented to MPAA president Eric Johnston last fall.

Rembusch reported that "Johnston was sympathetic, but in the end nothing happened," although copies of the plan were sent to several company heads.

"The plan was sound," Rembusch said, explaining that "basically it envisaged security for actors, introduction of competition into the talent agency field which does not now exist, and elimination of the burdensome tax load imposed by the present talent-pricing system."

Rembusch said he did not blame Johnston for the failure of the plan to be accepted, but placed the responsibility on "the lack of leadership at the top of distribution, who apparently have no desire to find some means to throw off the awful yoke of talent costs."

"If not Motion Picture Talent of America, then surely some plan can be found to deal with the consuming and appalling burden of talent costs," he said. "This is a challenge to production and distribution that must be met."

Rembusch indicated the plan was presented in the hope of eliminating distribution's use of production costs as "an excuse to upgrade film rental terms all down the line."

"Distribution explains these rising costs as being due to the stranglehold Music Corporation of America, William Morris Agency, and others have on the talent market," he asserted. "Yet distribution does nothing to alleviate this stranglehold. The talent stranglehold does not benefit the talent, for most of the increases are paid out in Federal income taxes. The indirect result is that the industry is being saddled with a Federal tax load that has but one justification—the ego-pleasing sound of the talent's gross take."

Confidence was expressed by Rembusch that exhibition can lick its problems if they will unite as they did in the federal amusement tax campaign.

"The ex-affiliates, with their tremendous buying power, must support this movement if the present downhill trend is to be stopped," he said. "They must insist that important motion pictures get into the market while new and fresh and at the peak of their boxoffice potential. Lip service is not enough. It must be supported by concrete action and leadership that has not been furnished to exhibition to date."

Rembusch added that "the heads of buying and booking services must unite" and that "an overriding national buying and booking service must be formed. Leaders of these services should without delay call for a meeting of the heads of these services to formulate plans to create a national group to deal with destructive film problems," he said.

The convention heard a warning that "exhibition must not only unite now but take positive and joint action to correct destructive distribution policies or exhibition will die and with it the motion picture industry."

It was charged by Rembusch that "some heads of buying and booking organizations have actually discouraged their accounts' support of exhibitor organizations." He voiced the belief that "such an attitude accounts in great measure for the unorganized state of exhibition today."

Rembusch said that "production might have offered a blood transfusion to shuttered small theatres in 'their last illness' by reducing production costs, particularly talent salaries and story costs, which savings could have been passed on to the small retail outlets of the industry. However," he declared, "production ignored their plight and allowed production costs to spiral upward. Distribution heads pledged plasma in the form of film rental relief to the small exhibitors, but the message was never transmitted down the line to exchange managers and salesmen."

The distributors, according to Rembusch, made the serious error of refusing "to ac-

(Continued on page 11)

S.C. Upholds "Blue Laws"; Theatre Owners To Appeal

SPARTANBURG, S.C.—By unanimous ruling of the State Supreme Court a decision last December at Greenville by Circuit Judge Greneker upholding the "blue laws" of the state was upheld.

Counsel for motion picture theatre operators in the Spartanburg-Greenville area involved in the case, announced that an appeal will be made.

Public Support Sought For Anti-Pay-TV Fight

BOSTON—Philip F. Harling, chairman of the Joint Committee Against Toll-TV, and the Theatre Owners of America's Anti-Pay TV Committee, stated last fortnight at a meeting of more than 50 New England exhibitors at a Variety Club round table luncheon that 30 million signatures to nationally circulated petitions protesting toll on TV and calling upon Congress to outlaw it will be sought starting Aug. 1.

Harling told the exhibitors, "Your very existence as an industry lies in the proper solution to this problem. I urge all of you to write or wire your Congressman urging him to vote for the banning of all forms of pay-TV, whether by air or cable. And if necessary, we will take this matter to the U.S. Supreme Court."

He also revealed that two west coast labor unions have joined in the campaign against pay-TV. He said he had received checks from Local Nine, AFL-CIO Theatre and Amusement Janitors Union, San Francisco; and from Local 428, IATSE, Stockton, Calif. The money will go into the fund being raised by the committee to retain legal counsel, public relations, economic, and engineering aids, in the campaign for the passage at the next session of Congress of the Harris Bills 130 and 6245, which would bar pay-TV by cable as well as wire.

Film Capital Mourns Fox's Buddy Adler

HOLLYWOOD—Buddy Adler, 51, head of production at 20th Century-Fox studio since 1956, died of lung cancer in Cedars of Lebanon Hospital.

In 1957, he won an "Oscar" Irving Thalberg award for "outstanding contributions to the motion picture industry."

He was born in New York City, and after graduation from the University of Pennsylvania embarked on a career as a writer, selling stories to magazines under the pen name of Bradley Allen. Going to Hollywood, he wrote movie shorts for MGM until 1941.

He also owned theatres of the specialized type, including the first newsreel theatre in the area, "hitching post" theatres which showed westerns for children, and an art theatre specializing in foreign films.

During World War II, Adler entered the Army as a Lieutenant in the photographic unit of the Signal Corps and by its end was a Lieutenant Colonel and chief of the motion picture division of the Army Pictorial Service.

After the war, he was a producer for a short time at MGM and then at Columbia, where he made the Academy award winning "From Here To Eternity."

He then became a member of the production staff of Darryl F. Zanuck, then executive producer at Fox, and two years later he succeeded to Zanuck's job.

Adler is survived by his widow, the former film star, Anita Louise, and two children, Melanie and Anthony.

Loew's Earnings Up

NEW YORK—Eugene Picker, president of Loew's Theatres, Inc., announced that for the 40 weeks ended June 9, 1960, of the current fiscal year, gross revenues amounted to $32,568,000. After providing for income taxes of $2,011,000 and depreciation of $2,103,000, a net income of $1,633,300, equal to 61 cents per share of common stock was realized. The net income for the third quarter ended June 9, 1960, was $636,700, equal to 24 cents per share.

The net income for the comparable period one year ago was $375,100, equal to 14 cents per share. Since the corporation did not have independent existence until the spring of 1959, there are no figures for the comparable 40 week period of the preceding year.

Kranze To Cinerama Board

NEW YORK—Several changes in the structure of the board of directors of Cinerama, Inc., have been announced by Nicolas Reisini, chairman, president, and chief executive officer of the film production and distribution firm.

Bernard Goodwin has resigned as vice-chairman of the board and as a director of the company. Walter Reade, Jr., has also resigned as a director.

B. G. Kranze, vice-president in charge of worldwide sales and exhibition for Cinerama, has been elected a director. In addition, the board has appointed Coleman T. Conroy as a vice-president of Cinerama, Inc.

Warners First To Sell Post-1948 Pix To TV As 110 Go To Creative

NEW YORK—Warner Brothers announced the granting of a seven-year license to Creative Telefilms and Artists, Ltd., of Toronto, to distribute about 110 feature films to free television outlets.

It was estimated that Warners would be guaranteed $10,400,000 under the deal, plus an estimated $10,000,000 share in the profits from distribution of the films to TV stations. The deal is said to call for $100,000 per feature guarantee plus an equal share of the revenue when Creative recaptures its cost.

Warners thus became the first major motion picture production company to turn its backlog of product produced since 1948 to television. So far, the big studios have been reluctant to give TV stations any of this relatively fresh material, and only a few post-1948 firms, made by smaller studios and indepndent producers, have been seen on TV screens.

G. Cass, president, Creative Telefilms, stated his firm has deposited $1,000,000 with Warners, returnable if no agreement is reached.

Warners announced, "The board of directors approved negotiating with Creative Telefilm and Artists Ltd. of Canada of a license to distribute a number of post-1949 motion picture features on free television in the U.S. and Canada."

Wall Street interests estimate that Warners is expected to sell its 37½ percent interest in Associated British Pictures Corporation "in the relatively near future."

It was believed that Warrens policy is to reacquire its own stock at prices substantially below the actual asset value per share. "It is believed to be the company's aim," the letter states, "to reduce by the end of 1960 their outstanding shares to 1,000,000 shares if they can sell various assets at favorable prices. This means that the company will, either through open market purchase or tender, reacquire in excess of 400,000 shares. With the small current floating supply, it is expected that any tender and open market purchases will mean substantially higher market prices."

Pointing out that Warners increased theatrical film production as other companies tended to cut back, reports say that the company has become a major producer of TV films. Warners, it is noted, has become also a major factor in the production of filmed commercials, industrial films, and cartoons. In addition, it has a substantial position in the music field through its wholly owned Music Publishers Holding Corporation and Warner Brothers Records.

As attractive as the production and other interests may be, "representing solid progress and an excellent future," it was maintained the immediate attraction of Warners is its hidden assets and the high asset value per share. Like many other film companies, it is said, the depreciated book value—$31.80 per share as of last Aug. 31—is grossly understated in relation to the fair market price over the book value price of Warner Brothers investments and assets.

SW Buys Shopping Center

ALBANY—Believing "showmanship and know-how" can be successfully applied in other business areas, Fabian Theatres Corporation, through its recently-formed Latham Circle Realty Corporation, purchased the 35-store Latham Corners Shopping Center for a total of $6,050,625, chiefly in mortgages.

Disney Launches New Canadian Production Firm

NEW YORK — Cangary Limited has been formed by Walt Disney Productions to initiate a series of motion pictures filmed exclusively in Canada by Canadian actors and technicians.

Cangary is a separate corporation headed by Edwin L. Verity, with headquarters at Calgary, Alberta. The company also functions on the vast Kananaskis Ranch, located some 30-miles west of Calgary.

Doran Exits Para. Post

HOLLYWOOD—D. A. Doran, Paramount production executive for the past 15 years, tendered his resignation to become effective Sept. 15, it was announced by Jack Karp, studio head.

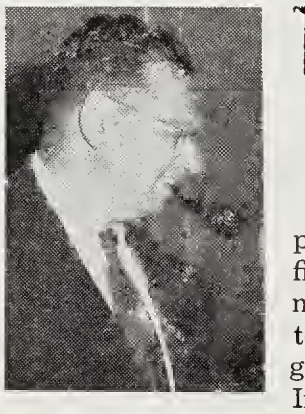
Orderly Release Prepared By Hyman

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced that his new release schedule covering the releases of the 10 major distributors will be ready for circulation early in August.

Hyman has completed his visits to all of the distributors involved, and the data he has gathered is being compiled and reproduced now. The new schedule will contain the releases of the 10 distributors from now through the year end and well into 1961.

As usual, it is being compiled and will be circulated to producers, distributors, and exhibitors in the United States and Canada in the interest of orderly distribution of quality product throughout the year. It will stress the need for concentration on the September-to-year end period and will particularly urge all-out campaigns to publicize new faces as a companion project.

Hyman intends to present the new schedule to the trade press at a luncheon meeting which will be held immediately prior to actual circulation.



The NEW YORK Scene

By Mel Konecoff

PRODUCER JERRY WALD, commenting on censorship in a local program distributed in art houses noted, "The moral responsibility the film-maker must assume is simply one more challenge to the creative mind. When an author sits down to write a book he doesn't have to worry about State-appointed censors, watch-and-ward pressure groups, necktie manufacturers, or the Society for the Prohibition of Insults to People Who Carry Umbrellas. Producers of motion pictures must because it is an essential part of their business do so. Raw film offers the tangible to the producer of photography, sound, set decoration, editing, and the wardrobe of his extras. Producers must also concern themselves with such intangibles as a story, human motivation, mood, and character. More than this, they must concern themselves with the ultimate moral effects of what they have put on the screen.

"The motion picture is too powerful a medium, too appealing to all kinds of people of all ages, for producers to ignore their responsibilities in this regard. Actually, it is no more than the responsibility that any creative person assumes."

SHOWMANSHIP: Continental Distributing press agents had some fun with the pre-opening and opening day activities for the British comedy, "School For Scoundrels," which bowed at the Sutton last week. They spotted the following advertisement in some of the daily newspapers:

"HOW TO WIN WITHOUT ACTUALLY CHEATING—Are you trustworthy, obedient, brave, loyal, honest, upright, sincere? Here is a golden opportunity to make a new person of yourself. Enroll now for courses in: Lifemanship, Gamesmanship, and One-Upmanship at the "School For Scoundrels." You, too, can learn how to win without actually cheating. Enroll Monday at the Sutton Theatre, East 57th Street."

Now the aforementioned press agents claim over five hundred eager applicants called the theatre to sign up for the course and several ungentlemanly candidates registered their disappointment in pretty purple prose. Even if you take the claim with a grain of the well-known salt, reaction still must have been pretty good.

The picture, by the way, is a cutie full of Funmanship.

THE METROPOLITAN SCENE: J. Raymond Bell, Columbia Pictures public relations representative, and daughter were guests at the State Dinner held at the White House by President and Mrs. Eisenhower in honor of the King and Queen of Thailand. We don't know why, either. . . . MGM sending out a large British penny with the message, "Multiply this by 240,000,000 and come and see if they got away with it the day they robbed the Bank of England." Can you guess which picture is being plugged?. . . . "Sports Illustrated," Paramount's new series of Eastman color shorts, was saluted by the national maagzine of the same name in last week's issue. . . . Salah Hassanein, president of Skouras Theatres, hosting a party and buffet prior to opening of the circuit's new Bronxville Theatre, Bronxville, N. Y., July 21. . . . Long Island commuters murdered by the strike of the good old Long Island Railroad were thought of by Joe Levine, who invited all those stranded in the city to be his guests at the opening day showings of "Hercules Unchained" at any Skouras Theatre in Manhattan. Some day we must do a piece on the ways and means employed by us victims to get to work without the good old LIRR. (Aside to Dick Walsh: How about stepping in and settling this labor to-do so we can both go back to normal (?) commuting).

Wisc. Allied Charges Sub-Runs Are Ignored

MILWAUKEE—Edward E. Johnson, president, Allied Theatre Owners of Wisconsin, protested to Allied Artists in connection with "I Passed For White," and Paramount in connection with "Rat Race," stating, "It is with deep alarm that we view the practice of your company in withdrawing your feature attractions from City of Milwaukee release after they have finished their engagements in the downtown first run and the first outlying de luxe runs."

Johnson said, "This imposes a 'Mother Hubbard' existence on the many Milwaukee subsequent run theatres who follow these key city runs, for without an even flow of product in an orderly manner after the downtown first run engagements, these many subsequent run theatres will be starved out of business because of the lack of merchandise.

"This practice of abandoning these theatres who have been good customers for many years is beyond reasonable comprehension and leads one to believe that distribution is only interested in serving their large influential customers and in the elimination of all others. This attitude, if it prevails, is tantamount to restraint of trade and is against the public interest.

"The investments in all these subsequent run theatre properties are considerable and the number of persons who depend upon these theatres for their livelihood is also considerable. A continuation of this practice of withholding product from these subsequent run theatres will most surely put them out of business and create a hardship on the entire community.

"We make this protest in hopes that this discrimination against the subsequent run theatres will be discontinued," Johnson said.

David Joins Col. Studio

HOLLYWOOD—Saul David, former editor-in-chief of Bantam Books, has joined Columbia Pictures, it was announced by Samuel J. Briskin, Columbia's vice-president in charge of west coast activities.

David will be involved in the development and creation and ultimate publication in book form of properties which will eventually be brought to the screen by Columbia, and will work closely with Briskin and Arthur Kramer, Briskin's executive assistant.

Also Joel Preston has been appointed Columbia assistant studio publicity manager, it has been announced by John C. Flinn, studio director of advertising and publicity. Preston will work with studio publicity manager Bob Goodfried as the latter's top aide in the company's extensive over-all promotional program on behalf of its numerous upcoming releases.

Rowley Shifts Personnel

DALLAS — John H. Rowley, president, Rowley United Circuit, announced that Alton Sims, buyer-booker at Memphis and district manager of five Arkansas towns, will henceforth head the circuit's booking-buying department and move here.

Other circuit changes include the appointment of Robin Wightman, city manager at Little Rock, as district manager for Arkansas. Johnny Howell, Dallas booker, becomes buyer-booker at Memphis. Dave Callahan, head of the booking and buying department, takes over purchasing and will serve as district manager for one of three districts into which 28 Texas and Oklahoma towns will be divided. Bill Slaughter has been named assistant general manager.

Loew, Laskey Take Tangled Theatre Holdings To N.E. Court For Division

BOSTON—Two Boston exhibitors, partners for 22 years, have resorted to the courts to straighten out the division of their 17 theatres. This case may develop into one of the most complicated legal battles in New England's motion picture history.

The two men, E. M. Loew and Lawrence Laskey, are co-owners of 24 corporations involving 17 theatres in five different states, not all in New England. In the legal battle for the division of these theatres, there have been filed suits, counter-claims, bills in equity, and other legal actions including demurrers, restraining orders, and injunctions on both sides, all seeking relief aimed at the division of the theatres.

Max Finn, former general manager for E. M. Loew Theatres, is a stockholder with Laskey in several of the situations, while Phil Berler, former head booker and buyer for the circuit, attorney George Rittenberg, and exhibitor Louis Richmond are also stockholders. There are other stockholders whose interests are aligned with E. M. Loew. Laskey and Finn together own 50 per cent of the stock in some of the theatres, with Loew owning the other 50 per cent.

The purpose of these proceedings is to have the courts make an equitable division of the properties of all 17 theatres, as the parties themselves are unable to agree. In Laskey's complaint, he also charges that during the period of lack of agreement, he had not been permitted a voice in the operation of these theatres. The operation, buying, and booking has stemmed from the E. M. Loew Theatres offices in Boston. In many of these situations, Laskey is the president and Loew the treasurer.

The theatres involved are: Massachusetts, the Hollis, Framingham; Charlestown, Charlestown; Center, Boston; Stuart, Boston; Puritan, Roxbury; Kingston Drive-In, Kingston; Riverdale Drive-In, Springfield; and Fairhaven, Drive-In, Fairhaven; in New Hampshire, the Civic, Portsmouth; in Maine, the Bangor Drive-In, Brewer; Augusta Drive-In, Manchester; and the Wells Beach, Wells Beach; in Connecticut, the Milford Drive-In, Milford, and the Hartford Drive-In, Newington; in Virginia, the Mt. Vernon Drive-In, Alexandria; and in Maryland, the Governor Ritchie Drive-In, Glen Burnie. Of these 24 corporations, 17 are theatre operating companies while some are also real estate companies in the theatre properties.

Many of the situations in dispute have not as yet reached the courts although the suit was started a year ago. The cases heard to date are the Kingston Drive-In proceeding, seeking dissolution of the company because of the 50-50 split in ownership, still pending; the Civic Theatre, Portsmouth, N.H., where Loew asked the court to distribute the assets in proportion to the shareholders, still pending, although Laskey and Finn filed a demurrer stating this was an improper petition; and the case of the Milford Ct. Drive-In, where there has been some litigation in the lower court at Hartford, consisting of a petition for partition of the real estate, asking the court to divide it. This is also still pending and is expected to be decided in the fall.

The most important one to date and the only one filed in the Federal District Court is the one involving the Gov. Ritchie Drive-In, Glen Burnie, Md., which reached the District Court of Maryland before Judge Roszel Thomsen late in June. In this setup, Laskey owns 37½ per cent of the stock, E. M. Loew, 37½ per cent; George Rittenberg, 12½ per cent, and Louis Richmond, 12½ per cent. In 1959 in Middlesex Court here, Loew filed a suit against Laskey and the Governor Ritchie Corporation seeking to prevent Laskey from voting certain of his shares in the corporation. Laskey's attorneys immediately filed a demurrer stating there was no claim for the legal suit. The demurrer was sustained by Judge Robert Sullivan. Loew then amended his original suit to a personal one against Laskey on a promissory note. This part of the case is still pending. After certain other legal procedures in Maryland heard before Judge Thomsen, he seemed convinced that the case was a true deadlock and made an order appointing a receiver for the Gov. Ritchie Drive-In, who was directed by the court to submit to the Judge on or before Oct. 1, 1960, a memorandum recommending what procedure is to be followed for a sale and liquidation of the property. On July 5, the receiver stepped in. In effect, the Gov. Ritchie Drive-In is now operated under the supervision of the court, in order to protect the rights of both parties.

Lawrence Laskey is national chairman of the executive committee of the Israel Bonds Committee for the United States. He is desirous of stepping out of the theatre business to move his family to Israel where he plans to make his permanent home in the future.

Attorneys in the case are David Burstein and Jerome Facher, of Hale and Dorr, Boston, and Phil Fine, of Fine and Ambrogne, Boston.

MPAA Defers COMPO Aid

NEW YORK—The MPAA Board last week deferred action on the continuance of association financial support of COMPO. The COMPO fiscal year starts May 1.

The late consideration of the COMPO contribution, which matches dues paid by exhibitors, was attributed to the several Hollywood strikes. Last year, it was stated, the association provided approximately $80,000 in matching coin.

Col. Declares Dividend

NEW YORK—Columbia announces that the board of directors has declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock of the company, payable Aug. 15 to stockholders of record Aug. 1.

Katzman Joins Fox

HOLLYWOOD — Producer Sam Katzman has been signed by 20th Century-Fox to make a number of films for the company over the next sevral years.

The first of these will be "The Wizard of Baghdad," which Jesse Lasky, Jr., and Pat Silver are currently scripting. Katzman previously had been with Columbia Pictures for 15 years.

Wometco Net Rises

MIAMI, FLA.—Wometco Enterprises Inc., reported its net income for the 12-week period ending June 18 was $289,914, an increase from the $200,643 earned in the same period last year. Earnings per share for the period were 29 cents compared with 22 cents in the same period last year.

High Rates, Censorship Could Lose Film Ads For Papers, Lazarus Says

SAN FRANCISCO—In an address before the summer convention of the Newspaper Advertising Executives Association, Paul N. Lazarus, Jr., vice-president of Columbia Pictures, served notice on the nation's newspapers that they will have to fight to keep their share of the motion picture advertising dollar.

"The assured budget is a thing of the past," Lazarus declared in a talk before some 400 advertising and business executives from newspapers across the country. "Certain pictures cry for radio and television coverage . . . and based on our experience of recent years, they're going to get it even if the newspaper schedules have to suffer."

Representing the member companies of the Motion Picture Association of America, Lazarus spoke on several topics of concern to both the motion picture and newspaper industries including national and local amusement rate structures, the content of the amusement page, TV, and what the newspapers are doing to and for TV, and censorship.

The Columbia vice-president told the advertising executives that the motion picture and newspaper industries have a strange relationship. "On one side—the editorial—our minions court and woo and occasionally seduce your stalwarts into giving us space and reviews and photographic coverage," he said. "On the other side—the business side—you and your cohorts plead and cajole and demand advertising space from us in a very typical buyer-seller relationship."

Lazarus stated that the Council of Motion Picture Organizations recently concluded a survey of 160 newspapers in 91 towns and cities representing every major market area. The survey found, he said, that "more than one out of every five newspapers adopts a definitely uncooperative attitude towards motion pictures. Thirty-three per cent of the papers checked do not even review new movies for their readers." He said that this was disturbing because it hurts the motion picture business and because it is unrealistic and contrary to the public interest.

Noting that motion picture copy, personality stories, gossip and reviews all rate at the pinnacle of readership figures, Lazarus declared that "it is good business for every newspaper in the land to develop a sound motion picture page." He defined a sound page as one which is well-balanced between motion picture advertising, editorial comment, illustrations, Hollywood columns, reviews, drawings or art, and no outside ads.

After tracing the history of the premium rates charged for movie advertising, Lazarus stated that the motion picture industry does not find "the amusement rate" a source of amusement. "The motion picture distributors and exhibitors," he said, "are no longer fly-by-night operations. We are sound, stable, publicly-held stock corporations who can and do pay our bills promptly. We are purchasers of major display space in quantities comparable to department stores or any national advertiser.

"And yet—on an average—local amusement rates run about 25 per cent higher than local retail rates. Why, gentlemen, why this discriminatory rate structure? It is based neither on the logic of linage nor on the tradition of insolvency. No, it is an archaic, vestigial remnant of the past, as dated and as unsafe as a Kitty Hawk airplane." He further noted that the national amusement rates run from 10 per cent to 21 per cent higher than rates in other categories.

He estimated that the eight major movie companies will spend close to $22,000,000 in this fiscal year on cooperative newspaper advertising expenditures. "Add to this some $500,000 in national newspaper advertising and an estimated $12,000,000 of theatre advertising expenditures, and the total hits a tremendous $35,000,000."

Lazarus asked the gathered advertising executives, "How long must we live with the unrealistic fiction of local and national rates? Your space rates are attuned to the Dark Ages; let us move forward; let us make the space rates fit the Space Age."

Turning to the question of censorship, he said that almost 60 per cent of the newspapers checked exercise censorship over motion picture advertising in some degree, ranging from minor surveillance to vicious unreasonable censorship.

Lazarus contended that it is "the right and the duty of every newspaper to check every ad submitted for publication for salaciousness, obscenity, offensiveness, or anything else contrary to the public good. But as an industry whose advertising is submitted to self-regulatory control before it ever reaches the newspaper, we take a rather dim view of newspaper censors."

He recalled that the motion picture industry adopted a system of self-regulation of both production and advertising in 1930. All advertising prepared by members of the MPAA is submitted to the Advertising Code Administrator and approved, rejected or modified to fit the code, he said. "Last year, 169,000 separate pieces of advertising were checked! Every one of 103,000 still photographs was viewed and the few violations were made to conform to the Code. Some 40,000 ads and posters were individually inspected by a staff whose training and background qualifies them to pass judgment."

Lazarus asserted that he, his company and his industry "will fight censorship by any other medium of mass communication. We accept our responsibility to live as decent members of the world community. We are prepared to regulate ourselves so that decency and good taste are observed both on the screen and in all our contacts with the public.

"But we will not accept the criteria or the pressures of others. We demand the same responsibility from the press, from radio and from TV that we demand of ourselves. We will not tolerate wilful and capricious censorship."

"Pepe" Short Launched To Sell Exhibs, Press

NEW YORK—Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, announced that the company's trailer department under the supervision of Jack Atlas will start production at once on a special short subject to launch the long-range promotion activities of "Pepe."

The short, titled "Pepe Presents George Sidney," is aimed for exhibition only among exhibitors and the trade press with release set for the end of this month, five months ahead of the film's opening.

Pitts. Exhibs Ready COMPO-Marcus Plan

PITTSBURGH—Zone managers for the COMPO-Marcus picture merchandising plan being planned for the Pittsburgh area are setting up meetings of local exhibitors in their zones to explain the operation of the plan at the local level, Alec Moss, COMPO coordinator, reported following a meeting of zone managers in this city.

Harry Hendel, acting for the Central Exhibitors' Committee, has been meeting with branch managers to line up pictures suitable for the campaign. A list of about a dozen attractions scheduled for release in the next few months has been compiled from which it is hoped that at least three will be available to the committee in time to inaugurate the campaign next month.

Six zones were represented at the Pittsburgh meeting. Present were Mike Wellman, Hickory Drive-In, Sharon; Leo Mickey, Penn, New Castle; B. F. Moore, West Virginia district manager for Stanley-Warner theatres; C. S. Brown, Temple, Kane; Joe Bugala, Manos Circuit, Greensburg; and Joe Freeman, State, Johnstown. Within the next few days Moss will visit the four zone chairmen who were unable to attend the Pittsburgh meeting and bring them up to date on developments so that they may arrange exhibitor meetings in their zones.

In addition to the zone managers, the Pittsburgh meeting was attended by Frank Lewis, Blatt Bros., chairman, Central Exhibitor's Committee; George Stern, Associated Theatres; Harry Hendel, Allied MPTO of Western Pennsylvania; and Moss.

Koster Heads V.C. Unit

PHILADELPHIA — William Koster, of Boston, has been named international heart chairman of Variety Clubs International by Chief Barker Edward Emanuel.

He takes over this assignment from Nate Golden, U. S. Department of Commerce official in Washington, whose many years "of outstanding and devoted service as Heart Chairman" were lauded by Emanuel.

Emanuel also announced that James Balmer, of Pittsburgh, would continue as Variety's chief ceremonial officer and sergeant at arms. Balmer is one of the organization's 11 original founders.

Koster has been prominently identified with Variety activity for many years. For a number of years he has simultaneously served as executive director of the Boston tent as well as administrative vice-president of Variety Clubs Children's Cancer Research Foundation, better known as the Jimmy Fund.

Stone To ElectroVision Board

LOS ANGELES—Corporation lawyer Martin Stone has been electd to the board of directors of ElectroVision Corporation, Robert L. Lippert, chairman, announced. Stone replaces Bruce Fowler who retired.

Stone had been president of the company until, in 1958, he reorganized it into its present form. Edwin F. Zabel assumed the presidncy from him in early 1959.

General counsel for ElectroVision, Stone also serves as special advisor to the company on planning and expansion.

Before establishing his law practice, Stone had been executive vice-president and director of Monogram Precision Industries, Inc., and previously, vice-president of finance, secretary-treasurer, and director of Houston Fearless Corporation.

REMBUSCH

(Continued from page 7)

knowledge a basic economic fact of our industry—you can not pay production costs out of the boxoffices of closed theatres."

He said that "they pursued and are pursuing distribution practices that eventually will consume every class of theatre, for with the gradual expiring of small theatres, distribution added new destructive gimmicks —floors, royalty deals, shoving back of availabilities, rigging print supplies, flooring sliding scales, seasonally releasing the big pictures, thereby creating voids in the entertainment year, using every possible approach to slow down the flow of the product through the market."

Rembusch accused "the large ex-affiliate circuits" of being "particularly indifferent to the passing of the small theatres, selfishly believing their passing would mean more dollars for their large theatres."

"Not only did the ex-affiliates privately yawn at the plight of the small theatres," he added. "They contributed to that plight by subscribing to the Samuel Goldwyn philosophy of fewer pictures, fewer theatres and higher admissions."

Asserting that today the theatres in larger communities from 7,000 to 100,000 are the front-line trenches of exhibition," Rembusch sounded the warning that "unless exhibition organizes now, they, too, will go the way of the smaller theatres, for they are being attacked with the very same distribution weapons that destroyed their smaller counterparts," and that "the buying and booking services that represent them will also be destroyed."

It was estimated by Rembusch that the small theatres to which he referred "conservatively have thrown off anywhere from 20 to 30 millions in film rental per annum."

He stated that "unless distributors begin recognizing operating overhead in these theatres immediately and give them access to all pictures while new and fresh, 4,000 of these theatres will close within the coming year." If these closings occur, he predicted, "Distribution will lose from 80 to 120 millions in film rentals per year.

"Today," he continued, "all the distribution companies are in the black. Can they remain there if they continue to ignore the problems of this class of theatre? Can exhibition, particularly the ex-affiliated, ignore these happenings and not be affected? I think not. Eventually their own theatres will be the front-line trenches without the protection and assistance of the small theatres and substantial middle-class theatres to fight the downward economic trend of exhibition."

Rembusch termed the 70mm movement as "The greatest drunken binge that production-distribution have ever embarked upon," adding that "the hangover in this case will be the closing of thousands of substantial theatres."

He argued that "the present handling of 70mm destroys the prestige of theatres in smaller cities and towns, for the ticket salesmen sent out to the small cities and towns surrounding the city playing these pictures contact personnel managers and union heads of plants located in these cities and towns to arrange theatre parties to the city-favored theatre. These salesmen represent that the local theatre will never show the picture. As a result, the theatres in these towns are considered unprogressive by their patrons, too tight to install equipment. Their prestige is destroyed and their patrons shun them as they shun any merchant they consider offering a second-class service."

Rembusch said he had knowledge of "many hundreds of examples showing that the holding back of 'The Ten Commandments' in most theatres cost Paramount and the industry millions of dollars in revenue, for 'Ten Commandments' in its late play-off at Paramount's dictated high admission prices did not do as well as many current blockbusters at regular admissions."

He also criticized MGM's policy on "Ben-Hur" and 20th-Fox's on "Can-Can."

Al Myrick, president, National Allied, told the theatre men from Arkansas, Mississippi, Tennessee, and Alabama that the delay in making pictures available to subsequent-run houses was causing havoc to independent exhibitors. He asserted that exhibitors have a right to show pictures while they are fresh to permit the greatest possible revenue at the boxoffice, and claimed that the withholding of films from exhibition until they are stale reduces the status of theatres and injures their standing in the community.

Rental charges were held to be so excessive as to provide exhibitors with no choice but to fall back upon reissues, Myrick contended.

"By eliminating unworkable sales policies the distributors could solve the problems of most of the nation's theatres to the financial benefit of the companies as well as the theatre men," he said.

The convention took a stand against delayed availabilities and what was said to be the practice of forcing exhibitors to bid for pictures without seeing them. The feeling of the theatre men present was that, if the companies persist in their present policies, more theatres will go out of existence.

LONDON Observations

by Jock MacGregor

THE BRITISH FILM PRODUCERS ASSCCIATION has agreed to the Cinema Exhibitors Association suggestion that a meeting should be called between the three industry associations to consider to what extent exhibitors might usefully comment on production plans. Following the highly successful discussions with producers at the exhibitors' annual convention, this will make for good industry relations if nothing else. Cynical producers would have it that the circuits through their production affiliates already have a big say.

My own view of the convention discussions was that the majority of independent exhibitors had slight appreciation of production problems. They had little to offer beyond the bland obvious suggestion that costs should be reduced. They had no practical solution. The awful truth is too many believe the industry's own publicity lines regarding star salaries and production costs! I wonder if any would really like to bill a film as "produced on an economic budget with a cast receiving minimum equity rates." More likely they would scream blue murder and demand reduced rentals even though some big hits have been made in such a manner.

"WE OF 'ENTERTAINMENT'" was a descriptive I first noted John Davis using at the CEA convention. He used it again at the lunch which he gave for Glenn Ireton, the American publisher of Tokyo's "Far East Film News," who has been visiting England. I do not recall a more complete wedding of film and TV chiefs at such an intimate film gathering. All the heads of the networks were invited. . . . Irving Starr, executive producer on William Goetz's "The Story of David", hosted a cocktail party for the press to meet Jeff Chandler and the British stars, David Knight, Peter Arne, and Barbara Shelley, before they flew to Israel for locations. . . . Having completed supervising the Berlin and London openings of Stanley Kramer's "Inherit the Wind," Mort Nathanson, UA's international publicity chief, had lunch with me at Les Ambassadeurs before going off with his wife on a continental vacation. . . . Congratulations to John Davis on being appointed a governor of the British Film Institute. . . . The Rank Organization has completed a deal with Rediffusion to develop pay TV under the trade name of Choiceview in the hopes that such a service will ultimately be permitted in the U.K. . . . "Ben-Hur" will have its first provincial dates at ABC theatres in Birmingham and Glasgow in September. A Dublin premiere has also been set for September at the Ambassador. Meanwhile, the demand for seats is so great at the empire, Leicester Square, that matinees will be held daily during the holiday season. . . . The revival of "House of Wax" in 3D on the panoramic screen at the Warner has proved every bit as successful as when it was first presented. It has to be withdrawn after four weeks to make way for the gala premiere of "Ice Palace". . . . Overall, the West End business is consistently good these days. . . . Congratulations to publicist Martin Stevens on becoming executive assistant to Bill Annett, managing director of Rank Screen Services. . . . Tommy Clyde made an admirable host at the lunch following the press show of his delightful comedy for Warner Pathe, "Follow That Horse." . . . The Lord Mayor of London was the guest of honor at the Variety Club's July luncheon. It was announced that Barker Isaac Wolfson, head of Great Universal Stores, has donated $56,000 to help Variety's pledge to the Duke of Edinburgh to establish seven new boys clubs in London this year. VC's big charity race meeting will be at Sandown on Aug. 27. . . . Members of the children's club at Rank's Odeon, Wimbledon, have made a 17 minute story film, titled "Film Show for Maria," under the supervision of former manager F. C. Murray. It is hoped that other Rank children's cinema clubs will follow suit. . . . The successful managers in the "Hercules Unchained" showmanship contest will win a trip to New York with their wives.

Northio House To Armstrong

BELLEVUE, O. — The Northio Theatres Corporation (American Broadcasting-Paramount Theatres, Inc., affiliate) has given up the State here, according to Woodrow R. Praught, vice-president and general manager, Northio Circuit.

The State has been taken over by Jack Armstrong, operator of a 23-theatre northern Ohio chain which bears his name.

Northio will continue to operate the Paramount, Fremont; Paramount and Court, Hamilton; Palace, Marion; Paramount, Middletown; and Kentucky, Danville, Ky.

CANADIAN Highlights

By Harry Allen, Jr.

THE STRATFORD INTERNATIONAL FILM FESTIVAL, which is non-competitive, will present 24 feature length films this year, it was announced by Louis Applebaum. The festival, held in conjunction with the Stratford Shakespearean Festival at Stratford, Ont., will also present an assortment of short subjects, cartoons, documentaries, and experimental films from studios in 18 countries. The film festival is to be held in the Avon during the two-week period from Aug. 22 to Sept. 3. Among those films to be premiered will be "The World of Apu" from India, the third film in the trilogy by Satyajit Ray. David Raskin and Andre Previn, two leading Hollywood film composers, will express their views on the relationship of music to films, illustrating with excerpts from films they have scored.

Line-up of films planned is "Hiroshima Mon Amour" (France); "The Hidden Fortress" (Japan); "The Savage Eye" (USA); "Adomas" (USSR); "Answer to Violence" (Poland); "Jazz On a Summer's Day" (USA); "Sons and Lovers" (USA); "Village on the River" (Netherlands); "Years of Youth" (USSR); "For Whom the Larks Sing" (Hungary); "The Bride's Peak" (Japan); "The Trial" (Czechoslovakia); "Ikiru" (Japan); "The Royal Ballet" (England); "Fidelio" (Austria); "The Devil's Gorge" (Brazil); "Normandie-Niemen" (France); "The Ninth Circle" (Yugoslavia); "The Race for Space" (USA); "We Are the Lambeth Boys" (Britain); "This Is the BBC" (Britain).

All foreign language pictures will be shown with English subtitles. There will also be two special children's programmes.

THE NATIONAL FILM BOARD received plenty of support from Dr. A. W. Trueman, director of the Canada Council and former commissioner of the National Film Board, when he appeared as speaker at the Canadian Film Awards. He said it was through the pioneering work of the NFB that private film producers in Canada had developed their industry to the point where today there are 54 private firms. Special awards were presented by the Association of Motion Picture Producers of Canada. "Royal River," made last year by the National Film Board, won the award as the best theatrical film. . . . John V. Ward, 42 years with the motion picture industry, has retired as theatre manager from Famous Players. In his 70's and not feeling in top shape, Ward asked to be retired as manager of the Seneca, Niagara Falls. He has been a familiar sight in the honeymoon city of Niagara Falls since he came to the city in 1926 to open the Queen's, now the Capitol, which later was acquired by Odeon Theatres. In 1918, Jack left his job as advertising and circulation manager of the Moose Jaw newspaper to join the Allens as a film salesman. He was manager of their Stratford theatre when Famous Players absorbed many Allen holdings. From Stratford, he went to Niagara Falls. Douglas Walker, a 30-year-old bachelor from Collingwood, has succeeded Jack in the Falls. Best of luck, Jack. . . . Business at children's matinees skyrocketed with an interesting tieup made by Chris Holmes, manager of Odeon's 700-seat Roxy in Newmarket. The idea, started in 1957, is with the IGA store giving away 1,400 free kids' tickets for two Christmas party rentals at the theatre. To date 12,500 tickets have been given away by the store, which receives them at a discount on the regular price.

U Declares Dividend

NEW YORK—The board of directors of Universal has declared a quarterly dividend of $1,0625 per share on the 4¼ per cent cumulative preferred stock of the comanp. The dividend is payable Sept. 1 to stockholders of record at the close of business Aug. 15.

"Wind" Sweeps Berlin

NEW YORK—Stanley Kramer's "Inherit The Wind" became the first motion picture to be honored with two major awards in the 10 year history of the Berlin Film Festival, when Fredric March was presented the Silver Bear as best actor and the motion picture received the Youth Festival award.

Nearly 300 years of service to the Schine Circuit is represented by this group of veteran employees congratulated by founder and chairman of the board J. Myer Schine, at a dinner and cocktail party honoring more than 1,000 years of service by Schine Circuit home office staff. Left to right are Lloyd Matteson, maintenance department, 30 years; Mrs. Florence Torey, assistant treasurer, 37 years; Harry Goldsmith, Lockport, N.Y., division manager, 36 years; Harry King, first Schine employee, hired in 1917; George Lynch, chief film buyer, who joined Schine in 1919 as an usher; Mrs. Clara Masterson, switchboard operator, 36 years; and Schine, co-founder of the Schine Circuit and Schine Enterprises. More than 140 home office employees and their wives and husbands were present at the party held at the Schine Queensbury Hotel and Motor Inn, Glens Falls, N.Y.

Schines Honor Staff For Loyal Service

GLENS FALLS, N.Y.—Honoring more than 1,000 years of service by Schine home office employees at Gloversville, two generations of the Schine family played host to the entire Gloversville office staff and their husbands and wives at dinner and cocktails at the Schine Queensbury Hotel and Motor Inn, Glens Falls.

Taking part in expressing their appreciation for the many years of service to the company were J. Myer Schine, founder and present chairman of the board of Schine Enterprises; G. David Schine, president; Donald Schine, vice-president in charge of theatre operations; and C. Richard Schine, vice-president and treasurer, who directs real estate operations.

Among those employees honored by the Schines were Hary King, Gloversville, the first employee ever hired by J. Myer Schine when he opened his first theatre in Gloversville in 1917, and George Lynch, now chief film buyer for the Schine Circuit, who joined the Schines in 1919 as an usher at the Family, second theatre in what was to become one of the largest independent movie chains in the nation.

Thirty-five year and over awards were presented by J. Myer Schine to Mrs. Floren Torey, Northville, now assistant treasurer of Schine Enterprises, who began as a stenographer in 1923; Mrs. Clara Masterson, switchboard operator at the Gloversville office, who started as a clerk in 1924; and Harry Goldsmith, Lockport, division manager for the Schine Circuit, who joined the organization in 1924.

G. David Schine outlined the progress of recent years and the expansion into one of the country's foremost national organizations, its diversification, and the bright future ahead for Schine staff members. C. Richard Schine also spoke briefly about the longevity record of employment.

Awards to the zone managers and divisional managers of Schine Circuit were presented by Donald Schine and Bernard Diamond, general manager of theatres.

A 30-year pin was presented to Lloyd Matteson, purchasing and maintenance, who joined Schine in 1927, while 25-year and over awards went to Seymour L. Morris, director of advertising, publicity and public relations; William Graham, vice-president in charge of new projects; Herman Kopf, divisional manager of Salisbury, Md.; Harold Sliter, zone manager of Lexington, Ky.; Gus Lynch, chief film booker; and Alton Dockstader, head bookkeeper.

20 to 25 years: Howard Antevil, Harry Unterfort, William Kraemer, Lou Hart, Stanley Werthman, Miss Giselda Ambrosino, Mrs. Eleanor Fallis, Bernard Diamond, Miss Esther Lamphier, Miss Katherine Kilmer.

15 to 20 years: Chris Pope, Mrs. Olive Hallenbeck, Miss Ruth Robbins, Mrs. Alma Jean Sleezer, Arnold Van Denburgh, Arthur Dollar, Charles Horwitz, Mrs. Geraldine Simonds.

10 to 15 years: Ben Geary, Mrs. Dorothy Key, Mrs. Marie McLeod, Mrs. Mary Ellen Rhinehart, Mrs. Frances Christie, Miss Madeline Young, Miss Vivien Bergen, Mrs. Patricia Long, Maynard Miller, Mrs. Inez Smith, Miss Maurine Hemstreet, Mrs. Gwendolyn Rostron, Antone Ralbovsky, William Muddle.

5 to 10 years: Seymour Evans, Mrs. Betty Elmendorf, Lee Willis, Miss Margaret Kimball, Frank Peters, Mrs. Gladys Batty, John Szczerba, Mrs. Patricia Harrington, Miss Joyce Phelps.

ALBANY

Alan V. Iselin splashed advertising on "The First Time In The World At A Drive-In Theatre" for the showing of "Windjammer" at his Super 50 Drive-In, Schnectady-Ballston Road. The drive-in was closed for a day to permit installation of equipment used for the CineMiracle process on a 125-foot wide screen. The new Hellman, for which Iselin serves as general manager, had played the film four and one-half weeks at $2.50 top. Iselin's scale at the 1050-car Super 50, managed by Bob Case, is adults, $1.25; children, eight to 11, 35 cents; and kids under eight, no charge. . . . Milt Levins, who left United Artists to become a salesman in another field, returned as office manager and booker taking over from Mrs. Marcia McLean, who will work a few hours a day before retiring in September. Leon Weston succeeded Levins as UA salesman. . . . George V. Lynch, chief film buyer, Schine Circuit, and an employee since 1919, was among the 140 honored at a dinner given by Schine Enterprises in Glens Falls. . . . Fabian Strand Theatre Corporation has been dissolved. . . . SW zone manager Charles A. Smakwitz was in with Tony Williams, assistant zone manager; John McKenna, booker; Lou Dennis, contact manager; Edgar Goth, ad-publicity manager; and George Eisenberg, real estate manager; and held a meeting of managers of the circuit's theatres in Albany-Troy-and Utica. . . . Joe Stowell, who recently surrendered the lease he held on the Lincoln, Troy, which is now dark, is slated to be appointed a SW manager in this area. . . . Elias Schlenger, Fabian division manager, made several trips to Newark, N.J., to visit his seriously-ill mother.

ATLANTA

Richard Hobson, father of Mrs. Lester Neely, owner, Neely Circuit in Alabama, died at his Marion, Ala., home. . . . The wife of Martin circuit executive Johnny Harell is in a local hospital for surgery. . . . Joe Johnson, Martin Theatres' booker, was back at work following an illness. . . . James V. Frew, southern district manager, Continental Films, returned from Memphis where he attended the seventh district meeting of IATSE. . . . Charlie Kerr, Martin Theatres head booker, was back at his desk after an illness. . . . Mrs. Greer Grace, owner, College Drive-In, Fort Valley, is recuperating at home following an illness. . . . William A. Erwin is the new owner, Joy, Gurley, Ala. . . . J. H. (Tommy) Thompson, president, Martin and Thompson Theatres, and president, Georgia Theatre Owners, was in at Martin booking office.

BOSTON

C. Glenn Norris, general sales manager of 20th-Fox, will address the convention in Chatham, Mass., of Independent Exhibitors, Inc., and Drive-in Theatres Association of New England, it has been announced by general chairman Edward W. Lider and coordinator Carl Goldman. Norris will speak to the group during the three-day period, Sept. 13-14-15. . . . William Nayor, son of Max Nayor, manager, Metropolitan, for New England Theatres, Inc., was married at the Essex House, New York, to Elizabeth Messing of New York. After a wedding trip, the young couple will live in New York where he is in the sportswear business. NET prexy Bob Sternburg, his wife, and district manager Hy Fine attended the wedding and reception. . . . Paul Barker, former manager, Strand, Woburn, Mass., for Ray Feeley, has joined American Theatres Corp. where he is temporary manager, Mayflower, while the regular manager is on vacation. . . . Judson Parker, sales manager for Embassy Pictures in Boston for the past three years is transferring to the New York office to work with Eddie Solomon, vice-president in charge of advertising, publicity, and exploitation. His post at Embassy is being taken by Leonard Appell, who is transferring from the Columbia sales staff where he was city salesman for the past five years. . . . The South Shore Plaza Twin Drive-in is scheduled to open its gates in mid-July as an adjunct to the South Shore Plaza Shopping Center. Operated by Arthur Howard, president, Affiliated Theatres Corp., the new theatre will have two giant screens for a total of 2,000 speakers, one thousand on each side of the projection booth. It will be the largest drive-in in the Greater Boston area. The booth equipment is being installed by National Theatre Supply Company through its Boston office and the concession building will have a four-lane refreshment service. Paul McBeath, well known theatre manager, is the director of the project, while the booking and buying will be handled by Affiliated Theatres Corp. . . . The Variety Club of New England has made a deposit on a Jet Airliner (Air France) to Paris for Oct. 15 for members of the club who wish to take advantage of a European visit. . . . The Arcade, Springfield, Mass., a B&Q Associates house, is having 70mm equipment installed by Massachusetts Theatre Equipment Company, with Edie Comi supervising the project. . . . Smith Management Company is entering the bowling alley field with the first building to be opened in August at Wellington Circle, Medford, while ground will be broken the first of July for another in West Roxbury.

Vincent Price recently greeted Catherine Barth, secretary, Mystery Writers of America, at a special screening of American International's "House Of Usher" in New York.

NEW HAMPSHIRE NEWS—Wreckers have torn down the Bristol, Bristol, and Chamber of Commerce members have not decided whether to try to have another theatre constructed in town. . . . The Aetna Life Insurance Company has filmed a movie entitled "Stamp Out Operating Room Staph" at the Huggins Hospital in Wolfeboro. The movie shows how the hospital has wiped out post-operative infection among surgical patients. . . . The Concord Drive-In recently had a dusk to dawn show with free pony rides for children, free pearl earrings for women, and an auto show for the men. . . . A Three Stooges picture ring was given to all children on Friday and Saturday nights at the Rochester Drive-In, Rochester. . . . Nashua's Board of Aldermen has passed an ordinance reducing local theatre licenses from $200 to $150. Armand Pepin, theatre manager, requested the reduction because of the low attendance in the first of the year. This cut is $50 less than the original request but there may be a further reduction next year, it was stated. . . . Weekly movies have been started in the town hall in Bristol to provide entertainment for residents and summer visitors now that the Bristol is no longer in operation.

BUFFALO

The Columbia, a link in the old Gammel chain, and an adjoining two-story frame building, have been bought by the Thornton Oil Company of Cincinnati. The structures will be razed to make room for a discount gasoline station. The Columbia theatre building was owned by 278 Jefferson, Inc., headed by Ben Kape. . . . Comerford Theatres have reopened the Capri, Binghamton, N.Y. The theatre has been completely redecorated and refurbished. . . . Michael Ellis, Jr., first assistant chief barker, Tent 7 Variety Club of Buffalo, has been elected president, Board of the Buffalo Council on World Affairs. . . . Seymour Morris, director of advertising and publicity for the Schine theatres circuit, who headquarters in Gloversville, was astonished and amused the other day at what he read about himself in a Russian newspaper. Morris, a frequent Buffalo visitor, showed a note enclosing a clipping from a Miami News which told of the tall tale spun by Soviet visitor Daniel F. Kraminov. Morris was one of the hosts when Russian officials toured the U.S.A. last year, stopping at some of the Schine hotels for which Morris is also public relations director, including the McAllister, Miami. At one function, Seymour sat next to Kraminov, a quiet fellow with whom he couldn't seem to drum up a conversation. But the story that Kraminov spun for the Soviets' home consumption was something to read. To start with, Kraminov described the well-groomed, youthful-looking Morris as "an elderly man with a red face as if sunburned and sparse hair that was carefully placed over a bald spot." Then the Soviet visitor went on to spin a tale of what he was told by his "hotel owner" neighbor, all about American life that is divided into three parts as private, business, and social, of how the amount of money a man makes is the important thing and how dog eats dog in the U.S.A. "I never heard anything more ridiculous," said Morris. "All I asked him was if he planned to come to Miami for a vacation some time. Then I asked him what hotel he was going to stay at. He just dummied up and I never talked to him again."

Colonel Bill Shirley, who had been exploiting for United Artists in Atlanta while recuperating from an illness, is now back on his old stamping grounds in Buffalo, where he is working on "The Apartment," current at Shea's Buffalo, and "Elmer Gantry," soon coming to town. . . . Construction of a $4,000,000 Bausch & Lomb, Inc., of Rochester plant in Chili, N.Y., loomed nearer the other day with the purchase of an 85-acre parcel of farmland by the optical firm that developed the CinemaScope lens. . . . There is a real flash on the Center building in the form of a 18 by 35 foot banner, covering almost the entire second floor. The mammoth banner is flashing the word that Edna Ferber's "Ice Palace" is now being shown on the Center screen. Manager Ben Dargush is getting a lot of favorable comments on the giant sign. . . . Bill Abrams, booker at the local Columbia exchange, has been elected one of the three New York state delegates to the IATSE convention, which opens Aug. 1 in Chicago. Bill is business agent for the Buffalo CE-9 Exchange Employes Local, IATSE . . . Dolores Rubin, Hollywood script supervisor, was in Buffalo the other day doing some tub-

At the recent world premiere of Universal's "Portrait In Black" at the Roosevelt, Chicago, were, left to right, Philip Gerard, Universal eastern advertising and publicity manager; star John Saxon; producer Ross Hunter; Anna May Wong and Virgina Grey, also starring.

thumping for U-I's "Portrait in Black." She was widely interviewed by press, radio and TV. . . . Donald McMaster, chairman of the executive committee of Eastman Kodak Company, has been appointed to Governor Rockefeller's newly created Advisory Council on Youth and Work. The group will assist the Youth Employment Service in finding jobs for youths aged 16 to 18 in order to combat juvenile delinquency. . . . Nat Marcus, branch located in their new headquarters in the manager, and his Warner Bros. staff, are now Corn Exchange building at 100 South Elmwood avenue. . . . Joseph Catania, owner, Westfield Drive-In, will build an indoor theatre in a shopping plaza soon to be built on Route 20, near Westfield. . . . The fire-wrecked Keith's theatre has been certified as not presenting a public hazard along its Main street frontage after an inspection by Herbert Cohen, city Building Division inspector. The inspection report notes that the building at 261 Main street, has been boarded up so there is no danger of falling debris. However, the owner, Michael D. Perna, still is under 30-day notice to repair or demolish the building. The formal legal notice was mailed to Perna two weeks ago. If no action is taken by the owner within a 30-day period, the Buildings Division can refer the case to the corporation counsel for prosecution. . . . Another milestone for the award-winning "Ben-Hur," was reached the other day in Buffalo when the 100,000th patron passed over the threshold of Shea's Teck to attend the matinee performance. Mrs. William H. Good received a 12-inch bronze Ben-Hur statuette, modeled by the star, Charlton Heston. She and her husband were celebrating their fifth wedding anniversary.

CHARLOTTE

Mrs. Barbara Crutchfield, concession operator in the National, Greensboro, N.C., was cursed by one of three teenage boys whom she asked to leave after seeing them slip into the theatre recently. When an usher, Richard Allen Lancaster, came to her rescue, he also was cursed and threatened by the boy. The boy was arrested and later was fined $50 in Municipal-County Court on an assault charge. . . . At the request of theatre operator Kenneth Benfield, the Valdese, N.C., board of aldermen have rescinded an ordinance banning the showing of any motion pictures on Sunday and has adopted a new ordinance permitting theaters to be open on Sundays between the hours of 1 and 5 p.m., and after 8:45 p. m.

Floyd H. Gainous is now city manager of G. E. Schnibben's Florence Theatres, Inc. The houses are the Center, Colonial and Circle Drive-In, Florence, S.C. Gainous has been in theatre business for 14 years, having managed houses for Consolidated Theatres in Rocky Mount, N. C., Charleston, S. C., Gastonia, N. C., Burlington, N. C., Thomasville N. C., High Point, N. C., and Raleigh, N. C. His last post was as manager of the Pointer Drive-In, High Point, N. C.

CHICAGO

Anna Hall, of H. and E. Balaban, is better after surgery. . . . The Congress landlord case against B and K and other film companies was said about to be settled out of court by the defendants. . . . The son of Herb Elisburg, manager, Sheraton Drive-In, plans entering the University of Chicago School of Law. . . . Dan Goldberg, Teitel Films, has joined forces with associates to organize Sagatarius Films, Inc. Offices will be in the Fine Arts Building. . . . John Bischof, with the Schoenstadt Circuit for 24 years, was named manager of the 53 Drive-In. . . . The stagehands case involving McVickers and Palace is still before the National Labor Relations Board. . . . Seymour F. Simon, theatre attorney, has moved into new offices. . . . Robert Allen resigned as Paramount exchange manager and was succeeded by Richard Frank, formerly at Des Moines. . . . Variety Club's annual golf outing is to be held at Elmhurst Country Club. Harry Balaban is in charge of arrangements. . . . Many trade problems will be discussed at the special NAVA meeting to be held Aug. 3-4 at Highland Park, Ill. Paul Fought, president, Ideal Pictures, is in charge. . . . James Immerman, son of the late Walter Immerman, is on the B and K Palace staff. . . . Erhlich Ents, who recently took over the Commodore, announced the house will be completely remodernized. . . . Thomas McConnell, theatre anti-trust attorney, and his wife, are vacationing in Paris. . . . James F. Steiniger, former theatre owner, was killed in a robbery. . . . Keach Miller, owner, Twin Drive-In, Jeffersonville, Ind., was hospitalized after an automobile accident. . . . J. E. Norton, father of Jack and Dick Norton, Key, Red Key, Ind., died at his Red Key home. . . . John D. Giachetto, booker-buyer, Frisina Amusement Company, has been named chairman of the civil affairs council, Springfield, Ill. . . . The Commission on Chicago Architectural Landmarks is putting up a battle to save the Garrick from demolition. . . . The Colonial, Gillispie, Ill., recently owned and operated by Mr. and Mrs. Milt Fisher, was razed. . . . John Marlow, owner-operator, Annex and Marlow's Drive-In, Herrin, Ill. has closed the Marlow in the same town. . . . Paul Musser, Casey, Ill., exhibitor, died shortly after the death of his mother. . . . Starlite Drive-In, Beardstown, Ill., was damaged by high winds. . . . Stanley Kohlberg, owner, Star Lite Drive-In, Oaklawn, Ill., and Dunes, Gary, Ind., purchased the Waukegan Drive-In, Waukegan, Ill.

CINCINNATI

After routine reviews of new films at first-run houses during recent weeks, local newspaper critics pulled out all the stops for "Can Can" at the Valley and "Wild Strawberries" at the Art Guild, and capacity enthusiastic audiences indicate both are set for long runs. . . . The neighborhood Ferguson Hills Drive-In, Levin brothers, Dayton, O., owners, was raided by police for conducting "Wahoo," an alleged lottery and game of chance. After watching patrons claim cash prizes, vice squad officers collected left-over cards and seized equipment used in screening the game. There were no arrests. . . . His many exhibitor friends are extending congratulations to Frank Allara, Matewan, W. Va., exhibitor, on his recent election as president of the Bank of Matewan. . . . The Capitol has announced special morning children's matinees during July and early August for MGM's "Ben-Hur" which opened here on March 17 . . . Reruns of 20th-Fox's "South Pacific" at popular prices are attracting good audiences at neighborhood houses. . . . Special equipment is being installed in Twin Drive-In for mid-July opening of "Windjammer." . . . Recent destruction by fire of the 92-year-old "Grand Opera House" in New York City created considerable local interest because the house had been built by Samuel N. Pike, a wealthy Cincinnatian who, nearly a century ago, also built two local "Grand Opera" houses, both of which were destroyed by fire. During recent years, the New York City house had been operated by RKO for second run and double-feature films, and had been slated for replacement by a housing project. . . . Hundreds of Ohio Valley exhibitors are expected to attend the 27th annual golf tourney of Tent 3, Variety, on Aug. 22 at Summit Hills Country Club in nearby Kentucky. . . . Chimes played three times daily from the downtown tower of an insurance company are now also being heard at seven suburban locations, one of which is the Valley, Roselawn, owned by Louis Weithe. . . . Al Lidman, film buyer, Chakeres Circuit, Springfield, O., has resigned.

COLUMBUS, O. NEWS—First issue of a new bi-weekly publication devoted to amusements and other leisure time activities, Leisure Inc., is now on the stands here. It is published by Peter Halliday. . . . Columbus theatremen lost a good friend in the sudden death of Tod Raper, 54, of the staff of the Columbus Star and former radio-TV editor of the Dispatch. In his long career here, he at one time was theatre editor of the Dispatch. . . . Sam Shubouf, manager, Loew's Ohio, is vacationing in New England with his family . . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, attended the week's sessions of the Institute for Association Executives at Michigan State University, East Lansing. . . . Kelton Garwood, son of Mr. and Mrs. William E. Garwood of Columbus, plays the role of the prosecutor Kemuel in "The Story of Ruth," at Loew's Broad.

CLEVELAND

The entire town of Niles (pop. 16,250) was invited to attend the re-opening of the Robins and see for themselves the beautiful new foyer with modern decorations, the remodeled lobby, and front after the big fire that closed the house last November. Leon Enken, Jr., president of the Robins Amusement Company of Warren, O., of which the

Niles is a unit, arranged to hold open house starting at 7 p.m. There was a Toonerville Trolley set up in front of the theatre for free rides for the children. Inside, there were free refreshments and a film program of Walt Disney cartoons and short subjects. . . . The bells were ringing when Wanda Varney, Palace switchboard operator, and Victor Gattuso, Palace assistant manager, exchanged their marriage vows. . . . Olen Martin, owner, Tri-City Drive-In, Bucyrus, O., has taken a lease on the Crest, Crestline, O., operated until his sudden death two weeks ago by Leo Burkhart. . . . Irwin "Curly" Sears, booker for Seaway Film Distributing Company and longtime Paramount booker prior to joining Seaway, is in Lakewood Hospital following a heart attack. . . . Bill Andrews, Paramount shipper, has been promoted to booker. He is now assistant to head booker and office manager Ken Reuter. . . . Al Boudouris, owner, Miracle Mile Drive-In and Franklin Auto Theatre, both of Toledo, has acquired the Maumee Drive-In, Maumee, suburb of Toledo, from Wintner Brothers of Cleveland. . . . Marshall Fine, president of Independent Theatre Owners of Ohio, announces the recent addition of 25 new members to the organization. . . . Max Mink, managing director, Palace, currently playing "Can-Can" under a roadshow policy, has launched a new (in this area) promotion policy. Mink set up a plan with the manager of the Keith Building, one of Cleveland's largest downtown office buildings, whereby tickets to "Can-Can" are available at 10 per cent under the established boxoffice price to groups of the office employees. Announcement of the plan appears in the building lobby with information that the group discount tickets are available upon application to the building manager's office. If this direct selling plan succeeds, it will be extended to other office buildings. . . . The Cleveland Salesmen's Club will hold its annual summer picnic featuring a baseball game on July 23 at the lake shore home of Sam Lichter, 20th-Fox salesman. . . . Variety Club has set plans for its annual all-day funfest and golf tournament to be held July 25 at the Lake Forest Country Club. . . . Robert Blitz, with 17 years of service with Warner Distributing Co. as booker and salesman, has resigned to join the local Paramount sales force. . . . Three Ohio theatres are reported closed for the summer. They are the Thornton, Akron; Mineral City, Mineral City; and Royal, Oak Harbor. . . . Ray Schmertz, 20th-Fox branch manager and area distributor chairmen for Will Rogers Hospital, who attended the recent meeting of industry executives at Saranac Lake, reported on the extended operation of the hospital and outlined plans to meet or possibly exceed the area quota. . . . Jack Armstrong, Bowling Green, O., president of the Armstrong Circuit of 22 northern Ohio theatres, both conventional and skytop, has just added his 23rd unit with the acquisition of the lease on the 342-seat State, Bellvue, O., formerly operated by Northio Theatre Corp. . . . Leonard Mishkind and his associates who own and operate a chain of 13 motion picture theatres in northern Ohio, are going in for diversification. Last year they bought the Ben-Rey Motel in the Toledo area and now they acquired the Quality Court Motel in nearby Strongsville. . . . Louis Weitz, executive secretary, Cleveland Motion Picture Exhibitors Association, has been re-elected president of the Jewish Children's Bureau. . . . Sam Schultz, Allied Artists branch manager, received an award from the Cleveland Cancer Society for his work in its behalf, principally in arranging for theatre showings of the cancer educational feature picture.

PERFOR
HEDULE
N-CA

Startled Barbara Ebner, the 200,000th customer for tickets to "Can-Can," receives congratulations from Salah Hassanein, newly elected president of Skouras Theatre Corp., and William Zeilor, left, managing director of the Rivoli, New York City.

DALLAS

Bernard Berger, booker and salesman for many years, has been appointed manager at Dallas for the Paramount exchange. Berger had been with Republic until that exchange was closed. . . . C. V. Jones, vice-president and general manager, Rowley United Theatres, was honored by his fellow workers on his 65th birthday. More than 125 Rowley partners and managers of the circuit and home office personnel, and representatives of distribution and theatre interests attended a testimonial luncheon given in his honor . . . . Earl Podolnick, president, Trans-Texas Theatres, and Norm Levinson, general manager, are preparing one of the most comprehensive promotional campaigns to be sponsored by the circuit on behalf of the forthcoming opening of "Macumba Love." The film is to be shown at the Capri, Dallas; Hollywood, Fort Worth; Capitol and Burnett Drive-In, Austin; Ellanay, El Paso; State, Wichita Falls; Fine Arts, Denton; and State, Denison. The circuit has purchased to date more than 20,000 shrunken heads, 25,000 "love potions," and a plentiful supply of accessories for voodoo fronts, plus material for "voodoo drinks" and other specialties. There will be a voodoo queen and voodoo dancers at each of the openings. . . . J. C. Humphrey, cashier, Star Drive-In, suffered a minor wound in the left forearm in exchange of shots with a gunman who interrupted him counting the evening's receipts. The gunman was tall and wore a white painter's cap. Humphrey gave the robber $15 of the boxoffice cash and $25 from his own wallet, but the robber said that wasn't enough, and ordered Humphrey to look in his car, which was parked nearby, for the rest of the money. Six shots were fired around Humphrey's feet. Humphrey seized this opportunity to grab a pistol hidden under a seat in his car and started firing at the bandit, who then fled. The blood stained painter's cap was found later revealing that one of Humphrey's bullets had found its mark. . . . James A. Cain, manager, Esquire, has announced that starting with the Wednesday matinee of "Can-Can," special bargain prices will be in effect for movie discount card holders and children. The special movie discount prices, including both senior and junior discount card holders, will be one dollar. Children's prices will be 50 cents. . . . Lee Handley, 69, owner, Arcadia, for 22 years, died in a local hospital after a short illness. Survivors include his wife, four brothers, all of Dallas. . . . Madee Bradley, booker for Paramount, has been released from a local hospital for several weeks of recuperation prior to returning to work. . . Alice Craig, Interstate Theatres, is in St. Paul's Hospital suffering from back and neck injuries received in a recent bus accident. . . . There was a "hanging" at the Capri, but it was all in fun. Bob McFadden, the young satirist currently appearing at the King's Club here, dangled from the theatre's marquee at noon making wisecracks and signing autographs of his new record entitled "Dracula Cha-Cha." It's all part of a scheme to promote the Capri's "Brides of Dracula." . . . Louise Houston, head of the contract department at the Warner Bros. exchange here, is resigning her post following doctor's orders. . . . Children under 12 when accompanied by a parent will be admitted free to Rowley United Oak Cliff Theatres during July and August. This policy applies to the Texas, Vogue, Beverly Hills, Rosewin, and Heights, but excludes the Wynnewood during the road show engagement of "The Story of Ruth." . . . Bill Cruson, Denton, Tex., came in to substitute for LeRoy Ramsey, manager, Hollywood, Fort Worth, Tex. Geneva Wood was sub for Cruson during his absence. . . . W. E. Mitchell, general manager, Interstate Theatre Circuit, and Kendall Way, concessions chief for the circuit, returned from El Paso, Tex., where they attended the gala premiere opening of "Ben-Hur" at the Pershing, El Paso.

The Wynnewood will open daily at 1:45 p.m. featuring two matinee showings. The Heights, formerly open only on weekends, will resume its daily showings, opening at 6:45 p.m. Mondays through Fridays, and at 1:45 p.m. on Saturday and Sunday. Both the Wynnewood and the Heights will continue their kid shows at 11:30 a.m. Saturday. The Delman has already started its summer schedule, opening daily at 12:45 p.m. and with kid shows set for 10 a.m. on Saturdays. . . . Celebrating the eighth anniversary of the Women of the Motion Picture Industry at a luncheon at the Statler Hilton, the group's out-going president, Miss Thelma Jo Bailey, paid tribute to the organization's "godfather" the late R. J. O'Donnell. She announced a check for $1,000 has been sent to the Will Rogers Memorial Hospital at Saranac, N.Y. as a memorial to the late great Texas showman.

DENVER

Frank Green, branch manager, Allied Artists, is recuperating from an operation. Expects to be back in the office ere long. . . . Wolfberg Compass Drive-Ins and Paramount dropped their car give-aways after only three weeks. Not enough interest. Seems most everyone had a car. . . . Lots of kids turned out for the free "School's Out" matinee sponsored by the Rocky Mountain News at the Tower and two Atlas houses. Lots of concession business. . . . Ross Campbell, owner, Orpheum, Sheridan, Wyo., who recently bought the Skyline Drive-In, has now taken over the WYO, from Fox-Intermountain. . . . The Greers, who operate several theatres and drive-ins in Santa Fe, N.M., are now doing their own buying and booking. . . . Henry Friedel, MGM branch manager, just returned from Albuquerque, N.M., opening of "Ben Hur"—only showing outside Denver in this area. . . . Proponents of daylight saving time are again trying to get it on the November ballot. It's been consistently defeated prior years but not without hard work. . . . Joseph Hanley, accountant, Fox Centre, died on June 23. He was long a traveling auditor for Fox-Intermountain. Survived by wife and daughter. . . . Joseph Windham, former assistant manager, Monaco Drive-in, has been made manager of Pat McGee's Tower.

DES MOINES

Elmer Svendsen, owner, Roxy, Alta, Ia, has reopened the house after it had been closed due to lack of attendance. . . . The Cascade, Cascade, Ia., has been reopened by John Streng and Fred Neiers with the operators planning some renovations. . . . The anniversary of the Lake, Lake View, was celebrated recently with Mary Ann Monroe, operator, giving free popcorn to all the patrons. . . . S. W. Lee, Northwood, has purchased the Northwood from Nathan Sandler. . . . S. E. Theiss, operator of the drive-in at Waverly, Ia., has purchased the Waverly from Mrs. Vern Hagemann who is moving to Texas. Theiss plans extensive remodeling of the Waverly house. . . . Mrs. Lloyd Johnson has leased the Sunset, Sumner, from Gene Phelps, who had decided not to reopen this summer. Mrs. Johnson is the daughter of Harry Pace, who operated the Sunset for over 15 years. . . . Don Niebaum has been named manager, Capitol, Sioux City, Ia. Niebaum formerly had been manager at Waterloo, Ia., for Tri-States Theatre Corp.

DETROIT

Upbeat news in a downbeat month is that, according to managing director Dillon Krepps of the United Artists, "Ben-Hur" completed its 18th week with a whopping gross of over $500,000. This is an all-time record for the house, which has presented such attractions as "Oklahoma," "South Pacific," and "Around the World in Eighty Days." . . . Motion picture concessionaire and supplier, L & L Concession Company, has, subject to Common Council green light, been awarded food, vending machine, beverage and souvenir contracts for Cobo Hall and Convention Arena. The total of 15 stands will pay the City of Detroit $70,000 per year or 32 per cent on machines and souvenirs, and 30 per cent on food and beverage. The city reserves the right to control quality and price. 17 other concerns bid against L & L. . . . Mrs. Anthony Cici, wife of Tony Cici, manager, Schulte Theatres, made the papers in a big way. Attracted by her brilliant garden of azaleas, "Free Press" columnist James Pooler stopped to talk to her. Invited to coffee and accepting, their chat covered the projected trip of Mrs. Cici's 73-year-old mother in a new second-hand '53 Chevvy to Oregon, and Mrs. Cici's views on education, morality, and the feminine attitude to politics. The story rated over half a column.

HOUSTON

A. C. Lyles, publicity man turned producer, was in town to give incentive to the opening of his "Raymie" at 16 local theatres. . . . When Albert Zarzana found that several of his patrons had traveled 30 miles to see "Pull My Daisy" at the Alray, local art house, but arrived when the film was half over, he ushered them back into the house and personally ran the film for them when he found that the projectionist had left for the night. . . . Special Todd-AO equipment will be installed in the Interstate Theatre Circuit's Alabama here for the Oct. 26 opening of John Wayne's film "The Alamo." Wayne announced the installation from Hollywood. Now the only Houston theatres with Todd-AO equipment are the Tower and the Rivoli. "The Alamo," shot in Brackettville, Tex., will be premiered in San Antonio, Tex., on Oct. 26. Simultaneous premieres will be held in other Texas cities on Oct. 26 as well as in other key cities across the nation. . . . Movie producer William Castle was a visitor here on behalf of his new film, "13 Ghosts."

JACKSONVILLE

C. H. "Danny" Deaver, former local exhibitor, came in from Miami on a booking assignment for George Hoover's Interstate Theatres. . . . Three lovely girls dressed in can-can costumes spent three days in traveling through downtown and all metropolitan Jacksonville shopping centers as advance promotion for "Can-Can." This excellent promotion for the motion picture's north Florida premiere at the Five Points was carried out by owner Sheldon Mandell, manager Harley Bellamy, and Ed Hale, 20th-Fox publicist for Florida. . . . The entire fleet of buses operated by the Jacksonville Coach Co. carried large, eye-catching "Can-Can" ads on both sides for two weeks in advance of the opening. . . . Horace Denning, Dixie Drive-In's supervisor, attended the MPEOF conventionette in Orlando. . . . Celeste Bryan returned to the 20th-Fox office after recovering from a major operation. . . . Bill Lovelace, formerly with Floyd Theatres in Sanford, is the new manager of the Rialto, Orlando, succeeding relief manager Jerry Hayes from Jacksonville. . . . A. C. Lyles, who began his industry career as an usher at the local Florida and wound up as a Hollywood producer, received high praise from Judge May, motion picture editor of the Florida Times-Union, for his production of "Raymie," starring David Ladd, which opened its first-run here at the downtown Imperial. . . . Scott Lett, Howco executive from Charlotte, came in for conferences with Joe Thrift at the local Howco office. . . . Roy Smith, local theatre supplier, announced an attractive promotion plan to Florida exhibitors for increasing the summer sale of non-carbonated counter drinks. . . . The Motion Picture Exhibitors of Florida, under the leadership of president Joe Lipson of Orlando, has carried the fight against Toll-TV to Florida's local civic organizations. Individually, MPEOF

Film Exchange and Dealer Listing for the
MINNEAPOLIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1113 Currie Ave.—FEderal 6-8337
Br. Mgr.: Irving Marks. Sales: Joe Hawk. Booker: Irene Williams. Emerg. Phone: Williams, TA 5-2257.
AMERICAN-INT'L., 74 Glenwood Ave.—FEderal 5-0649
BUENA VISTA (Disney), 72 Glenwood Ave.—FEderal 6-8607
COLUMBIA, 1100 Currie Ave.—FEderal 3-6227
Br. Mgr.: Byron Shapiro. Office Mgr.: Jack Hollischer. Sales: Bill Wood, Sid Lax, Irving Bravermann, Roger Dietz. Bookers: Robert Bra ton, Fred Finnegan, Marvin Maetzold. Cashier: Genevieve Donovan. Emerg. Phone: Hollischer, JAckson 1-0959.
INDEPENDENT, 74 Glenwood Ave.—FEderal 8-7013
Mgr.: Abbott Swartz. Booker: Arnold Swartz. Emerg. Phone: JAckson 1-8054.
METRO-GOLDWYN-MAYER, 1104 Currie Ave.—FEderal 2-2553
Br. Mgr.: Sidney Eckman. Asst. Br. Mgr.: Eph Rosen. Office Mgr.: William Burke. Sales: Charles R. Stoflet, LeRoy H. Smith. Bookers: Don Dalrymple, Tom Lutz, Larry Bigelow, Virgil Segler. Cashier: Donna Larsen. Emerg. Phone: Burke, UN 9-2251.
PARAMOUNT, 1104 Currie Ave.—FEderal 3-0537
Br. Mgr.: Jesse McBride. Sls. Mgr.: Forrest Myers. Sales: Ernest Lund, Joe Rosen, Birger Ronning. Booking Mgr.: Bonnie Lynch. Bookers: Leslie Bird, Ann Wilder, Edward Sylvester. Cashier and Office Mgr.: Harold Schneider. Emerg. Phone: Lynch, KEllogg 7-3164.
20TH CENTURY-FOX, 1015 Currie Ave.—FEderal 3-2201
Br. Mgr.: M. A. Levy. Sales: Dean Lutz, Don Halloran, Robert Levy, Harold Lundquist. Bookers: Ben Lander, Morrison Buell, Gertrude Weber. Cashier: Josephine M. Menke: Emerg. Phone: TAylor 4-4446.
UNITED ARTISTS, 1101 Currie Ave.—FEderal 3-7276
Br. Mgr.: Carl Olson. Office Mgr.: John O'Rourke. Sales: Eddie Stoller, Russ McCarthy, Bill Donald. Bookers: John O'Rourke, Dick Kolling, Joe Behan. Cashier: Emmy Lundquist. Emerg. Phone: O'Rourke, KEllogg 7-2089.
UNIVERSAL-INTERNATIONAL, 1113 Currie Ave.—FEderal 3-5334
Br. Mgr.: LeRoy Miller. Sls. Mgr.: Kenneth Adams. Office Mgr.: Al Stern. Sales: Chuck Bliss, Chet LeVoir. Booker: Glenn Wood. Cashier: Florence Harris. Emerg. Phone: Wood, FRanklin 4-2128.
WARNER BROS., 1000 Currie Ave.—FEderal 3-3281
Br. Mgr.: Mike Adcock. Office Mgr.: Claude Dickinson. Sales: Ernie Hill, Bill Westerman. Bookers: Gertrude Guimont, Maxine Murphy, Stan McCulloch. Cashier: Alice Kuhlman. Emerg. Phone: Adcock, GReenwood 3-5966.

• *Supply Dealers*

AVED THEATRE SERVICE, Lumber Exch., 5th & Hennepin—FEderal 6-2122 Emerg. TAylor 3-6617
FROSCH THEATRE SUPPLY, 51 Glenwood Ave.—FEderal 5-1166 Emerg. JUniper 8-7889
MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave.—FEderal 5-3306 Emerg. Phone: SUnset 4-7575
NATIONAL THEATRE SUPPLY, 56 Glenwood Ave.—FEderal 2-8273 Emerg. Phone: WAlnut 2-4127

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1105 Currie Ave.—FEderal 3-5571

• *Signs, Advertising and Printing*

AD ART ADVERTISING, 121 N. 7th St.—FEderal 8-5681
NATIONAL SCREEN SERVICE, 1105 Currie Ave.—FEderal 3-5571
SILK SCREEN STUDIOS, 712 Ontario Ave., W.—FEderal 6-3103

• *Film Delivery Services*

FILM TRANSFER CO., 78 Glenwood Ave.—FEderal 6-3505 Emerg. Phone: GReenwood 4-8649
MIX TRANSFER CO., 72 Glenwood Ave.—FEderal 5-2203 Emerg. Phone: KEllogg 7-7361.

• *Service Companies*

ALTEC SERVICE CO., 15 E. 38th St.—TAylor 4-7418 (24 hours)
NORTHWEST SOUND SERVICE, INC., 73 Glenwood Ave.—FEderal 5-0194

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Cleveland Territory
Issue of July 27
Detroit Territory
Issue of August 3

Save Them!

members are contributing funds to TOA's Joint Committee Against Toll TV and are urging Florida's congressmen and senators to lend support to bills HJR 130 and HR 6245. . . . Several weeks of idyllic summer weather have boosted patronage at Florida drive-in theatres, report film distributors.

MEMPHIS

Edwin Howard, Memphis columnist, writes a column explaining why movie owners "play practically anything." He says there are only two possible solutions to the dilemma: More and better pictures, or fewer theatres. . . . Memphis Censor Board has recommended "The Apartment" as a wonderful picture, filled with amusing entertainment, and at the same time criticized "Circus' of Horrors." "We can't ban "'The Circus of Horrors," as it is not obscene, but we suggest that people not see it. There are eight to 10 murders in it," commented a Board member at the time the criticism was released to the newspapers. . . . "The Road to Paris" was the theme of a gala dinner-dance given by the Variety Club, with guests attending in Parisian costumes. Mr. and Mrs. Howard Bolls were in charge of arrangements. Howard Nicholson, chief barker, announces that Sunday motion picture screenings have been discontinued for the summer, but that all other Sunday activities will go on as usual. . . . Howard, Bruceton, Tenn.; Dickson, Dickson, Tenn.; Coliseum, Corinth, Miss.; Maben, Maben, Miss.; Princess, Lexington, Tenn.; U-Ark, Fayetteville, Ark.; and Rex, Starkville, Miss., have closed. Jack Durell announces the opening of Juroy, North Little Rock, Ark., with Amul Naylor as manager. Robert T. Lax is the new owner, Skyvue Drive-In, Paris, Tenn. . . . B. F. Busby is operating the Oak, Lonoke, Ark., on Fridays and Saturdays only. . . . Artemis Gray announces the Skylark Drive-In, Newport, Ark., is operating on Fridays, Saturdays and Sundays. . . . Mrs. Raymond Strong was installed as president of Better Films Council at the June meeting. Other officers are Mrs. Dixie Wallace, first vice-president; Mrs. Cleve Reed, second vice-president; Mrs. L. O. Brown, recording secretary; Mrs. George Clark, corresponding secretary; and Mrs. Walter Davis, treasurer. Following the meeting, Mrs. Carl Heyer entertained the Council with a "coffee" hour honoring Mrs. Dixie Wallace, retiring president of the Council.

NEW HAVEN

A value of $86,192.01 has been fixed on the estate of Mrs. Rosa L. Poli, widow of theatre circuit founder Sylvester Z. Poli, who died last Jan. 5 at her Woodmont, Conn., estate. Her will divides the estate equally among four daughters (Juliette Poli Sheahan, Lurina Poli Clare, Adelina F. Poli, and Lillian Poli Gerini), with exception of minor bequests. Theatres once under the Poli banner are now part of Loew's Theatres. . . . Raymond J. Cairns, Connecticut branch manager for MGM, has set second state opening of "Ben-Hur." A New Haven premiere is slated for July 21 at the Bailey Theatres' Whalley, which has functioned in recent years as first-run art situation. . . . Industry pioneer A. M. Schuman and his wife, Carla, have returned to their Daytona Beach, Fla., home, following a two-month visit to Connecticut. Schuman retains an industry interest through his shares in the Park St. Investment Company, whose five suburban theatres here are currently operated by Community Theatres, Inc. . . . Leonard J. Riendeau, associated with managements of the Arcade and Bijou, Springfield, Mass., has been appointed Arcade house treasurer for duration of the "Can-Can" 70mm. engagement, by Arthur F. Darley, B&Q resident manager. . . . Charles Tolis, general manager, Tolis Theatres, Meriden, Conn., has announced appointment of David Parmalee to the company staff as his assistant. The Tolis interests are continuing improvements at the first-run Meriden. The latest project involves enlargement of parking facilities for 500 cars on paved and marked area and 150 cars on unpaved area. In another company development, children under 12 accompanied by parent are being admitted as guests of management at the Newington, Newington, Conn. Latter move follows recently-introduced policy at four suburban Hartford situations operated by Community Theatres, Inc. . . . Peter Perakos Sr., industry pioneer and president of Perakos Theatre Associates, and his son, John, assistant general manager of the independent Connecticut circuit, have returned from a six-week stay in Greece, during the course of which they completed negotiations for P-T-A to serve as U.S. distributor of three Greek motion pictures.

In Connecticut, Elana Eden, starring in 20th-Fox's "The Story Of Ruth," recently met Mr. and Mrs. Lou Cohen, Loew's Poli, Hartford; and Shep Bloom, Connecticut branch manager, 20th Century-Fox.

NEW ORLEANS

Gertrude Davis, MGM staffer, is convalescing at home following plastic surgery required after injuries sustained in a fall at her home. . . . Charles Eugene, Saenger assistant manager, became the proud father of a nine and one half pound boy. . . . Euel Woodfield resumed full time operation of the Moonlight Drive-In, West Long Beach, Miss. . . . The rebuilt Jackson, Ala., theatre was due to open soon. A unit of the Locke Bolen Estate, it was practically destroyed by fire more than a year ago. M. A. Connett now has the situation. . . . Sympathy to Mrs. Leona Schmitt, Columbia booker, in the death of her mother. . . . Mrs. Judy Hanmer, MGM staffer and president, Exchange Employees Union Local F-57; and Joseph Springler, Warner staffer and business agent of the group, attended the southeastern district business meeting in Memphis. . . . The local WOMPI were installed at ceremonies held in the Pelican Room in Hilton Inn. The new officers are Mrs. Carmen Smith, Hodges Theatre Supply, president; Mrs. Della Jean Favre, Paramount, first vice-president; Mrs. Imelda Geissinger, Richards Center, second vice-president; Mrs. Thelma Reinerth, MPA, recording secretary; Ida Klos, Paramount Gulf, corresponding secretary; and Mrs. Anna Sinopoli, Universal, treasurer. . . . Mrs. Gene Barnette, Joy Theatre secretary, accompanied by her husband, was on a vacation motor trek to Mexico. . . . Alton Dureau, Columbia salesman, is back home from an Opelousas, La., hospital after an automobile accident in that town. . . . Gulf States Theatres completed the remodeling of their Twin Drive-In, Lafayette, La., which included the remaking of it into two theatres, henceforth to be known as the East Screen and West Screen. This is their second "Twin" to be converted into two separate units, the other one being in Pensacola, Fla. . . . Ed Langhette, Transway field representative is back home recuperating after several weeks of hospital confinement. . . . Sympathy to Roy Barras, Transway dispatcher, upon the death of his mother. . . . B. B. McDuffy, Transway driver in Baton Rouge, suffered a heart attack and was hospitalized. . . . Eddie Richards, Paramount staffer, has been promoted from booker to salesman.

PHILADELPHIA

Paul Klieman, Pearl and Fans, was in and out of Temple Hospital one day recently with an attack of indigestion . . . Ben Zimmerman has taken the Quarter Deck Theatre, Atlantic City, N. J., for the summer and is operating it with an art policy . . . The Rialto, Allentown, Pa., first run, was closed for eight weeks due to lack of product. . . . Neil Hellman was reported taking over four Walter Reade, Jr., drive-ins; two in Trenton, N. J., and two more near Atlantic City, N. J. . . . A specially-made gavel was presented to David E. Brodsky, the theatre decorator, as he entered his 10th consecutive term as president of the Downtown Jewish Orphan Home. . . . Ray Schwartz's home was robbed . . . "The Hahrvard Club" will hold its first annual outing at Mel Fox's Olympia Lakes, Levittown, N. J., July 27. The affair will be stag with swimming, boating, fishing, a cocktail hour, beer party, etc. also food . . . Burt Stanley, has now been out of "circulation" going on to eight years. He would appreciate hearing from some of the "boys" at Charles Johnson Home, Royersford, Pa. . . . Milgram Buying and Booking Service is now handling the Academy, Lebanon, Pa. . . . Frank Pease, Alan Trading, is going to Hawaii to make a film . . . Paramount branch manager Ulrik Smith celebrated another birthday . . . Police prevented the showing of "Nature's Paradise" at the Diamond State Drive-In, Felton, Delaware, . . . Charles Zagrans, Arrow Film Distributors, is now handling Citation Films in this territory . . . Ben Glatz, MGM projectionist, is now a great grandfather . . . Variety Club will hold "Camp Visitation Day" on August 7.

PORTLAND

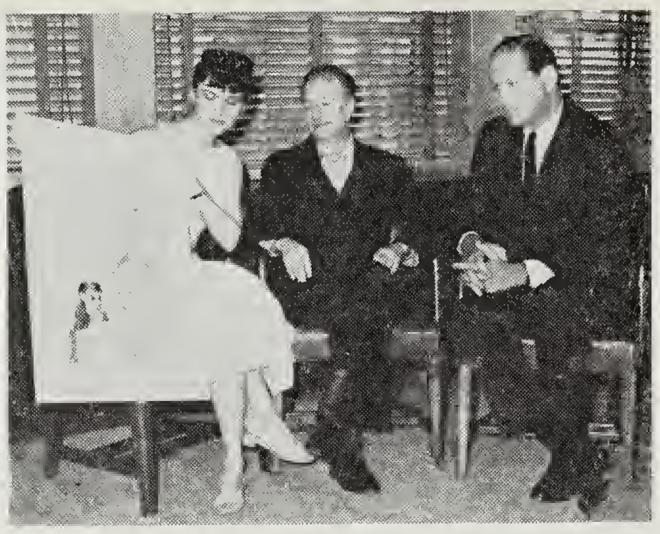
Dave Fleischer, Universal - International animator, was in town to talk about "The Snow Queen," which opened at J. J. Parker's Broadway. Jack Matlack had him in town for newspaper and television exposure. . . . Tom Walsh, J. J. Parker executive, is reported convalescing at St. Vincents hospital here following surgery. . . . Jack Partin, formerly with United Artists, is now operating a busy bar-lounge, Donovan's.

ST. LOUIS

Shooting started here on "The Hoodlum Priest", based on the work on behalf of ex-convicts by Rev. Charles Dismas Clark, S. J., who operates Dismas House, also known as the Halfway House, for the rehabilitation of men just out of prison. Film is being made by the new independent Murray-Wood Company. . . . The premiere of 20th-Fox's "The Story of Ruth", Fox, was for the benefit of the Leukemia Guilds of Missouri and Illinois. . . . Officers, directors and committee chairmen, Missouri-Illinois Theatre Owners met at the Chase Hotel to plan their 1960 annual meeting to be held there on Aug. 29. . . . The case of Eric Ten, operator, Ivanhoe, on a charge of exhibiting stills and posters showing too much of femmes for children to see in the lobby of the theatre, was continued. . . . Laura Mayfield, Columbia assistant cashier, fractured her leg several days before she was scheduled to start her vacation. She was on the job on crutches. . . . Ray McCaffrey, Columbia manager, is local distribution chairman of the Will Rogers Hospital Drive, and visited the famed hospital at Saranac Lake, N. Y., recently. . . . Harry Bloomer, Bloomer Amusement Company, got in the middle of a photographic layout of the St. Louis Post-Dispatch showing him attempting to feed newly-born cygnets in Lake View Memorial Gardens as the male swan hissed and lunged at him and kept between him and the cygnets and the mother swan. . . . The Southtown Players are looking for a new theatre. They have been using the Virginia in South St. Louis.

SALT LAKE CITY

The Intermountain Motion Picture Club, composed of executives in the industry in the area, held their annual 'round-up' here. The event consisted of a golf tournament, screenings of new pictures and a banquet at the local Fort Douglas Country Club. Approximately 100 attended. A. L. Campbell was general chairman. Don Foster, Paramount branch manager, is president; Don Tibbs, AA branch manager, is first vice president; C. R. Wade, U-I manager, is second vice-president; Keith Pack, Warners branch manager, secretary; K. O. Lloyd is treasurer; Tom Philibin handles publicity; Harry Swonson was in charge of entertainment; Ellis Evereill, finances; and Russ Dauterman, is membership committee head. . . . The Woodland Drive-In was robbed of approximately $88. . . . Jack Harris, producer, U-I's "Dinosaurus", accompanied by other movie personalities, were in for the premiere of this film in the famed dinosaur country at Dinosaurland Park, southwest of Provo, Utah. The premiere was by invitation only; and in conjunction with the film a contest is being held, 'Name The Dinosaur'. A requirement is that entrants state in 50 words or less why they would like to spend a vacation in Dinosaurland. Prizes include two weeks' vacation at the park; while smaller prizes will include samples of dinosaur bones from Utah. . . . A seven-year-old girl was electrocuted when she was reported as climbing a pole at the Motor-Vu Drive-In playground. Steps were immediately taken to prevent a recurrence of the accident, according to manager Fred LaSalle. The drive-in was just recently leased by Intermountain Theatres, Inc.



Alexander King (center) is signed to recording contract by United Artists Records. David V. Picker, executive vice-president, and Mrs. King look at Hirschfeld drawing of King and wife. UAR will soon release King's first album, "Love and Hisses."

IN A HURRY FOR SPECIAL TRAILERS?
Let Filmack make them!
You'll be glad you did! We'll give you fast service and the finest quality!
1327 S. Wabash **FILMACK** CHICAGO, ILL.

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations
and Maintenance

SAN ANTONIO

Producer-director William Castle was a visitor here in advance of the opening of his latest horror movie, "13 Ghosts," at the Texas. . . . Jewell Truex, manager, Azteca film exchange, was on a special business trip to El Paso, Tex. . . . Lynn Krueger, manager, Majestic, gave away free Zorro masks to the first 500 youngsters attending the opening day performance of "The Sign of Zorro." . . . Dr. Manuel Prado y Ugarteche, the president of Peru, was set an invitation to the world premiere of "The Alamo." The invitation is being sent by Walter Corrigan, president of the San Antonio Chamber of Commerce, and is en route to Peru by truck. Walter Meyer, who makes a living trading Peruvian horses, began a return trip to Peru via the Pan American Highway. Corrigan's letter points out that the wife of John Wayne, star and producer of the film, is from Lima, Peru. . . . The Ideal, Fort Worth, Tex., has been reopened under the management of Jesse Thompson. The Ideal had been closed for two months. It is the last of the old time nickelodeons to operate in the city. . . . A series of special showings was held by the Interstate Theatre Circuit at the Pershing prior to the regular opening of "Ben-Hur." Special screenings were held for some 350 nuns from the parochial schools in this area, followed by one for clergymen and one for newspaper representatives. . . . Sid Shaenfield, assistant manager, Majestic, was installed as worshipful master of Lonnie Irvin Daylight Lodge No. 1309, A.F. & A.M. . . . Mrs. Dorothy K. Sonney of Roadshow Production, Dallas, Tex., was in calling on local theatremen. . . . Jewell Truex, manager Azteca film exchange, attended the New Mexico Theatre Owners Association convention at Albuquerque, N.M. . . . Julian Bowes, exploiteer for Universal-International out of Dallas, was in talking things over with local exhibitors. . . . The Crawford, El Paso, Tex., managed by Bill White, selects an off night or two each week to offer a newspaper advertisement free admission to any man bringing his date or his wife. The "coupon" must be used on the day the ad appears in the local newspaper. A screen announcement also calls attention to the offer. . . . Paula Welch, exhibitor at Van Horn, Tex., was recently wed to Cliff Alexander. . . . Jimmy Griffiths,

SAN FRANCISCO

Nathan Grossman, veteran theatre manager, made a comeback click with the Metro as the showhouse reopened after a three-month closedown with the playing of 20th-Fox's "'Crack In The Mirror" in conjunction with three other nabes for first-run playoff. Local advertising costs were split. The other houses: Coliseum (S.F. Theatres Inc.), Royal (Nasser Brothers), and Empire (General Theatrical). . . . Patricia Klein, Coronet boxoffice, bride in Reno of Donald Birrere. . . . Condolences to family and friends after the passing of beloved Eddie "President Follies" Skolak. . . . James Finley was promoted from doorman at the Stage Door to night manager of the Guild. . . . Bud Levin is due back July 27 from Europe after a six-week jaunt where he is scouting nine countries (including some of the Iron Curtain nations) for entries in the fourth annual S.F. International Film Festival which opens Oct. 19.

SEATTLE

The annual Film Row golf tournament has been set for July 28 at the Rainier Golf and Country Club. The Calcutta dinner will be held the night before at the Rendezvous, with the usual large list of prizes. For reservations, call Bud Saffle, Saffles Theatre Service. . . . "Can Can" in Todd AO opens at the Paramount on June 29. . . . Seattle men attending the MGM sales meeting at the Blackstone, Chicago, were Sam Davis, branch manager, salesman Arney Eichenlaub, and office manager Bill Vose. . . . Jack Wade, Sterling accounting department manager, is making a tour of the midwest. . . . Allied Artists salesman Bob Parnell left for eastern Washington.

WASHINGTON

The Variety Club of Washington's Golf Tournament and Dinner Dance Committee has been set up for the annual affair, which will be held on Sept. 16, at the Woodmont Country Club. Co-Chairmen are Sam Galanty, George A. Crouch, and Albert W. Lewitt; in charge of handicaps, Gerald P. Price, Roger Squitero, and Tom Mudd; in charge of publicity, Sid Zins; in charge of decorations, Harry Lohmeyer; in charge of dinner and reception, Herbert Sauber and George Nathan; in charge of tickets, Ross S. Wheeler, George A. Crouch, and Harry Coonin. . . . The ways and means committee co-chairmen, Joseph M. Zamoiski, Ross S. Wheeler, and John G. Broumas, have set up the cars and sellers' prizes for the 1960 Variety Club Welfare Awards Drive, which will get underway in August. . . . George Nathan, chief barker of Tent 11, will represent the Variety Club of Washington at the testimonial dinner for J. E. Fontaine in Pittsburgh on July 19, celebrating "Eddie" Fontaine's 50 years in show business.

Izzy Rappaport's Center, Baltimore, Md., closed some time ago, is now a bank. It has been replaced by the Aurora on North Charles Street.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION Indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64 NO. 9
JULY 20, 1960

AMERICAN-INT.

Why Must I Die?

Melodrama 86m

American-International

Estimate: Exploitable programmer on capital punishment.

Cast: Terry Moore, Debra Paget, Bert Freed, Juli Reding, Lionel Ames, Richard Le Pore, Selette Cole, Dorothy Lovett, Phil Harvey, Fred Sherman, Robert Shayne, Damian O'Flynn, Holly Harris, Mark Sheeler, Jhean Burton, Abbagail Shelton. Executive producer, Richard B. Duckett; produced by Richard Bernstein; directed by Roy Del Ruth; A Viscount Film-Terry Moore Production.

Story: Terry Moore, drifting along with her small time crook father, Fred Sherman, and his associate, Lionel Ames, leaves them to resume a night club singing career. She gets a job in the club owned by Phil Harvey and they fall in love. Ames returns with a new moll, safe cracker Debra Paget, and they blackmail Moore to gain entrance into the night club after it closes. The watchman is drugged, and Paget cracks the safe. Harvey returns unexpectedly and Paget kills him. Moore arrives on the scene and dazedly picks up the gun, whereupon police arrive and she is arrested and charged with the murder. Convicted and sentenced to the electric chair, she maintains her innocence, and lawyer Bert Freed helps all he can. Paget is arrested for robbing a liquor store and is confronted in prison by Moore. She refuses to admit the murder. Moore is electrocuted, and seconds too late a conscience-stricken Paget admits the crime.

X-Ray: Ostensibly a statement against capital punishment, this film plays for sensation all the way. The story and the legal problems involved are over-simplified, and some of the characters are far too black and white to be believeable. Acting is adequate, if inclined to be a bit full-blown at times, and direction and production are satisfactory. The sensational theme of a girl on death row is an exploitable one, and the feature should fit into the program in conventional situations. It is obvious that the success of "I Want To Live" stimulated both the production and the title. While not in the same class, this one can benefit from much the same kind of campaign.

Ad Lines: "Only The Screen Would Dare To Tell This Shocking Story . . . The True Story Of A Girl On Death Row," "They Said She Was Guilty As sin . . . The Naked Shameful Life Of A Good Time Girl."

COLUMBIA

The Nights Of Lucretia Borgia

Melodrama 108m.

Columbia
(Italian-made) (Dubbed in English)
(Totalscope) (Eastman Color)

Estimate: Spectacle for the program.

Cast: Belinda Lee, Jacques Sernas, Michele Mercier, Arnoldo Foa, Franco Fabrizi, Marco Tulli, Lily Scaringi, Germano Longo, Nando Tambertani, Raf Baldassarre, Gianni Loti, Stelio Candelli. A Fides-Musa Production; directed by Sergio Grieco.

Story: Jacques Sernas saves Michele Mercier from kidnapping by the Borgias. Belinda Lee (Lucretia Borgia) is attracted to Sernas, to the jealousy and anger of her brother's finest swordsman. Lee traps Mercier, but Sernas again goes to the rescue. For revenge, Lee accuses Sernas of complicity in a plot against her brother. Sernas escapes, mortally wounding Lee's brother in the process. Sernas and his aides finally rout the Borgia soldiers, and he fights Lee's admirer to the death.

X-Ray: On the plus side of this imported costume spectacle is the Eastman Color; the swash buckling swordsplay and other action, including the performance of youthful, acrobatic Jacques Sernas, whose antics resemble those of the senior Douglas Fairbanks; and the musical score played by the Rome Philharmonic Orchestra. On the dubious side is the artificial make-up of Belinda Lee, the over-done melodramatics of the original story and screenplay by Mario Caiano and Aldo Sergri, and only a fair dubbing job, with the Italian characters speaking in a variety of dialects, including Scotch. Some lad that Sernas, as he takes on anywhere from one to a hundred single-handedly in ferocious duelling scenes. There is some sexy business on the part of Lee and a cheaply reproduced orgy sequence.

Tip on Bidding: Program rates.

Ad Lines: "The Fabulous Adventures Of The World's Greatest Adventuress;" "She'll Hold You Like She Held Her Era—Ecstatic, Excited, Enthralled."

MGM

All The Fine Young Cannibals

Drama 112m

MGM
(CinemaScope) (Metrocolor)

Estimate: Fine drama features top young talent.

Cast: Robert Wagner, Natalie Wood, Susan Kohner, George Hamilton, Pearl Bailey, Jack Mullaney, Onslow Stevens, Anne Seymour, Virginia Gregg, Mabel Albertson, Louise Beavers. Produced by Pandro S. Berman; directed by Michael Anderson.

Story: Natalie Wood is the eldest daughter of a large and poor Dallas family. She falls in love with Robert Wagner, troubled son of a minister who showed the boy only indifference. Wagner's father dies, and Wood finds she is pregnant. Wagner offers to marry her, but she doubts his love and runs off. On the train, she meets wealthy George Hamilton, Yale student from Dallas. She accompanies him to New Haven and they are married. Hamilton's spoiled sister, Susan Kohner flees a boarding school and comes to live with them. She is jealously determined to break up the marriage. Wagner befriends top blues singer Pearl Bailey, who is drinking herself to death over a disappointing love affair. With her help he auditions his trumpet skill for a top agent and is an immediate New York sensation. Wood talks Hamilton into a trip to New York to see Wagner perform and the glances between the two convince Hamilton that something is between them. Kohner falls for Wagner, who marries her to hurt Wood. Wagner tells Kohner that he, not Hamilton is the father of Wood's son. Kohner attempts suicide. Wood tells all to Hamilton, whom she really loves, and returns to the shack of her parents with her child. Bailey dies, and Wagner arranges for her Texas burial. Then he returns to Kohner, who has recovered from the suicide attempt. Hamilton comes to get Wood and the child, whom he loves as if it were his own. The troubled youths have grown up and can face the future honestly.

X-Ray: A story that never degenerates into soap opera, excellent performances by four of the brightest new faces on the screen, and a lush production and careful direction make this a fine dramatic offering. It will have natural appeal for the femme trade, who will follow the meshing love stories with avid interest. The young adults will easily identify the characters. The only complaint may be that the film is a bit too long, but interest seldom lags. A word must be said for the intense and effective musical score composed and adapted by Jeff Alexander, which is highly important to the film without ever intruding on the dramatics. The title will be relatively meaningless to those not familiar with the story, but once in the theatre, audiences of every description should find the film a satisfying experience. Director Michael Anderson has handled his young cast extremely well, and the youngsters justify the faith that MGM has shown in them. Screen play is by Robert Thom, from a novel by Rosamond Marshall.

Tip on Bidding: Better program rates.

Ad Lines: "A Thirst For Life And Love That Was Unquenchable . . . They Were Too Young To Cope With Their Loves And Hates"; "Youth In Trouble In A World They Never Made . . . A Life They Could Never Understand."

The Day They Robbed The Bank Of England

Melodrama 85m.

MGM
(English-made)
(Metroscope)

Estimate: Crime Meller For Duallers

Cast: Aldo Ray, Elizabeth Sellars, Peter O'Toole, Hugh Griffith, Kieron Moore, Albert Sharpe, Joseph Tomelty, Wolf Frees, John LeMesurier, Andrew Keir, Miles Malleson, Michael Brennan, Colin Gordon, Erik Chitty, Frederick Piper, Charles Lloyd-Pack. Produced by Jules Buck; directed by John Guillermin.

Story: Irish revolutionists plan to rob the Bank of England and bring in on the planning job American sympathiser Aldo Ray. After much planning, including gaining access to the Bank by Ray, who strikes up a pretended friendship with Lieutenant of the Guards Peter O'Toole, it is decided that since the bank is impregnable from above, they will tunnel under it from one of the ancient sewers of London. The back-breaking work and precision timing of the crooks, however, goes for naught when the revolutionists decide not to go through with the effort lest it imperil new legislation about to be introduced in Parliament. Ray and the others, however, are by this time overwhelmed by their closeness to untold riches. They disregard orders and break into the vaults, to be caught red-handed by the alerted O'Toole and his guards.

Tip On Bidding: Fair program rates.

X-Ray: Resembling in its detailed outline of how to commit a crime the French-made "Rififi," this carefully produced meller is well made and finely enacted by the entire cast, with Albert Sharpe turning in an outstanding performance. It is interesting, if not exactly suspenseful, all the way. There is a brief attempt to bring in a romantic triangle, but this comes to hardly anything, the entire film being devoted to the enterprise at hand. This has a screenplay by Howard Clewes from the book by John Brophy. The lack of star values will relegate this to program status in regular houses over here, but it might get by in the art and specialty houses as well.

Ad Lines: "Thrills, Suspense As The World's Biggest Robbery Is Planned And Executed"; "The Biggest Robbery In History Reenacted Before Your Eyes."

The Time Machine

Melodrama 103m.

MGM
(Metrocolor)

Estimate: Novel science fiction programmer.

Cast: Rod Taylor, Alan Young, Yvette Mimieux, Sebastian Cabot, Tom Helmore, Whit Bissell, Doris Lloyd. Produced and directed by George Pal.

Story: English scientist-inventor Rod Taylor invents in 1899 a time machine which projects him backwards and forwards into time. His associates are incredulous so he takes off on a journey which projects him way into the future. He finds conditions most fantastic, with hairy, mole-men monsters controlling the earth people, who live blissful, unworried life in verdant gardens. He meets nature girl Yvette Mimieux and leads the earth people in a terrific fight against the underground monsters. Finally, he returns to his own time and friends, who still do not believe him, with the exception of one friend, who is convinced by certain evidence. Taylor then takes off again, evidently in search of Mimieux.

X-Ray: George Pal, remembered as the originator of "Puppetoons," delivers here a most interesting picturization of H. G. Wells classic fantasy of science fiction. Many of the unusual effects are outstanding bits of trick photography and the battle between the strange inhabitants of a future earth and the mole-people is thrilling indeed. You don't have to believe this, but it is fascinating to watch. The brilliant color is, of course, a big help, with the entire production most lavish and lush. The only thing that relegates this to program stature is its lack of known names. Musical accompaniment enhances things. The screenplay is by David Duncan.

Tip On Bidding: Better program rates.

Ad Lines: "All The Fascination Of Science Fiction At Its Greatest"; "A Masterpiece Of Horror . . . The Screen Has Never Seen Anything Like It."

PARAMOUNT

The Bellboy

Farce 72M

Paramount

Estimate: Mildly amusing Lewis entry.

Cast: Jerry Lewis, Alex Garry, Bob Clayton, Sonny Sands, Eddie Schaeffer, Herkie Styles, David Landfield, Bill Richmond, Larry Best, and guest stars Milton Berle, Cary Middlecoff, The Novelties, and Joe Levitch. Written, produced, and directed by Jerry Lewis.

Story: Jerry Lewis is one of a small army of bellboys who keep a lush Miami Beach hotel operating smoothly, or at least who try to do same. Lewis' zeal and zest is matched by his incompetence and ability to foul up every situation. He walks dogs, runs errands, misplaces room keys, fouls up calls, gets involved with guests, inconveniences guests, ruins a golf tournament for golfer Cary Middlecoff, and even flies a jet plane when sent to pick up some luggage at the airport.

X-Ray: This latest Lewis farce is without rhyme or reason or plot for that matter. What is to be seen hare are a series of incidents in the life of a bellboy in a large resort hotel, and many of these are only mildly amusing. The film was seen with an audience of youngsters and adults, and the kids did get an occasional chuckle out of Lewis' zany antics. The comedian has taken on the chores of acting in, writing, directing, and producing the release, and what emerges is energetic and active, even frantic at times. It is claimed that none of Lewis' pictures has ever lost money, and there is no reason to suppose that this will not follow in the pattern, especially since the film and the subject lend themselves to some good campaigning.

Tips on Bidding: Fair Lewis rates.

Ad Lines: "The Zaniest Film Of All Made By Jerry Lewis"; "This Bellboy Turns A Plush Hotel Into A Shambles . . . All For Fun."

It Started In Naples

Comedy 100m.

Paramount
(VistaVision) (Technicolor)
(Filmed in Italy)

Estimate: Lush scenery, strong names highlight comedy.

Cast: Clark Gable, Sophia Loren, Vittorio De Sica, Marietto, Paolo Carlini, Claudio Ermelli, Giovanni Filidoro. Produced by Jack Rose; directed by Melville Shavelson.

Story: Philadelphia lawyer Clark Gable comes to Italy to settle the estate of his deceased brother and finds that the latter left an illegitimate son, whose mother is dead. The boy, Marietto, lives with his aunt, beautiful but poor Sophia Loren, on Capri. Gable, appalled by the child's lack of educational advantages and the free wheeling way of life on the isle, determines to take Marietto back to the U.S. with him. He enlists the aid of Italian attorney Vittorio De Sica. As time for the suit to gain custody of the boy approaches, Gable and Loren become romantically involved. Marietto wants them to marry, but Gable explains that they are from two different ways of life, whereupon the boy runs away. Learning the reason, Loren is angered. The suit for custody results in Gable's rout as Loren's beauty even wins over Gable's lawyer. Loren, however, realizes that Marietto will have more advantages with Gable and makes the boy feel unwelcome so that he will join Gable. They are leaving for home when Gable realizes he really belongs on Capri with Loren. The trio, soon to be a family, are reunited.

X-Ray: The romantic team of Loren and Gable plus the fabulously beautiful scenery of Capri add to the plus values of this engaging comedy. A youngster seemingly fresh from the Italian streets does his share of scene stealing as well. The color photography is lovely and inventive, making the most of outdoor shots, and lighting effects in some indoor scenes are different and interesting. The story is slight, but Gable's good humor and Loren's magnetism, increased perhaps by the fact that she performs on her home ground again, make up for any lack in this department. Things do slow up once in awhile, however, and some sharper editing could have helped. As a sparkling tour of Capri and light summer entertainment, it does the job, and that team of Gable and Loren should have some boxoffice pull.

Tip on Bidding: Better program rates.

Ad Lines: "Gable And Loren In Capri . . . And In Love"; "He Lost His Heart To The Beauty Of Capri, A Boy, And The Most Bewitching Aunt He Ever Met."

UNITED ARTISTS

And Quiet Flows the Don

Drama 107m

UA
(Russian-made) (English titles)
(Color)

Estimate: Cultural exchange film is adequate entry for art and specialty houses.

Cast: Ellina Bystritskaya, Pyotr Glebov, Zinaida Kirienko, Danilo Ilchenko. Screenplay and direction by Sergei Gerasimov.

Story: At a Cossack town on the Don River, the men are leaving for summer camp and the women see them off. One of the latter, Ellina Bystritskaya, is desired by Pyotr Glebov, too young to go into the army, and eventually she yields to him. The secret can't be kept and soon the whole village knows. When her husband returns, she admits her conduct and receives a beating for it. Glebov's father decides to end the affair by marrying off his son to Zinaida Kirienko, and he goes through with it. He eventually tells her that he doesn't love her and leaves her, taking Bystritskaya with him to live on the estate of a Cossack General, where he is employed as a groom. His wife attempts to commit suicide but doesn't succeed. Bystritskaya has a child which dies soon after Glebov is called into the service. World War I breaks out and he is wounded. He refuses to accept the congratulations of nobility when they call at the hospital. He returns home only to find that Bystritskaya has been unfaithful to him. He returns to Kirienko who has waited for him all this time.

X-Ray: One of the films imported here under the cultural exchange agreement, it will be found that this is one of the best of the group as far as dramatic entertainment is concerned. The subject of illicit romance and its complications is one that is universally understood, and audience interest should be present, although the entry could stand quite a bit of editing. This would tighten the yarn, which has a tendency to wander. The cast is good, as are direction and production. Subject matter and method of presentation naturally limit this to the art and specialty spots. The screen play is based on the novel by Mikhail Sholokhov. Incidentally, the use of color heightens some of the dramatic and scenic effects.

Ad Lines: "Love Among The Cossacks"; "When He Wanted A Woman, He Took Her."

UNIVERSAL

S.O.S. Pacific

Drama 92M

U-I
(English-made)

Estimate: Suspenseful entry good for program.

Cast: Eddie Constantine, Pier Angeli, Richard Attenborough, John Grogson, Eva Bartok, Jean Anderson, Cec Linder, Clifford Evans, Gunnar Moller, Harold Kaskett, Andrew Faulds. Directed by Guy Green; produced by John Naslat and Patrick Filmer-Sankey.

Story: Aboard a seaplane that has seen better days and which is entering the outer edges of a bad storm are sea captain Eddie Constantine, being taken back by police officer Clifford Evans to face trial on smuggling charges; stewardess Pier Angeli; Richard Attenborough, who informed on Constantine for the reward; Eva Bartok, unwanted on some of the islands for her misconduct; prim, middle-aged Englishwoman Jean Anderson; Gunnar Moller, young German scientist; pilot John Gregson, who has problems and likes to drink; and co-pilot Cec Linder. A fire in the control panel results in the death of Linder and renders Gregson unconscious. Constantine, knowing a little about flying, takes over with the aid of the automatic pilot. They land and are able to reach a small island only to find test equipment on it which indicates an atomic blast is to take place shortly with the bomb on a near island. Attenborough makes off with one of the rafts, rendering the other useless. Constantine offers to try and swim to the island and interfere with the explosion after Moller gives him some basic information. When sharks look as though they may interfere with his progress, Gregson sacrifices himself. Constantine finds Attenborough on the island, and taking care of him consumes valuable time. In the few seconds that remain he is able to prevent the explosion and they are saved. Angeli is very glad to see him, and it looks as though they may have future plans together. Evans throws his handcuffs overboard.

X-Ray: While the downed plane with the variety of characters has been done a number of times, still this version is different because the climax deals with the atomic or hydrogen bomb and is well done. The suspense engendered in the closing portion of the film is handled so that audiences will really remain actively interested in the proceedings. The acting is good as are the direction and production, and the entry should do well as part of the program. The screenplay is by Robert Westerby based on a story by Gilbert Travers Thomas.

Ad Lines: "Marooned In The Mid-Pacific . . . Life Or Death Depended On One Man"; "A Thrilling Tale With Unusual Adventure."

FOREIGN

The Big Chief

Comedy
98m

Continental
(French-made)
(English titles)

Estimate: Cute comedy.

Cast: Fernandel, Gino Cervi, Papouf, Jean-Jacques Delbo, Noelle Norman, Georges Chamarat, Albert Michel, Dominique Devray. Produced by Ralph Baum. Directed by Henri Verneuil.

Story: Gino Cervi comes up with another "get-rich-quick" scheme which calls for his friend Fernandel to do all the dirty work. This time, the plan calls for them to kidnap Papouf, the six-year old son of a millionaire, and to hold him for ransom. Fernandel easily tricks the lad into going along. The mischief commences shortly after they get to their apartment when the boy breaks windows of the neighbors which costs them a pretty penny to repair. His pranks keep Fernandel and Cervi on edge, with the latter bearing the brunt of the mischief. Cervi eventually winds up in the hospital with a broken leg and a brain concussion. Papouf refuses to go home and they try lowering the amount of the ransom when they get no reply to their initial demand. When they finally get word from the parents, it turns out that the pair will have to pay the father to take the child back. They are forced to agree before they go broke paying the bills and damages caused by the terror. The father also gets Fernandel to agree to let Papouf visit them every Sunday, for which they will get their own money back as payment.

X-Ray: Lots of fun and laughs are to be found in this import that is based on O. Henry's "The Ransom of Red Chief." The cast is very good, with Fernandel, Papouf, and Cervi particularly good. Art and specialty houses looking for a screen lift should like this one, and if it were dubbed into English it could play regular theatres as part of the program since the comedy implications are universally appreciated. Direction and production are capable. The screenplay is by Henri Verneuil, Henri Troyat and Jean Manse.

Ad Lines: "No Home Is Complete Without An Indian Chief Age Six"; "He Had A Way With Adults—They Wished He Would Go Away."

Oscar Wilde

Drama
96m

Films Around The World
(British-made)

Estimate: For the art and specialty spots.

Cast: Robert Morley, Phyllis Calvert, John Neville, Sir Ralph Richardson, Dennis Price, Alexander Knox, Edward Chapman, Martin Benson, Robert Harris. Produced by William Kirby; directed by Gregory Ratoff; executive producer, Jo Eisinger.

Story: Robert Morley as Oscar Wilde is the hero of the hour as his play, "Lady Windermere's Fan," opens to smash reaction. He meets John Neville, son of the Marquis of Queensberry, Edward Chapman, and is impressed with the young man. Their relationship progresses beyond ordinary friendship and they become the talk of London society. Chapman is angered at the relationship and tries to break it up, as does Morley's wife, Phyllis Calvert, but to no avail. Chapman finally leaves an insulting note at Morley's club and Neville persuades Morley to sue his father for criminal libel. Chapman's lawyer introduces evidence which proves the charges true and Morley's lawyer persuades him to withdraw the charges. Morley is subsequently tried on criminal charges, found guilty, and sentenced to two years in prison at hard labor. He leaves prison a broken man and takes to drink when he can get the price of it in Paris bistros.

X-Ray: The subject of perversion and immoral relations between famous writer Oscar Wilde and the son of a nobleman is one that is best suited for the art and specialty spots where it will be better understood and perhaps better accepted. The entry is one great big conversation piece that holds interest fairly well with fine acting, direction, and production. The screenplay is by Jo Eisinger based on the play, "Oscar Wilde," by Leslie and Sewell Stokes.

Ad Lines: "The Trial That Was The Sensation Of London"; "An Unusual Tale About An Unusual Man."

Payoff With Love

Comedy Drama
104m

Alan Trading Co.
(GrandScope) (Eastman Color)
(Japanese made) (English titles)

Estimate: Cute, unusual, and scenic import.

Cast: Keiju Sada, Mariko Okada, Achako, Toshiko Kobayashi, others. Directed by Noboru Nakamura; produced by Shochiku Films.

Story: When the mother of young boy, Achako, runs away with a young lover, and his father dies, other members of the apartment house elect bankrupt publisher Keiji Sada and prostitute Mariko Okada to take him to his mother. Sada figures he may collect debts owed him along the journey, while Okada plans to get some added "consolation" money from former clients along the way, using the boy to pose as her child. Their journey takes them to many cities, where they meet with varying success in their collections. They talk to the boy's mother and her lover, finally persuade them to keep the lad, giving them whatever money they have so far collected. Okada wants to make one more stop at Tokushima where she wants to collect from the man who first seduced her. She finds he is now a widower and decides to stay with him, having found Sada too moral to take advantage of the many opportunities afforded on their journey to become intimate with her.

X-Ray: This is interesting and amusing at all times, due to the offbeat story and the evident different moral customs of the country. Much of the footage is in the nature of a travelogue, and the scenery, wide screen, and color photography are gorgeous. Gorgeous, also, is leading lady Mariko Okada, no mean actress. It is lightweight entertainment that should please in the art and especially spots. There is enough of a sexy nature, in a humorous vein, to please most adults patronizing foreign film houses.

Ad Lines: "A Charming Tale Of Modern Japan"; "It Is Difficult To Collect For Love Favors In Japan—And Everywhere Else."

The Trials Of Oscar Wilde

Drama
128m

Warwick Films
(British-made)
(Technirama) (Technicolor)

Estimate: For the art and specialty spots.

Cast: Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick, Lionel Jeffries, John Fraser, Sonia Dresdel, Maxine Audley, James Booth, Emrys Jones. Executive producers, Irving Allen and Albert R. Broccoli; produced by Harold Huth; directed by Ken Hughes.

Story: Peter Finch as Oscar Wilde is the hit of London with his play, "Lady Windermere's Fan," a success. It is here that he is first confronted by Lionel Jeffries as Lord Queensberry, concerning his relationship with Jeffries' son, John Fraser, which has all of London talking. The unsavory relationship eats at Jeffries until he is driven to insult Finch publicly and the latter sues him for libel. Jeffries' lawyer, James Mason, clears Jeffries and turns the tables so that Finch faces trial on morals charges. After the trial, Finch is found guilty and sentenced to two years at hard labor. His wife, Yvonne Mitchell, thinks it best that they go their separate ways, as she does the best she can to protect their two children. She feels sorry for him and is there to greet him when he emerges from prison and is placed aboard the channel train which will take him to France.

X-Ray: Art and specialty house audiences will probably best appreciate and digest this tale of unsavory relationships between a noted writer, Oscar Wilde, and his various friends. The subject of perversion would seem too delicate for the ordinary theatre even if the drama, which is too long, were acceptable. The film is well done from an acting, direction, and production viewpoint, with color providing a lift to the on-screen proceedings. A bit more editing would have improved the end result. Ken Hughes wrote the screenplay based on the book by Montgomery Hyde and the play, "The Stringed Lute," by John Furnell.

Ad Lines: "The Film That Caused A Sensation"; "The Misadventures Of A Famous Writer Make For Scandalous Screen Fare."

MISCELLANEOUS

Thunder In Carolina

Drama
92M

Howco Int.
(Eastman Color)

Estimate: Okay programmer.

Cast: Rory Calhoun, Alan Hale, Connie Hines, John Gentry, Ed McGrath, Troyanne Ross, Helen Downey, Van Casey, Trippie Wisecup, Carey Loftin. Produced by J. Francis White; directed by Paul Helmick.

Story: Rory Calhoun picked up his knack for expert driving while running moonshine through the mountains of North Carolina, and that skill has made him one of the better stock car racers. An accident ruins his car and puts his leg in a cast. He heads for the garage of an old friend from whom he hopes to get help only to find that the business has been taken over by John Gentry and his wife, Connie Hines. Gentry offers to help repair the car, and he takes an interest in racing so that Calhoun teaches him the tricks. Gentry takes the car out in several races, winning many. He is quite confident when it comes time to compete in the big race, the Southern 500. Meanwhile, Calhoun is attracted to Hines but she manages to keep from getting involved. At the track, wealthy Ed McGrath fires his driver and tries to persuade Gentry to drive for him. When Gentry and Calhoun have a fight, Gentry quits and offers to go to work for McGrath. Calhoun is forced to drive his own car, and when it develops trouble,

(Continued on page 4724)

ALPHABETICAL GUIDE TO 316 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Adventures Of Huckleberry Finn, The—107m.—MGM 4701
All The Fine Young Cannibals—112m.—MGM 4721
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
And Quiet Flows The Don—107m.—UA 4722
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I 4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. 4667
Atomic Submarine, The—72m.—AA 4685

B

Babette Goes To War—103m.—Col. 4681
Back To The Wall—94m.—For 4635
Battle In Outer Space—90m.—Col. 4709
Battle of Blood Island—64m.—Misc. 4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. 4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Bellboy, The—82m.—Par. 4722
Bells Are Ringing —127m.—MGM 4710
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Chief, The—98m.—For 4723
Big Night, The—74m.—Par. 4677
black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Dracula, The—85m.—U-I 4710
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Cage Of Evil—70m.—UA 4718
Can-Can—131m.—Fox 4686
Captain's Table, The—90m.—Fox 4714
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chartroose Caboose—75m.—U-I 4719
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. 4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE 4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB 4663
Crimson Kimono, The—82m.—Col. 4637

D

David And Bathsheba—116m.—Fox—RE 4702
Day Tey Robbed The Bank Of England, The—85m.—MGM 4721
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Electronic Monster, The—72m.—Col. 4709
Elmer Gantry—145m.—UA 4718
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. 4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. 4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
From The Terrace—144m.—Fox 4717
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. 4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I 4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA 4670
Guns Of The Timberland—91m.—WB 4675

H

Hannibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Head Of A Tyrant—94m.—U-I 4715
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. 4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—For. 4671
Hiroshima, Mon Amour—88m.—For 4719
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For 4691
Home From The Hill—150m.—MGM 4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA 4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
House Of Usher, The—85m.—A-I 4713
Human Condition, The—138m.—For 4691
Hypnotic Eye, The—77m.—AA 4673

I

Ice Palace—143m.—WB 4715
IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inherit The Wind—127m.—UA 4718
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started In Naples—100m.—Par. 4722
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. 4682

J

Jack The Ripper—85m.—Par. 4677
Jailbreakers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. 4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. 4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. 4645
Last Days Of Pompeii, The—103m.—UA 4715
Last Voyage, The—91m.—MGM 4669
Leech Woman, The—77m.—U-I 4719
Legend Of Tom Dooley—79m.—Col. 4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lost World, The—98m.—Fox 4717
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Macumba Love—86m.—UA 4703
Magician, The—102m.—For. 4639
Man In a Cocked Hat—88m.—For. 4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Michael Strogoff—115m.—For 4719
Middle Of The Night—116m.—Col. 4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. 4689
Mouse That Roared, The—83m.—Col. 4641
Murder Inc.—103m.—Fox 4717
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Nights Of Lucretia Borgia, The—108m.—Col. 4721
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. 4694
Nude In A White Car—87m.—For 4687

O

Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox 4681
Operation Petticoat—120m.—U-1 4647
Oscar Wilde—96m.—For. 4723
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. 4673

P

Paris Hotel—90m.—For 4643
Payoff With Love—104m.—For 4723
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM 4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. 4683
Pollyanna—134m.—Misc. 4695
Portrait In Black—112m.—U-I 4715
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Prisoner Of The Volga—82m.—Par. 4705
Private Property—79m.—Misc. 4708
Psycho—109m.—Par. 4714
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For. 4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Savage Eye, The—67m.—Misc. 4719
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I 4645
Sign Of Zorro, The—89m.—Misc 4719
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Ski Troop Attack—61m.—Misc. 4699
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA 4666
Song Without End—141m.—Col. 4713
Sons And Lovers—103m.—Fox 4718
S.O.S. Pacific—92m.—U-I 4722
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Stop, Look And Laugh—78m.—Col. 4717
Story On Page One, The—123m.—Fox 4666
Story Of Ruth, The—132m.—Fox 4714
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. 4709
Subterraneans, The—89m.—MGM 4714
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. 4661
Tarzan The Ape Man—82m.—MGM .4646
Tarzan The Magnificent—88m.—Par. .4714
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par 4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640
Thiteen Ghosts—88m.—Col. 4713
This Man Is Dangerous—80m.—For 4691
Thirteen Fighting Men—69m.—Fox 4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Thunder In Carolina—92m.—Misc. 4723
Tiger Bay—105m.—For 4679
Time Machine, The—103m.—MGM 4722
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669
Tread Softly Stranger—85m.—For. 4698
Trials Of Oscar Wilde, The—128m.—For 4723
Twelve Hours To Kill—83m.—Fox 4710
Twelve To The Moon—74m.—Col. 4713

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. 4710
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox.4686
Why Must I Die?—86m.—A-I 4721
Wicked Go To Hell, The—74m.—For 4703
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—84m.—For. .4667
Wonderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

THUNDER IN CAROLINA

(Continued from page 4723)

an old friend and expert mechanic, Alan Hale, joins him, leaving McGrath's employ. The competition narrowed between Gentry and himself, Calhoun must either wreck his car or smash into others. He takes his chance driving off the track and is hurt once again. With the car a wreck again, he and Hale head down the road seeking new fields to conquer.

X-Ray: This story holds interest moderately well, and performances, direction and production are adequate. Filming down south in color, plus actual racing sequences, add to the value of the entry, and it shapes up as okay for the supporting slot of the program. A bit stiffer editing might have resulted in a tighter entry. The screenplay is by Alexander Richards.

Ad Lines: "Racing Is Like A Woman—It Gets Into Your Blood"; "See It From The Edge Of Your Seat."

MOTION PICTURE
EXHIBITOR
plus
SHOWMEN'S TRADE REVIEW

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

JULY 20, 1960
SECTION THREE
VOL. 64 NO. 9

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

Number A41

Street Dance Gets Attention

THEATRE: **Liberty,**
ADDRESS: **Toppenish, Wash.**
MANAGER: **Paul Laminack**

Out here in Toppenish it was rodeo time and to promote the rodeo the merchants were having free entertainment on the streets on Friday nights. This, to say the least, did not help my boxoffice. So I thought that, perhaps, I could at least glean some good public relations from this.

With the consent of the City Council I blocked off several parking spaces, set up a barricade so that people would be protected from street traffic, used a two-ton truck loaned to us from a car dealer for a bandstand, and made arrangements with one of the leading rock 'n' roll combos of the area to play live music for two hours after the merchants' free entertainment ended.

The people came and caused such a crowd that the parking space alloted for the dance overflowed into the street making it necessary for the police department to block off the entire block from traffic.

The dance was such a success and was lauded by the people and the town's merchants as well as the most successful thing that had been done to promote the town as a whole. Of course, our vending stand was open to these people and did a fine business in cold drinks and popcorn. We also got a few extra ticket sales, too.

The merchants are planning another "back to school" promotion and I am looking ahead to making another tie-in for more of this kind of community good will.

The entire dance and promotion, which received newspaper and radio support gratis, cost the theatre about $2.40 for mention in our regular newspaper ads.

Number A42

An After Prom-Party

THEATRE: **Guthrie-Lee,**
ADDRESS: **Grove City, Pa.**
MANAGER: **James G. Bell**

This may be a new way to build up good-will with the younger set who are the most sought after theatre customers today.

On the night of the local Junior-Senior Prom, the parents in order to keep the young folks off the highways, decided to promote an after-prom party, which is not new in many school districts, but, I believe, is an excellent way for a theatre manager to create good-will by participating in its promotion.

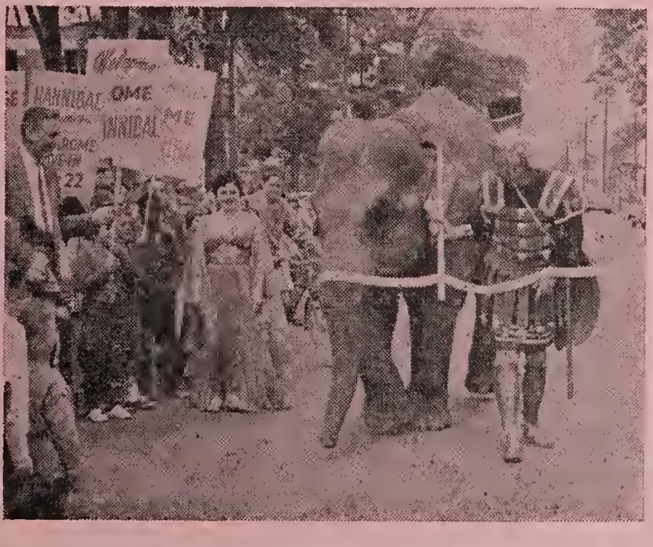
The committees were set up and I volunteered for the gifts and finance committee; and personally undertook the assignment to secure the gifts that would be given away in between the entertainment that was provided. My first move was to contact the Merchants Committee of the Chamber of Commerce and I asked them that if I would provide advertising space at the school in the way of displaying gifts donated by them, would they cooperate by providing the gifts. The response by the local merchants was "out of this world" as 82 gifts were provided and displayed in two display cases at the school for three weeks in advance of the party. The contributors included 17 beauty shops, and eight barber shops and 57 merchants.

The night of the party I spent the time between midnight and six in the morning with this group of students giving out the gifts as the winning names were drawn from a special container with the two class colors decorating it. This box was made up by me and placed at the school when the students registered for the After Prom Party, so they could place their stubs from their admission tickets in it.

I know that this effort paid off because standing in the theatre lobby since that night I have been thanked by the students attending the theatre for my part in making their evening an enjoyable one.

I have already been contacted by the chairman of the committee for next year; and asked if I would lend a hand with the promotion to help keep our young folks off the highways.

Night club performer Bob McFadden, who recorded "The Dracula Cha Cha," cooperated with the Trans-Texas Capri, Dallas, Texas, recently by being hung under the marquee to bally U-I's "The Brides Of Dracula."



Warner Bros. promotion of "Hannibal" includes trek by circus pachyderm from Carthage to Rome, New York. Photo shows animal crossing final tape in Rome, exactly six days and four minutes after Carthage start 64 miles away. Mayor Charles Lanigan, left, gave elephant official welcome.

F | ARMED SERVICE

Number F17

The Navy Helps Out

THEATRE: **Granada,**
ADDRESS: **Reno, Nev.**
MANAGER: **Val Dage**

Prior to our playing United Artists' "The Gallant Hours," we immediately contacted the U.S. Naval recruiting service and promoted their assistance for the Nevada premiere of the picture.

Jim Kelly's Nugget and the Mapes Hotel sponsored the recruiting drive and the eight western states which comprises the eighth area recruiting district, under the command of Captain E. B. Mott, Treasure Island, San Francisco, Cal.

Bulletins were sent to all the recruiting stations in that area announcing the drive; and among some of the entertainment planned for the outstanding recruiter and his wife, exclusive of the transportation by air and the suite at the Mapes Hotel, there was a dinner at Harolds Club, dinner and floor show at the famous Sky Room of the Mapes Hotel; dinner in the Shore Room of Nuet Crumley's Holiday Hotel; dinner and show in the Olympic Room, Riverside Hotel; luncheon at Harolds Club. and the Horse Shoe Club.

We had on display the 10-foot scale model of the Essex-type air craft carrier; the four foot model of the Submarine Theodore Roosevelt, which is the nuclear submarine used to fire the Polaris Missile; and also, for the first time on display, to the public, the full scale model of the Polaris Missile.

At the opening we were honored by having Captain John L. Preston, Commander Bhornson, the Commander of Fallen Naval Air Station and his staff. Many of these Naval Officers served with Admiral Halsey, upon whose naval exploits the film is based.

G | STUNTS-BALLY

Number G101

Hangs Himself As "Dracula" Bally

THEATRE: **Trans-Texas Capri,**
ADDRESS: **Dallas, Texas**
MANAGER: **Gene Welch**

For our promotion of U-I's "Brides of Dracula" recently we were very fortunate in having Bob McFadden, the gentleman who recorded "The Dracula Cha Cha," in town appearing at a local night club.

We arranged a street bally with him whereby he would make-up as Dracula, and we would hang him from the marquee of our theatre at noon on opening day of the picture.

(Continued on page EX242)

What's Your Showmanship I.Q.?

Harry Handel, chairman of the board, Allied Motion Picture Theatre Owners of Western Pennsylvania, has compiled the following questionnaire to test the "'Showmanship I. Q." of exhibitors:

1. Do you belong to the Chamber of Commerce, American Legion, Rotary, Kiwanis, Lions or other civic organizations in your community?
2. Do you know the Chairman of the P.T.A., the Women's Club and other local business groups?
3. Do you know your school officials (High School Principal), and teachers in your community?
4. Are you acquainted with the Clergy and religious leaders of the various churches in your community?
5. Do you know the Mayor, Members of Council, Chief of Police and taxing authorities in your city, town or borough?
6. At off hours is your theatre available for civic meetings for the use of reputable and worthy organizations?
7. Do you hold advance screenings for opinion makers of selected pictures? Do you arrange special shows for certain groups on selected pictures?
8. Do you run special children's matinees? Do you assist Boy's Clubs, Girl Scouts, etc., in order to build your audiences of the future?
9. Do you make yourself available to serve on committees that promote community welfare and charitable causes? Will you take an active part?
10. Have you suggested a theatre tie-up instead of carnivals or bazaars as a fund raising project for local organizations?
11. Are you building a mailing list? Do you get on the phone and call a cross section of people about a special picture?
12. Do you analyze and select possible advertising media appropriate to your area and potential patronage on a particular picture?
13. As people leave the theatre are you available to receive their comment? Do you poll your audiences? Do you ring doorbells to ascertain their views?
14. Do you get up on your stage to talk to your audience, telling them what you are trying to do and invite their suggestions?
15. Do you give your advertising an institutional slant? Do you advertise on the amusement page of your newspaper or in the different medias to sell your theatre?
16. Do you know the store owners or managers in your area? Could you go to them about cooperative picture tie-ups or for assistance in fighting adverse legislation?
17. Are you on friendly terms with the editor of your local newspaper and the operator of the radio and TV stations in your area?
18. Without being a braggart, have you reminded the people of the contribution of movies and the importance of your theatre to the community?
19. Are you giving your theatre the best you can afford in new technical improvements? Such as good lighting, sound and airconditioning?
20. Do you personally check on your housekeeping? Are you giving the most in comfort, cleanliness and friendly service?
21. Do you read the trade papers and see as many pictures as you can before you show them? Do you know what you are selling?
22. Do you study programming, selecting the best features and shorts available for playing time according to your type of audience?
23. Are you a dues paying member of your local trade association? Do you respond when asked to cooperate?
24. Do you make every effort to attend organization meetings and other trade affairs? Are you open minded toward new ideas?
25. Do you exert intensely every effort to stimulate your business instead of blaming TV, etc., for declining receipts?

"Bellboy" Buttons Name Comedian Of Year

NEW YORK—In a campaign to elect Jerry Lewis "Comedian Of The Year," Loew's Theatres in the greater metropolitan area are distributing free to their patrons more than 30,000 jumbo lapel buttons featuring the star in character as his latest comic creation "The Bellboy," a Paramount release.

HANGS HIMSELF

(Continued from page EX241)

While hanging from the marquee, he would sign autographs.

We also arranged with a local modeling school to furnish us with three girls, dressed in veils, who would act as "Dracula's Brides."

We alerted the newspapers of this stunt, which resulted in a news break the day before the hanging took place, and an art break the day the hanging took place.

We also promoted an amulance from a local funeral home to arrive at the theatre at 12:30 p.m. with sirens sounding, to pick up "Dracula" and take him away. Of course, when the ambulance arrived this created a traffic jam on the streets, and resulted in two traffic cops standing in the street in front of the theatre directing the moving automobiles.

Two television stations covered the stunt, and the entire proceedings were shown at three different times on one station, and each time the theatre and "Brides" were given a five minute commercial. The showings were on the six p.m. newscasts, the 10 p.m. newscast, and also the next day at 12 noon. The television time which this stunt got for us, would have cost us around $3,000 if we had to pay for it; but the whole stunt cost us less than $20.

Tremendous crowds gathered to witness the stunt, and we are sure it was the talk of the town. We also gave away 200 of the "Dracula Cha Cha" records on opening day, which was mentioned in our ads; and we also gave away 500 photographs of McFadden.

After the hanging, McFadden, still dressed as "Dracula" raced in and out of the theatre, up and down the aisles, and around the front of the theatre, creating more excitement for "The Brides Of Dracula."

I INSTITUTIONAL

Number 1-85

Selling Along Arty Lines

THEATRE: **Beverly Canon,**
ADDRESS: **Beverly Hills, Cal.**
MANAGER: **E. D. Harris**

The following campaign on Columbia's "Swan Lake" ballet film should afford exhibitors a guide as how best to sell a really arty attraction.

Press screenings were held for the press, civic leaders, women's groups, dance and music schools, high schools and colleges, record stores, etc.

Window cards were placed in music, dance schools, record stores, other selected spots.

Special group discounts were offered and a special discount rate was set for members of the California Teachers' Association upon presentation of identification card at the boxoffice.

School bulletins were issued to Theatre Arts Departments in all schools, elementary through college. This was made possible by giving teachers a discount.

While we ran "Swan Lake" on a continuous policy, we gave it reserved seat treatment. This really being a stage ballet captured on film, publicity stories continually announced opening and film starting times because most live theatre patrons are accustomed to arrive at curtain time.

Opening night was designated "A Night At The Ballet" and honored guests were civic leaders, music and dance personalities, and others. To give a live-theatre feeling and a warm up for the film five minutes of Tschaikowsky's "Swan Lake" was played before the feature started.

Window displays plugging "Swan Lake" albums were set in record and music stores; and a lobby display was arranged with cooperating record stores.

On KBCA radio a contest was run with passes to winning letters, "Why I would like to see 'Swan Lake'."

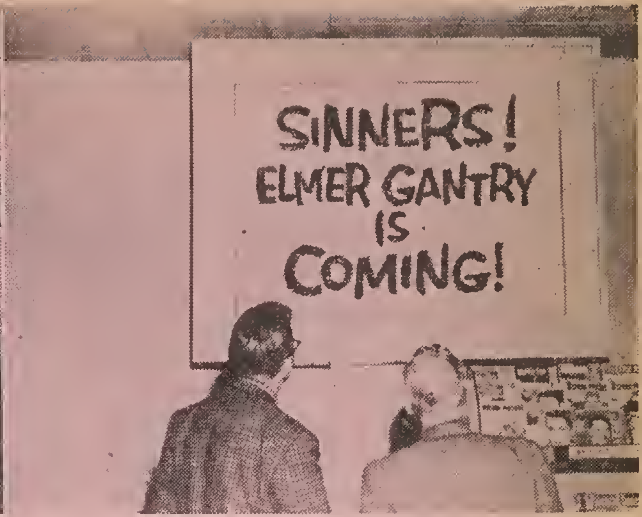
These four "Huck Finns" were top winners in the contest recently staged by the Majestic, Tulsa, Okla., for the opening of MGM's "The Adventures Of Huckleberry Finn." On the left is judge Oral Jones; and on the right is Jim Downing, Tulsa Tribune columnist, another judge.

SINNERS!
ELMER
GANTRY
IS
COMING!

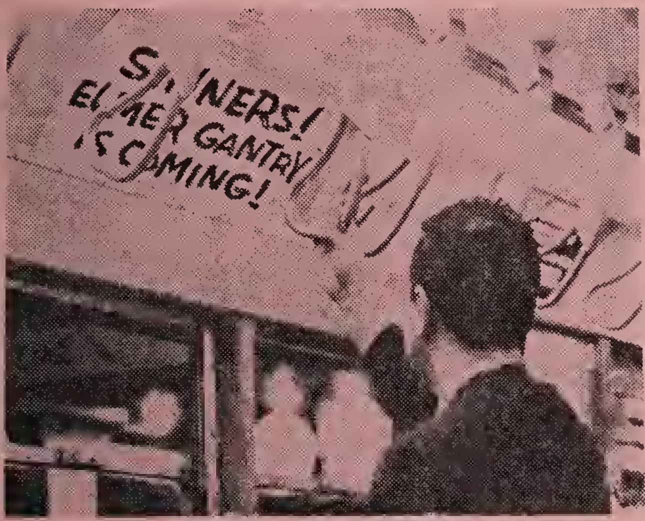
CARDS ON STANDARDS

SINNERS!
ELMER GANTRY IS COMING!

Roger Lewis, United Artists vice-president in charge of advertising, publicity, and exploitation, left, outlines the company's exploitation drive heralding "Elmer Gantry." The all-media push places emphasis on city-wide "teaser" campaigns at the local level in advance of key regional openings. With Lewis are Fred Goldberg, UA national director of advertising, publicity, and exploitation, center, and Dave Chasman, UA advertising manager.


SINNERS!
ELMER GANTRY
IS
COMING!

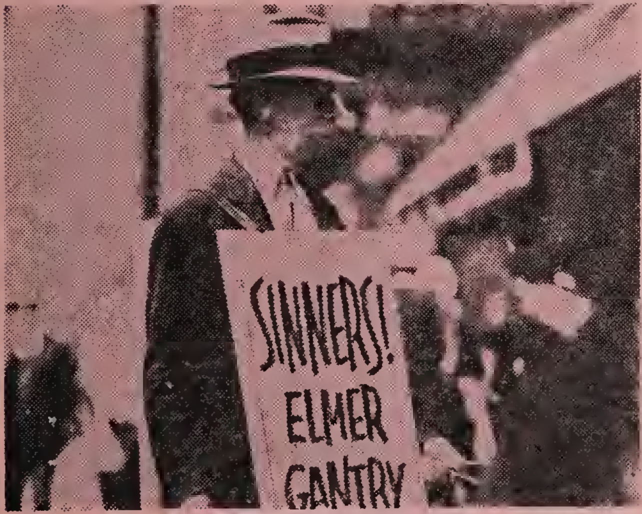
NEWSSTAND TIE-IN


SINNERS!
ELMER GANTRY
IS COMING!

SUBWAY CAR CARDS

FLY USOA DC-6B
CALIFORNIA
MIAMI
HAWAII
CHICAGO
DETROIT
JUdson 2-6400
SINNERS!
ELMER
GANTRY
IS
COMING!
Honeydew

SUBWAY STATION POSTING


SINNERS!
ELMER
GANTRY

SANDWICH SIGNS

"ELMER GANTRY"

A VAST NETWORK of "teaser" and other promotions designed to create extensive national and local word-of-mouth interest is being developed by United Artists for its advance exploitation drive for Sinclair Lewis' "Elmer Gantry." Details of the campaign were announced recently by Rober H. Lewis, Vice President in charge of advertising, publicity and exploitation, at an industry press conference.

"The central theme of the campaign," Lewis declared, "is to alert the public and exhibitors to the fact that 'Elmer Gantry Is Coming!' This is our basic message and we intend to use every imaginable showmanship promotion to generate the proper intensity of audience interest and awareness in our film."

All told, more than 250,000 posters, displays, sidewalk stencils, subway posters, teaser ads, stickers, heralds, buttons, streamers and the like will be used to herald the film's opening engagement in New York.

Already on display is a huge teaser banner in the Long Island level of Pennsylvania Station. Measuring 40 feet wide by 11 feet high, the banner will be seen by more than 1,000,000 commutors weekly over the next four week period.

The message will also be seen at subway terminals, on buses, trains, sidewalks, windows, in bars, on the streets, blanketing virtually all areas of the city in one of the most extensive exploitation drives of its kind.

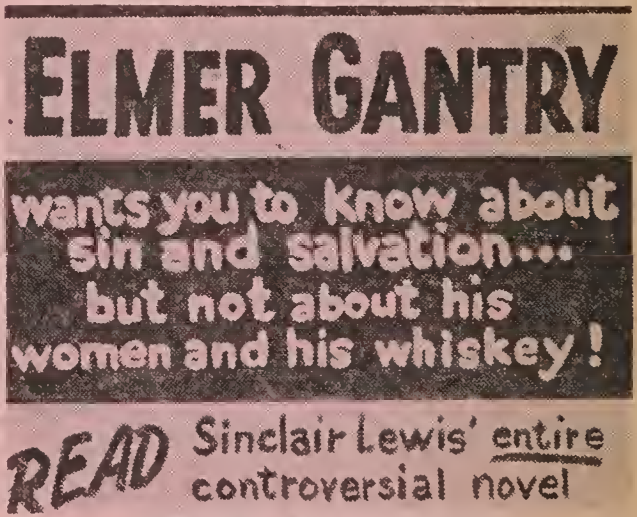
Other aspects of the campaign include street bally, cruising sound trucks, a Dell pocketbook promotion and a teaser banner to be flown over beaches, parks and resort areas.

SINNERS!
ELMER
GANTRY
IS
COMING!

STILT MAN BALLY

SINNERS!
ELMER
GANTRY
IS
COMING!

STREET STENCILLING



ELMER GANTRY

wants you to know about sin and salvation... but not about his women and his whiskey!

READ Sinclair Lewis' entire controversial novel

PAPERBACK BOOK TIE-UP

PELHAM
SINNERS!
ELMER
GANTRY
IS
COMING!

RAILROAD POSTING

SINNERS!
ELMER GANTRY IS COMING!

RAILWAY TERMINAL

A MAJORITY OF ONE
RONSON
1765
SINNERS!
ELMER GANTRY IS COMING!

BUS SIDES

COMPANY ASSISTS

UNIVERSAL and Dinosaurland at Vernal, Utah, have arranged a joint national promotion in connection with the release of the Jack H. Harris production, "Dinosaurus", a feature of which will be a nation-wide contest to name the dinosaurs in the picture. To highlight the contest special ceremonies were held at Vernal including an invitational showing of the film attended by civic officials. Harris flew into Vernal in a helicopter with a special model of the dinosaur used in the filming of the picture, which will be put on display in Dinosaurland. A 16mm. print of "Dinosaurus" was buried in a time capsule at Vernal in the very soil where dinosaur bones have been discovered. A special plaque was unveiled in connection with the time capsule. In the "Name The Dinosaurs" contest, U and Dinosaurland are offering special two-week family vacations at Vernal and other appropriate prizes featuring the dinosaur motif.

MGM and Stern's New York City department store created a major promotion for "Bells Are Ringing" which provided powerful impact throughout the metropolitan area. Keyed to the theme, "Bells Are Ringing" on Broadway, Bells are Ringing At Sterns"—the promotion featured Stern's ads in the Daily News, World Telegraph and Sun, and New York Times, dominated by Judy Holliday's photo and full film credits. The ads invited readers to attend a bridal fashion show at the store at which Miss Holliday was special guest. Similar ads ran in the Herald-Tribune and Journal-American. Posters and counter cards were on display in many of the store's departments and a full bank of eight windows on 42nd Street were devoted to the film. Cards also were posted in all elevators and at all escalator stops.

20TH CENTURY-FOX is tied-in with Dell Movie Classics on the "comic book" for "The Lost World." In New York City, a single-engine monoplane toured the tri-state beaches, including Coney Island, Rockaway, Long Beach, Jones Beach, the New Jersey Shore area, and the Connecticut and Long Island Sound territory trailing a 40-foot day-glo banner easily seen from a height of more than a quarter of a mile. In addition, a ballyhoo sound truck made a city-wide tour of municipal and private parks, beaches, playgrounds, etc., heralding the film. The largest above and below ground ad campaign in the company's history had 500 full-color posters in the underground subway stations; and 80 "king-size" bus posters, measuring 2½ by 12 feet in color, were mounted on the Fifth Avenue Coach Corporation busses.

UNITED ARTISTS launched a full-scale music campaign on "Elmer Gantry" with the extensive radio and disc jockey drive pegged to the UA Records sound track album composed and conducted by Andre Previn. Copies of the long-playing album were rushed to 1550 music and record shops and retail outlets throughout the metropolitan area. Featured on the cover of the album is Burt Lancaster, who stars in the title role. Special merchandising displays and promotional material are being serviced all outlets.

ALLIED ARTISTS has set a major three way promotional tie-in on the forthcoming Albert Zugsmith production of "Dondi." The film, which is based on the nationally syndicated comic strip, will benefit from cooperative action on the part of the Chicago Tribune-New York Daily News Syndicate which ran a national promotion to find a boy to play the title role; Macy's Department Stores, the Dell Publishing Company and toy and apparel manufacturers. The merchandising campaign will include "Dondi" hats and other apparel, toys, games and novelties. Dell will issue a special Dondi comic book with a printing of 750,000 copies.

THE NEW 1960

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

1960 EXPLOITATION INDEX

(For Index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A
CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic EX205
A35. A Blood Bank Premiere EX213
A36. Cashes In On Football Fever EX213
A37. "Dee Day" In Bayonne EX217
A38. Beauty Contest With Civic Overtones EX229
A39. Carries On With "Carry On, Nurse" EX233
A40. "Name The Dog" Contest EX237
A41. Street Dance Gets Attention EX241
A42. An After Prom Party EX241

B
KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX185
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Baseball Emblems Give-Away To Kids EX225
B62. Coke Bottles Fight Polio EX233

C
MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX189
C21. TV "Sadie Hawkins" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bis-Marck EX209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To National Contest EX225
C26. Some Newspaper Tie-Ups EX229
C27. Night Club Dancer Help "Solomon" EX237

D
MERCHANTS

D63. "Goliath" Lends Itself To A Big Coop EX189
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermarket Tieup EX206
D-68. Big Sales Days on "Goliath" EX209
D-69. Super Super-Market Tie-Up EX209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225
D72. Restaurant-Movie Month EX230
D73. Teen Age Fashion Show Tieup EX233
D74. A Merchants' Tie-In EX237

E
SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F
ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX186
F15. An All-Out Navy Tie-Up EX218
F16. Civil Air Patrol Tieup EX234
F17. The Navy Helps Out EX241

G
STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX184
G80. Ye Olde Circus Bally EX189
G81. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tingler" EX198
G85. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX218
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226
G.96. Walking Book Bally EX230
G97. "Muscle Boys" Contest For "Goliath" EX237
G98. Premiere Of Locally Made Feature EX238
G99. Some Gruesome Stunts For Horror Pic EX238
G100. Personal Touch Sells "Hot" EX239
G101. Hangs Himself As "Dracula" Bally EX241

H
LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-28. Darned Clever These Chinese EX210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226
H31. Frigid Display For "Ice Cold In Alex" EX234

I
INSTITUTIONAL

I—66. Some Public Relations Stunts EX188
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks EX203
1-74. Local Academy Award Contest EX210
I-75. Personal Theatre Survey EX210
I-76. Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-78. "Golden Age Club" Party EX222
I-79. Good Will Show Is Good Will Builder EX226
I-80. A British Lion In The House EX227
I-81. Never Sell A Short "Short" EX230
I-82. Academy Award Helps EX231
I-83. More Good Public Relations EX236
1-84. Drive-In "Handouts" EX239
I-85. Selling Along Arty Lines EX242

NSS Holiday Displays Start Xmas In July

New YORK—National Screen Service's lineup of Christmas and New Year displays for the 1960 holiday season is now in production, it has been announced by Burton E. Robbins, vice-president in charge of sales.

In making his announcement, Robbins emphasized the extensive use of bright, cheerful, appealing colors in this year's poster material. Christmas material to be made available to exhibitors will include upright 40x60 and 30x40, flat 40x60, and a special Christmas standee display. New Year display material will include a 40x60 with a greeting and another 40x60 for use in advertising special New Year's Eve gala shows.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MARQUEE LETTERS, DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

FOR SALE OR LEASE. Eastern Virginia, 650 seats, no competition, air conditioned and all latest equipment. Good percentage lease to responsible, experienced party. Ideal for family operation. BOX 222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

500 CAR DRIVE-IN THEATRE, doing good business, possession now, excellent condition. No competition. Write MIKE J. MAKE, P.O. Box 230, Winchester, Indiana.

350 CAR DRIVE-IN THEATRE & SNACK BAR. Profitable and showing steady increase. JANNISON-WRIGHT REAL ESTATE LTD, Kirkland Lake, Ontario.

DRIVE-IN THEATRE. Doing good business in East Central Texas. For information, write BOX 223, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

USED EQUIPMENT

NEED LENSES? EXCELLENT B&L 4" diameter 5.5", 5.75", 6" only $225.00 pr., practically all sizes fl.8, fl.9, f2 B&L, Kollmorgen, Hilux, Wollensak, from $75.00 up. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION 602 W. 52nd Street, New York 19.

PROJECT LOCAL EVENTS with B&H Filmoarc 16mm Sound Projector, High intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2-12" speakers in carrying case, coated lens. Excellent $975.00. (Send for circular). Available on time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SIMPLEX E-7 MECHANISMS. Trade your old standard or supers, update your booth and get a better picture. Write for special trade-in deal. Detail your trade-ins. Special while they last, Simplex D.B. movements rebuilt, $35.00. LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Road, Dallas 28, Texas.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

STILL AVAILABLE!

The NEW 12 Month Set of Booking Sheets for the full year starting JUNE 26, 1960

"Pocket-Size" DATE BOOK

Price: 70c per yearly set of sheets, without binder, including postage

---

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

ASSISTANT MANAGERS position open in first run Minneapolis theatre. Must know complete concession operation and reports. Excellent references required. Promotion possibilities. **BOX A76, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED MANAGER and MAGICIAN, promotional minded, age 30, now employed, wants better opportunity, indoor or out, prefer deep Southern states. Available July 4, 1960. **EARL McNEILL, Lauro-Mox Drive-In Theatre, Lourinburg, N. C.** (76)

I WANT A JOB. Will go anywhere. Old, retired projectionist. **LEROY WITERSPOON, 2003 Cubo St., Ft. Myers, Fla.** (76)

POSITION WANTED: Managing or Projection or combination manager and projectionist. Over 19 years of experience. Will consider anything worthwhile. References can be furnished. **Write Box A713, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST WANTED. Operate machines nightly. Repair home appliances, do electric wiring, etc., daytime for extra pay. Year round operation. **No. 1 Drive-In Theatre, Apalachicola, Florida.** (713)

PROJECTIONIST, 15 years experience, electronic schooling, knowledge of all phases of theatre operation, desires position as proectionist or manager. Age 35, married, reliable. **Write Box B713, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE, 9 years experience. Employed in West as city manager. Dissatisfied, wish to return to N. Y. State or vicinity. Must match present salary. Full particulars only, please. **BOX A720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER, 8 years experience, trained in exploitation and advertising, both indoor and Drive-In. Desires position Phila. general area. **Write BOX B720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER seeking secure position, family man, sober, experienced conventional. First Run or Drive-In, good references. **Reply Box C720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.

'Apartment' Boff
Chinese, L. A.

'Apartment' Great
United Artists, San Francisco

'Apartment' Continues Great
Astor and Plaza, N. Y.

'Apartment' Looks Sensational
Michigan, Detroit

'Apartment' Huge
Penn, Pittsburgh

'Apartment' Great
Esquire, St. Louis

'Apartment' Staying Sock
Keith's, Washington

Nation-wide-wise "The Apartment" is Sockeroo-wise!

'Apartment' Smash
United Artists, Chicago

'Apartment' Socko
Plaza, Kansas City

'Apartment' Solid
Loew's State, Providence

'Apartment' Sock
Orpheum, Boston

'Apartment' Still Smash
Paramount, Denver

'Apartment' Lusty
Fifth Avenue, Seattle

'Apartment' Tops
Loew's, Indianapolis

'Apartment' Still Socko
Randolph, Philadelphia

A
BILLY
"SOME LIKE IT HOT"
WILDER
PRODUCTION

THE APARTMENT

A MIRISCH COMPANY PRESENTATION STARRING

Jack Lemmon Shirley MacLaine Fred MacMurray

CO-STARRING **Ray Walston** AND **Edie Adams**

WRITTEN BY BILLY WILDER AND I. A. L. DIAMOND / DIRECTED BY BILLY WILDER / FILMED IN PANAVISION

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 27, 1960
Volume 64 Number 10
IN TWO SECTIONS · THIS IS SECTION ONE

Crescent Circuit Backs ACE Plan

(See Page 7)

General D-I Corp. In Bowling Field

(See Page 8)

Robert Goldstein, former 20th-Fox European production head, was named recently as interim executive producer for the company, succeeding the late Buddy Adler.

editorial: Selling Our Creative Efforts To TV . . . see page 3

THE LADIES AND GENTLEMEN OF THE PRESS ALL ACCLAIM ELMER GANTRY

THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS

“A living, action-packed, provoking, powerful and memorable screen study. In expert fashion, it has been transformed into a briskly paced, hard hitting, exciting film! As Gantry, Lancaster is ribald, lecherous...always on the alert for a fast buck or a fast girl ...eager to sell an off-color joke. Scenes in a brothel and a speakeasy strikingly illuminate the excitement!” *—A. H. Weiler, N. Y. Times*

“A shocker! Gantry is played superbly by Burt Lancaster to Academy Award standards! Shirley Jones, enacting Lulu the prostitute, and Jean Simmons are excellent!” *—Life Magazine*

“‘Elmer Gantry’ has the wallop of a pile-driver! Always adult, magnificently dramatic, superbly written, beautifully played! ‘Elmer Gantry’ is a film to rank among the top of any year!” *—Jesse Zunser, Cue*

“A picture of tremendous vitality! Brilliantly made and powerfully acted, it explodes from the screen! Lancaster's interpretation is nothing short of electrifying! Jean Simmons is immensely effective. Shirley Jones gives a surprisingly vivid portrayal of a prostitute!” *—Rose Pelswick, Journal-American*

“Packs a powerhouse punch...a first-rate film! Raffish Gantry and pretty Sister Sharon make an unusually interesting screen team...an attraction-of-opposites fascination that lasts to the end of the film!” *—Justin Gilbert, Mirror*

★★★★ “‘Elmer Gantry’ is electrifying! Made of strong, bold stuff, it is a fascinating picture, both in performances and drama. Burt Lancaster put his forceful talent and personal magnetism into the role. Jean Simmons' portrayal is done with such sincerity she just might win an Oscar for it. The production is on a grand scale... perhaps the winner of the year!” *—Wanda Hale, News*

“*Sex, vitality and spectacle!* Burt Lancaster is giving one of the best ring-tailed roaring performances of his career in ‘Elmer Gantry’, and that's great! This is fine modern picture making. A most extraordinary, powerful, muscular, athletic characterization. The finest holocaust in movie history, something to set by the side of ‘Gone With The Wind's’ burning of Atlanta. ‘Elmer Gantry’ is a fascinating achievement!” *—Archer Winsten, Post*

“Explosive, energetic, intensely alive! A Gantry of unextinguishable animal energy!” *—Paul V. Beckley, Herald Tribune*

“A remarkable movie!” *—Look Magazine*

“One of the towering pictures of the year! Unrestrained surging force and vitality... overwhelming impact!” *—Alton Cook, World-Telegram*

“‘Elmer Gantry’ is lusty, fun-loving, life-loving! A brilliant, provocative film!” *—Arthur Knight, Saturday Review*

THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS OF THE YEAR! • THE GREATEST REVIEWS OF THE YEAR!

BURT LANCASTER
JEAN SIMMONS

in SINCLAIR LEWIS'
ELMER GANTRY

co-starring DEAN JAGGER · ARTHUR KENNEDY · SHIRLEY JONES · and PATTI PAGE
Screenplay written and directed by RICHARD BROOKS · Produced by BERNARD SMITH · Music by ANDRE PREVIN · Eastman COLOR

THRU

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 10

JULY 27, 1960

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

MORE DEMONSTRATED CONFIDENCE IN THE FUTURE

In Connecticut, in the city of Hartford, the General Tire O'Neills in collaboration with Zenith Radio have asked for permission to run an airways test of toll-TV. If permission is granted, the theatres reachable by such wave lengths would seem to be doomed to extinction.

In Connecticut, in suburban Hamden, which is just 5½ miles from downtown New Haven and only about 35 miles removed from Hartford and well within its wave lengths, a new 1,200 seat theatre is proposed for a smart new shopping center. Stanley Warner Corporation has petitioned the United States District Court for the Southern District of New York for the right to acquire and to operate it.

In our recent comment on this page ("$2,000,000 WORTH OF CONFIDENCE"—issue of June 22) we gave credit to 20th-Fox, and to its president, Spyros Skouras, for committing themselves to millions of dollars worth of major productions over the next four years. We want to give similar credit to Si Fabian, to Sam Rosen, and to all of the other executives and men of Stanley Warner for the same heart-warming certainty that the motion picture industry will survive and will prosper over an even longer period that will permit their theatre investments to make adequate financial returns. In each case, the perspective is that of practical everyday businessmen, making our pictures and operating our theatres, who are putting their money down on what they believe to be good business risks, as compared to the imaginative but undocumented epitaphs to the motion picture industry such as the recent rantings of AP writer Bob Thomas.

Mr. Thomas was all mouth and few if any facts. Messrs. Skouras, Fabian, Rosen et al are letting their dollars speak their confidence that this is still a great and profitable industry with a future.

SELLING OUR CREATIVE EFFORTS TO TV

So . . . once again Warner Brothers has been the first to ignore the pleas of their theatre owner customers and to sell 110 of their post-1948 features to TV. And once again industryites are willing to lay odds that the Warner Brothers' eventual gross income from the sale will be less than will be received for a like number of features by their more careful and canny contemporaries.

If nothing else was learned from the nearly 100 per cent sales of the pre-1948 films it should have been that the last to sell (Paramount) got nearly double the price of the early sales (R.K.O., Warner Bros., and Republic). And that the companies that controlled their own direct sales, either through their own sales department or through subsidiaries, kept all of their story and export rights, plus the "middle-man" profit, and made out best of all.

All of this was very ably phrased by Joe Vogel, who has jockeyed MGM from the brink of destruction to their biggest profit in history in just over two short years. At a recent press luncheon, in response to a question from the floor, Mr. Vogel explained: *"When some company comes along and offers to buy our pre-1948, or post-1948, films for distribution to TV, naturally they expect to make a profit on the transaction. We see no point to such a middleman. If a profit is to be made on our creative efforts, we want to make it. And we want to have the control over the manner in which such films are to compete with our prime theatre market."* (Note: There is a well-founded report that MGM got $500,000 for a once-over TV showing of just one picture, "THE WIZARD OF OZ.")

In response to still another question, Mr. Vogel further amplified: *"The companies that sold their pre-1948 films lock, stock and barrel, automatically lost all rights to remake them for movie purposes or to use certain story themes or titles in the subsequent making of TV series. Here at MGM, while doing our own sales, we are remaking "MUTINY ON THE BOUNTY" using the entire trilogy of stories, "THE FOUR HORSEMEN," and possibly many others, without needing to buy back the story rights from anyone. We have also done successful TV series from single motion pictures such as "NORTHWEST PASSAGE" and "THE THIN MAN," are working on two others based on "DOCTOR KILDARE" and "FATHER OF THE BRIDE," and have a pilot film completed based on "ASPHALT JUNGLE" that should be released sometime in 1961."*

In industry and lay press reporting of this luncheon, greater emphasis was placed on other quotes about the MGM financial position, future objectives, etc. But it seems to us that now is a very important time to give heed to the wisdom inherent in the above MGM policies. While our past creative efforts may be financially liquidated, and may be carried on our books as worth only $1 each, the emergence of TV with its gargantuan appetite for entertainment hours has made them very valuable indeed.

TV is here to stay, and with each passing day its hunger pangs for the post-1948 films will become more and more acute. The smartest executives will be the last to sell.

That's the way it adds up!

SORRY . . . WRONG DATE

The small announcement about the "GOLDEN FIFTY" Anniversary of Publisher Emanuel that appeared on this page in the July 13 issue . . . plus the more detailed page that appeared in the July 20 issue . . . has snowed us under a load of congratulatory messages, advices, and suggestions, the handling and answering of which are going to pose quite a time and management problem. We had expected some reaction . . . but, quite frankly, nothing quite so voluminous.

A quick staff meeting was held, therefore, and the decision reached to postpone The "GOLDEN FIFTY" Anniversary Issue for two weeks beyond its original Aug. 10 announcement . . . or to the issue of Aug. 24.

So this big impressive "GOLDEN FIFTY" Anniversary Issue will be published on Aug. 24. And it will be bigger and even more impressive because of the two week delay.

Send on your congratulatory messages and be a contributing editor to the success of this issue.

We'll appreciate it!

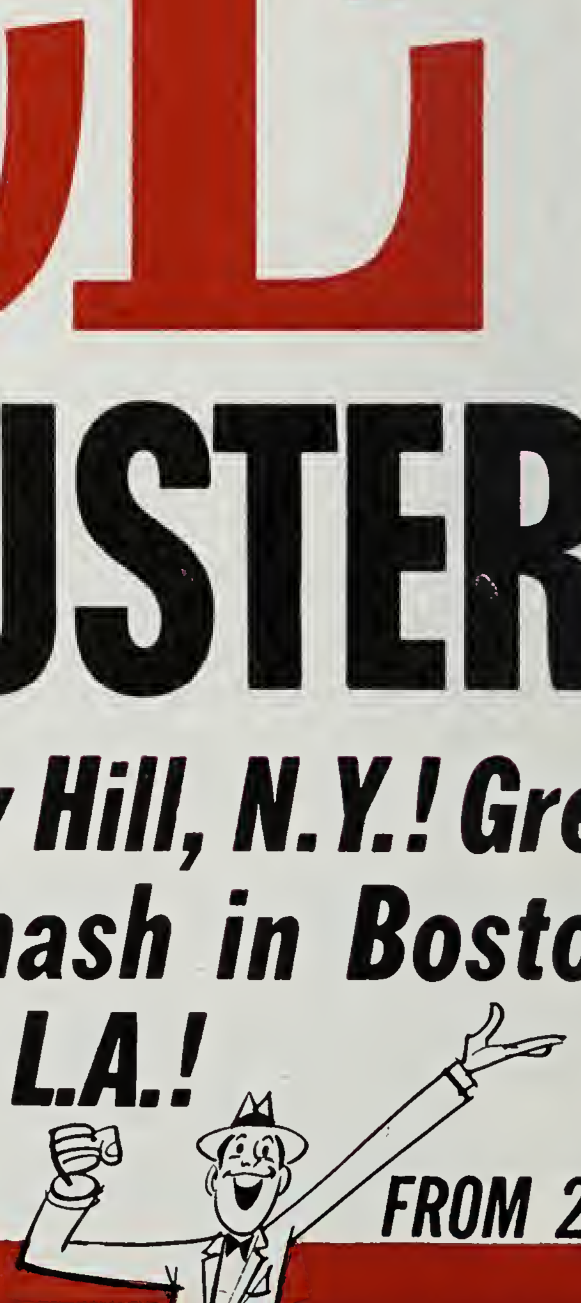
AS PREDICTED...

JOHN O'HAR
RANDOM HOUSE

"FROM THE TERRACE"

IS A BLOCKBUSTER!

Broke opening day record, Murray Hill, N.Y.! Grea at Paramount Theatre, N.Y.! Smash in Boston Snowed 'em under in Miami and L.A.!



FROM 20th

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TIFTON, GA.

Anent our recent Martin Theatres' regional managers' meeting that was held here, I'm proud of the tear sheet enclosed, showing the front page of The Daily Tifton Gazette dated July 6. You will note that a prominent box is editorially addressed to me, and signed by the editor, reading: *"Dear Mr. Whitham: A hearty greeting to all of your associates who are meeting here in Tifton. When TV first came in, many folks said the movies were a dead duck. Well, they aren't, are they? That's the wonderful thing about America. We have the courage to accept challenge. Movies met the challenge, turned out a better product, and continue to hold their respective spot in the entertainment field."*

A nice friendly greeting, isn't it?

And, in my humble opinion, it is worthy of recognition everywhere.

COL. MATT WHITHAM, City Manager
Martin Theatres of Georgia, Inc.

EDITOR'S NOTE: You're right! And we are happy to recognize such a friendly greeting. We'll just bet that the ownership of the Gazette is busy operating a newspaper, and not in "show business" with some TV station that they are trying to protect. If less newspaper publishers also owned TV stations, this industry would find it a lot easier to maintain the former friendly "press."

From ROBBINSDALE, MINN.

In the Nov. 16, 1955, issue of MOTION PICTURE EXHIBITOR there was an article explaining "SLIDING SCALES" and giving the various ways to prepare an equitable one.

If, at this late date, it is possible to secure either a copy of that issue or a reprint of the article about "SCALES," we would very much appreciate your sending it on to us.

MAURICE M. KOTZ
Volk Bros. Theatres

EDITOR'S NOTE: The original 1955 version of this study, which was titled "THE SLIDING SCALE METHOD of arriving at A FAIR FILM PRICING FORMULA," proved so popular that due to persistent demand we were soon out of copies. Reprint folders were prepared, but these too were exhausted. So, as a Special Service Bonus accompanying the issue of April 15, 1959, the entire article was re-edited and re-published as a separate savable eight-page form punched for a regulation 3-ring binder. A limited number of these latter are still available to subscriber request.

From WASHINGTON, D. C.

Could you please tell me when you will again publish the Annual LAUREL AWARDS to the best pictures, best producers, best actors, etc.? I have checked over past copies of your LAUREL AWARDS ISSUE and because they interest me very much I would like to know when to look forward to the 1960 results?

PAUL E. MARKS

EDITOR'S NOTE: As in 1959, the next LAUREL AWARDS ISSUE is scheduled for late September. Either the issue of September 21 or 28. The Annual LAUREL AWARDS are first announced in these issues.

From BURGETTSTOWN, PA.

I believe that the time is ripe for a second look at some of the policies we have picked up during the past 30 years or more.

When I was a little boy my mother, who couldn't read or write but had an extraordinary memory, operated a circuit of five small town theatres in coal mining camps. They were the one-showing-a-night type of theatres that were timed just right for the workers to rest after supper and take in a movie at 8:00 o'clock, and they were back at home around 10:00 o'clock.

Many managers now complain to me about the terrible business they do on Monday, Tuesday, Wednesday, and Thursday, and wonder why their bookers put in two pictures, both two hours long, on the same double bill, when it is impossible to run one twice and the other once. They open at 6:30 to two people, start the show to about four people, and when anyone comes in around 8 o'clock they are informed that they cannot see the complete program. Now isn't this silly? It is still early at 8 o'clock and the prime time to go out. Yet when a person wants to see a movie at the neighborhood theatre he is told that he cannot see the complete show. Many managers also tell me that they are forced to sit around to close the theatre with only two people in the house, and they must run to 12 o'clock for them. Now isn't this all wrong? Why don't we go over our situation and come up with something that could benefit the people and the theatres as well.

Why not get every theatre in an area together, starting in October when school is on and there isn't any business with children, and institute a Curtain-at-8:00 policy? We could open the doors at 7:30, start the shorts at 8:00, and have the picture come on at 8:30. With the exception of the operators, help could be secured easier, expenses of operation would come down, and, the most important factor, the patrons would love it.

However, this must be worked out with every theatre in the area, both neighborhood theatres and theatres in small cities. A cooperative campaign could be worked out and the newspapers should give plenty of free cooperation to get this plan started. Give it a trial for about three months and it will not fail. Play only the top pictures but on a single bill only. There are enough for this policy. You can work in some wonderful imports. This plan will make your heart feel good—especially when you see the nice crowds leaving the theatre at the same time, no interruptions during the showings for people walking in and out of the theatres, no children to bother anyone, and people can get home early enough to catch the 11 o'clock news. This plan would also benefit the restaurants and they should cooperate with the theatres.

Incidentally, I am not a crackpot with a fantastic idea. There are very few men in this industry that work with religious movies as I do and visit as many theatres as I do and discuss problems with so many theatre managers. I believe that I have my fingers on the pulse of many theatregoers and am suggesting this because I believe that our business deserves a better fate than it has been getting. Why not give it some thought—what can you lose?

DONALD D. MUNGELLO
Tri State Drive-In Theatre

EDITOR'S NOTE: There is many a small situation and many a neighborhood where this idea would have a lot of merit. The average working man and his wife, and the average working couple on a date, don't want to be out late when the next day is a working day. Curtain-at-8:30 has been tried successfully in art houses. There is no reason why it should not succeed also in the subsequent-run houses. And can we suggest that the interval between 7:30 and 8:00 might be used to advantage by special programs of hi-fi music over the sound system. Billed in advance such programs could build a following in themselves.

From SHOEMAKERSVILLE, PA.

I would like to announce to the theatre trade that I have a library of press books on old films that I am sure is unique. Any theatre manager or owner who has booked an old film for showing in his theatre, can obtain the loan of any of my press books, at no cost, but must promise its safe return following use. I have books on the following companies' products: Universal, 20th Century-Fox, M.G.M., Paramount, R.K.O., United Artists, Republic, Allied Artists (Monogram), Gaumont-British and Warner Bros. This press book library is of course not available to use by the TV industry.

I would also appreciate it if any managers, having any old press books lying around back stage or in the attic, would contribute them to my collection by forwarding them to us for our permanent files. Through our Motion Picture Library they will be available to all.

JAMES S. MAURER
Motion Picture Library

EDITOR'S NOTE: This sounds like an interesting collection. Possibly there are film exchanges, poster exchanges, and distribution offices that would also like to contribute to it.

From PRINCE ALBERT, Sask.

On the inside front cover of the March 30, 1960, issue of MOTION PICTURE EXHIBITOR there appeared an ad for Paramount's "CONSPIRACY OF HEARTS." We have tried without success to obtain a mat of this scene from our poster service.

If you could possibly send a mat of your ad cut, or let us know where we could obtain one, we would be most grateful.

J. W. MARTYN
F-P Strand Theatre

EDITOR'S NOTE: The actual cut is no longer in our possession. A call to the Paramount advertising department indicates that this drawing of nuns and children was the key art in one of the two campaigns. Samples are being sent to Mr. Martyn.

From GETTYSBURG, PA.

I would like you to know that I have been a regular reader of MOTION PICTURE EXHIBITOR since 1920. And I have always classified it as *the best* of all movie trade papers.

ALFRED J. B. NESS
Majestic Theatre

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Still Strong

NEW YORK—With all holdover product, the strong pictures were holding up well in the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FROM THE TERRACE" (20th-Fox). Paramount claimed the second session would hit $43,000.

"BELLS ARE RINGING" (MGM). Radio City Music Hall stated that Thursday through Sunday tallied $93,000, with the fifth week sure to top $155,000. Stage show.

"ELMER GANTRY" (United Artists). Capitol reported $34,000 for the third week.

"PSYCHO" (Paramount). DeMille claimed $42,000 for the sixth week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, reported $55,000 for the 35th week.

"THE LOST WORLD" (20th-Fox). Warner stated the second week would reach $25,000.

"THE APARTMENT" (United Artists). Astor did $22,000 on the sixth week.

"MURDER, INC." (20th-Fox). Victoria claimed $11,000 for the fourth week.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $32,000 for the fourth week.

"CAN-CAN" (20th-Fox). Rivoli did $27,000 for the 20th week of hard ticket policy.

Rosener Adds Calif. House

SAN FRANCISCO—The Herbert Rosener Company will take over the management and the booking for the Belmont, Belmont, Calif. This theatre, to be known as the Belmont Art, thereby joins the famed Larkin, New Clay, and Stage Door family, and will present specialty and art films.

This policy will start on August 12, under the direction of Hal Honore, San Francisco district manager for the Herbert Rosener Company.

Joe Daly, well known exhibitor, and experienced in Peninsula theatre operation for many years will be resident manager of the deluxer.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JULY 25

Indiana Allied Blasts Slow 70mm Release

INDIANAPOLIS—Allied Theatre Owners of Indiana issued a bulletin attacking the "hold up" on release of 70mm product, and questioning the value of 70mm equipment itself.

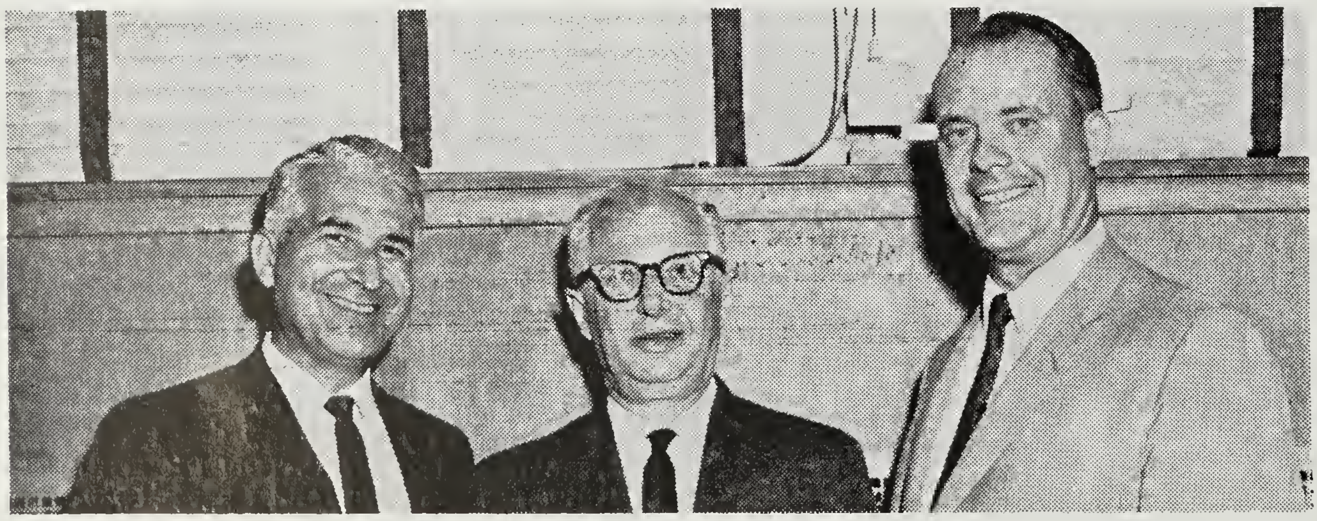
Stating that "Can-Can," "Spartacus," "Exodus," and "The Alamo," to mention a few that are to get 70mm extended first run before they will be available for the sub-run and smaller city and town exhibitor, the bulletin states, "This extended hold-up of the bigger and better pictures spells disaster for theatres operating in smaller cities and towns and certainly will reduce the dollar income potential of these pictures for their makers . . . If more theatres equip for 70mm, unfortunately this would not guarantee getting features in the smaller cities and towns one day prior to the close of their delayed and extended run in the preferred theatres . . . With no more assurance of use for expensive 70mm equipment except after a long drawn out first run delay which wears out the public's desire to see the picture, the financial gamble is too great for most exhibitors.

"'Before 70mm can be judged as a technical improvement of value to the entire industry, it will have to be unchained from ts present enslavement to availability controls," the bulletin said, adding, "It must be a great hurt to those men who invented the process to watch their brainchild used as a lethal weapon to split an industry that so desperately needs to work in harmony."

Obscenity Charge Dismissed

ST. LOUIS—Charges of "possession of obcene matter with intent to show or advertise to minors" issued against Eric Ten, operator, Ivanhoe Art, were dismissed at a hearing here. Ten told police that the company which sent him the film also sent the displays, and he used them to advertise the picture.

A second charge was continued until Sept. 1. In the meantime the theatre will remain closed.



In the recent shift in MGM sales posts, Sol Gottlieb, eastern division manager, met in Philadelphia with Sidney Eckman, new Philadelphia branch manager, left, who was Detroit branch manager since 1954, and William Madden, right, Philadelphia branch manager, promoted to midwestern division manager.

FILM FAMILY ALBUM

Arrivals

Arthur Reiman, manager, United Artists contract department, western division, became the father of a daughter, **Karen Beth,** born at Jamaica Hospital. The Reimans have two other daughters.

Obituaries

Nate Blumberg, 66, chairman of the board, Universal Pictures, died at his Van Nuys, Calif., home after a lengthy illness. Connected with the business since boyhood, he was well versed in both production and exhibition. He had been chairman of Universal for eight years. Before that, he was president of the company for 14 years. A native of Racine, Wisc., it was while going to school there that he had a part-time job selling candy in the local movie house and became attracted to the motion picture business. His first executive job was as manager of a local theatre there. He then became manager of the Universal Theatres chain in Wisconsin. Next, he became divsional manager for RKO Theatres with his territory including Chicago and all theatres through the west. He was then promoted to assistant general manager of the entire circuit. When the RKO chain went into receivership, he was active in straightening out its affairs, and as a result was named vice-president of the company. In 1938, he became president of Universal Pictures, and in 1952 became chairman of the board. He is survived by his widow, a son, and a daughter.

Constance Adams DeMille, 87, widow of producer-director **Cecil B. DeMille,** died of pneumonia in Hollywood.

Albert Goldberg, 71, a receptionist at the Columbia executive offices in New York for 24 years, died last fortnight.

TOA L.A. Convention Ready For Tomorrow

HOLLYWOOD—Albert M. Pickus, president, Theatre Owners of America, announced that the theme of the 13th annual convention of TOA at the Ambassador Hotel here, Sept. 13-16, will be "'Make Way For Tomorrow."

Delegates will go to "college" during the national meeting, Pickus said, as a "TOA University" will be established to hold a "curriculum" including "courses" in equipment, concessions operations, censorship, and community relations. Experts in each of these fields will act as "professors" so that theatremen can take "post graduate" brush-up work in these specialized subjects.

Two officers of TOA will each send one of their managers to attend the convention as first prizes for Showmanship contests. Roy Cooper, executive committee chairman, is holding an exploitation drive in his West Side Valley Theatres, San Francisco, with a trip to the convention as first prize for the winning manager and his wife.

A similar campaign is being staged by R. M. Kennedy, Birmingham, Ala.

"Pressbook On Film" Aids "Psycho"

Para. Tells Exhibs How Picture Should Be Sold; Urges No Seating, Single Bill, Upped Admissions

By MEL KONECOFF

NEW YORK—Our personal opinion is that Paramount Pictures held its series of "Psycho" meetings last week 1) to advise exhibitors how to properly sell the Alfred Hitchcock picture and prepare audiences for the policy of no-seating while the film is in progress; 2) to gently urge showing "Psycho" single bill so that the audience turnover could be increased via extra shows with resulting increase in grosses; 3) to encourage exhibitors to increase admission prices by pointing to the success achieved by those who did same; 4) to warn exhibitors that if they don't go along with the policy of refusing admission during the film's showing, they ought not to ask Paramount for a print until a year has passed.

As most readers have heard by now, Alfred Hitchcock's thriller is a box-office winner, and much of the success is due to vice-president Jerry Pickman's idea and campaign of keep the public waiting for the film's start. At the local meeting at the DeMille, over a hundred exhibitors turned out to hear Hugh Owen, vice-president and eastern sales manager, and Pickman.

They also saw what was termed "the first pressbook on film," which showed and detailed the campaign used, reaction, and execution, as well as how to handle problems, etc. A campaign kit was also presented each attendee. George Weltner, Paramount vice-president in charge of world-wide sales, spoke from the screen, and four exhibitors who played the film early are seen and heard. These are Walter Reade, Jr., New York; Mel Miller, Stamford, Conn.; Joseph Appleman, Brunswick Drive-in, Brunswick, N. J.; and Barney Cohen, Philadelphia, Pa.

The film is available at all Paramount exchanges for exhibitor viewing.

Dayton Sees "Inherit"

DAYTON, TENN. — The first American showing of Stanley Kramer's "Inherit The Wind" climaxed a city-wide celebration marking the 35th anniversary of Scopes "Monkey Trial" in this picturesque Southern town.

More than 1000 prominent citizens, including those who participated in the famous trial, leading educators, state and city officials attended the single performance of the United Artists release.

Senator Estes Kefauver of Tennessee was also on hand to spark the proceedings.

John T. Scopes, who in 1925 was convicted and fined by a local jury for teaching the theory of evolution in a high school here, was given the keys to the city and was the guest of honor at a special reception prior to the showing of "Inherit The Wind."

Goldstein Heads Fund Drive

NEW YORK—Maurice "Razz" Goldstein, Allied Artists sales manager, has accepted the co-chairmanship of the national distributors committee of the Will Rogers Memorial Hospital. He will serve in co-operation with Jim Velde, who is continuing for another year in this capacity.

Commercials Will Return As Industry Drops "Oscar"

NEW YORK—The Motion Picture Association of America will not participate in sponsorship of the next "Oscar" Awards Show, it was announced by B. B. Kahane, president of the Academy of Motion Picture Arts and Sciences.

Kahane stated that Eric Johnston, president of the MPAA, reported to him that the decision was made at a meeting of the member company heads in New York last week.

"Unfortunately," Kahane said, "this means that the Academy will now be compelled to accept a commercial sponsor for its 33rd Awards Show in the spring of 1961. It is regrettable that our show —which consistently enjoys the largest world-wide listening and viewing audience of any comparable program—will not continue to be sponsored by the industry."

MGM Ups Susse

DETROIT—Edward R. Susse has been promoted to Detroit branch manager, it was announced by Robert Mochrie, MGM's general sales manager.

Susse, who has been Albany branch manager, fills the gap left with the promotion of Lou Marks to central division manager. Ralph Ripps has been named manager of the MGM exchange in Albany. Ripps has been salesman of the Albany branch for 20 years.

Ruffins Mark 40th

COVINGTON, TENN. — Colonel and Mrs. William F. Ruffin, Ruffin Amusement Company, will hold an "at home" on Aug. 2 in honor of their 40th wedding anniversary.

Mrs. Long Heads S.C. Pastime Circuit

CHARLESTON, S. C. — Mrs. Alberta S. Long has been elected president of the Pastime Amusement Company, which operates six motion picture theatres in the Charleston area.

The announcement was made following the annual meeting of the board of directors recently.

As president, Mrs. Long succeeds her father, Albert Sottile, who headed the company for more than 50 years. He died April 2.

Frank J. Sottile was elected to fill the vacancy on the board caused by Sottile's death.

The board includes Mrs. Long, president; J. C. Long, executive vice-president; H. G. Meyer, vice-president; J. C. McManus, vice-president; Mrs. Joyce Long Darby, vice-president, John B. Hartnett, secretary; Frank J. Sottile, assistant secretary; O. L. Long, treasurer; and Mrs. Mary Ellen Long Way, assistant treasurer.

Mrs. Long announced that the operation of the Pastime Amusement Company would remain the same, and that the policies and practices established by her father would be adhered to. She expressed optimism about prospects for continued success in operation of the company.

ABC Vending Sets Dividend

NEW YORK—ABC Vending Corporation declared a regular quarterly dividend of 25 cents on the common stock, payable on Aug. 25, to stockholders of record Aug. 11.

Benjamin Sherman, chairman of the board, announced that the dividend is the 43rd consecutive cash distribution made by ABC Vending since its formation in 1947. The company is listed on the New York Stock Exchange.

ACE Production Plan Wins Support Of ITOA; Crescent Donates $50,000

NEW YORK—At a well attended meeting last fortnight, Independent Theatre Owners Association of New York passed a resolution stating that "the proposal by ACE for the organization of a motion picture production company dedicated to the production of full-length feature motion picture films in the best tradition of the motion picture industry and devoted to the interests of the motion picture exhibitor as such is the only available means of the industry's saving itself from destruction."

The ITOA pledged "financial support to such production company as shall evolve from the efforts of ACE."

The association recommended to all the nation's exhibitors that "they shall fully support and encourage the efforts of ACE to bring about the organization of such production company and that such support and encouragement be evidenced, among other means, by the exhibitors of America pledging themselves to be the financial support of such proposed production company."

The ITOA explained that "the continuing shrinkage in the production of full-length motion picture films available for exhibition in the theatres of America" has caused grievous injury to the exhibition business. The fear was voiced that "if this condition continues without amelioration, it must ultimately and shortly completely destroy the motion picture exhibition industry as such."

Harry Brandt, head, ITOA, said that "this is the last chance exhibitors will have to get a reprieve for themselves from going out of business."

It was announced later that Crescent Amusement Company, Nashville, Tenn., had sent a check for $50,000 for escrow deposit with Chemical Bank New York Trust Company to back the ACE guided exhibitors' effort in the production field.

D. R. Buttrey, president, Crescent, said, "The approach you have taken in this matter is most impressive to an ex-bank president with only three months experience in the movie business."

The ACE project is backed to the extent of $2,000,000 by the former affiliated circuits.

General Drive-Ins Will Diversify With $10 Million Bowling Program

BOSTON—General Drive-in Corporation, a major theatre circuit, announced a $10 million building program for 15 ten-pin bowling centers in New England. Philip Smith, president, said the 500-lane project made the company New England's largest bowling chain, and described the undertaking as a major move to diversify in the leisure-time field.

Currently, the company, doing $8 million in theatre business, operates the nation's second largest outdoor drive-in theatre chain and a group of indoor movie houses.

The first Holiday Lane, a 40-lane bowling center at Medford, Mass., is scheduled for completion in August, Smith stated. Two other centers totalling 64 lanes at Westerly, R.I., and West Roxbury, Mass., are under construction and due for completion in November.

Construction is scheduled to start on an additional 396 lanes at twelve locations in Massachusets, New Hampshire and Maine. They include 10 shopping center locations, six of which will be leased from Allied Stores, Stop and Shop Co., or Star Market Co. The additional centers will be located in Massachusetts at Braintree, near the South Shore Shopping Plaza (40-lanes); Cambridge, where the company will undertake its most ambitious project, an 80-lane center; Gloucester (20-lanes); Vinon Square, Swampscott (24-lanes); Shoppers' World, Framingham (32 lanes); Redstone Shopping Center, Stoneham (24-lanes); American Legion Parkway, Roslindale (40-lanes); Route 3, Woburn (32-lanes); and Westport (24-lanes). In New Hampshire, the company will construct a 24-lane center at Manchester and in Maine, it will build a 32-lane center in Portland.

Smith, veteran showman and founder of General Drive-In Corp., said orders for bowling equipment had thus far been split between the two major manufacturers, AMF and Brunswick Corporation, with real estate, in most cases, leased on a long term basis.

Funds for the building program have been provided by proceeds from a recent public offering, from equipment manufacturers, from internally generated funds and from capital surplus, Smith said.

The Medford Holiday Lanes due to open next month at Fellsway Plaza Shopping Center will include an Amy Joy Pancake House, parking for 500 cars, a children's nursery, a meeting hall, free bowling instruction, lockers, air conditioning in a modern center designed by William Riseman Associates.

New W.B. Post To Brumberg

NEW YORK—In line with recent moves to expand and implement the promotional operations of Warner Bros. Pictures, William W. Brumberg has been appointed to the newly-created position of western exploitation and cooperative advertising director, it is announced by Richard Lederer, advertising and publicity director.

Brumberg, an industry veteran associated with Warners for many years, will be in charge of the company's western division promotional activities, embracing the Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City exchange centers. He will make his headquarters at the Los Angeles exchange, working with Grover Livingston, divisional sales manager.

Work recently started on the $100,000 reconstruction project at the Trans-Lux 85th Street, New York City, which will convert the lobby into an exact replica of a Parisian street and sidewalk cafe. When completed, the unique cinema-cafe which will open this fall, will be the only one of its kind in the U.S. Richard P. Brandt, left, president, Trans-Lux Theatres, and Edison Rice, general manager, look over one of several signs posted in the lobby to inform patrons of the new theatre to be. Business goes on as usual during alterations.

NAB Evaluates Films

HOLLYWOOD — The National Audience Board, formed in 1954, to evaluate television programs, this week will evaluate its first theatrical motion picture and issue or withhold its permission to use the legend "approved by the NAB" on the film and in advertising.

Two more films will be screened for evaluation next month, and it is expected by NAB officials that evaluating theatrical motion pictures will become standard practice ultimately.

Organizations participating in NAB evaluations include the General Federation of Women's Clubs, The American Legion, PTA, The Business and Professional Business Women's Association, and others.

First subject to be evaluated will be Universal's "Too Soon To Love," a Dick Rush independent production, already widely exhibited. In the future, evaluations will be made prior to release.

Fox's Norris, Reps Launch Big 50-Film Sales Drive

NEW YORK—At a home office meeting last fortnight attended by Clayton G. Pantages, Albany; William B. Williams, Dallas; and Gordon Lightstone, St. Louis, designated as Glenn Norris' "personal representatives," an all-out 20th-Fox sales drive to meet a "Challenge of Abundance" was announced.

Norris, general sales manager, pointed out that the company will have released 50 features by the end of the year, including 27 to be made playable between this month and the end of December. This includes at least eight designated as blockbusters and representing a production cost of over $18,000,000.

Norris and the three field representatives left following the meeting for Hollywood for conferences with Robert Goldstein, interim executive head of 20th-Fox production.

"Portrait" First-Run For T-L 85th Street

NEW YORK—Indications of a possible major switch in policy for the Trans-Lux 85th Street came with the announcement by Thomas E. Rodgers, vice-president of Trans-Lux Theatres, that the theatre had booked Universal-International's "Portrait in Black" to open in New York day and date with Broadway's Palace today (July 27).

According to Rodgers, suggestions to institute first-run at the 85th Street have increased intensively from both major and independent distributors ever since announcement three weeks ago of the theatre's $100,000 alteration and re-styling project, which will see the lobby converted into an authentic Parisian street cafe.

The theory would seem to be that there are actually no more geographical limitations in the first-run area, and that just as first-run penetrated the midtown East Side, it can be spread uptown.

Col. Ltd. Ups Bray

LONDON—Following a meeting here of the board of directors of Columbia Pictures Corporation, Ltd., M. J. Frankovich, chairman and head of European production, announced the appointment of A. B. Bray as company secretary. Promotion of Bray, formerly assistant secretary of the company, has been occasioned by the multiplicity of duties performed by Kenneth L. Maidment, who for several years has been combining the work of general manager and secretary of Columbia Pictures, as well as being a director of the company.

In order that Maidment may have more time for top-level executive and administrative matters, Bray assumes the function of secretary not only for Columbia Pictures Corporation Ltd., but also Columbia (British) Productions Ltd.; Columbia Pictures (Export) Ltd.; and Columbia Music Publishing Company Ltd. He is already secretary of Columbia's television division, Screen Gems Ltd.

Col. Toppers Discuss "Pepe"

HOLLYWOOD—An unprecedented "summit meeting" of the heads of Columbia Pictures' world-wide film organization, a "first" in company history, will take place here next week when Columbia's top executives convene to plan the global sales and promotional policy for "Pepe," the multi-million-dollar Cinemascope and color production filmed for Columbia release as a George Sidney International-Posa Films Internacional Production.

The global gathering will be headed by Columbia president A. Schneider, here from New York, and hosted by Samuel J. Briskin, vice-president in charge of West coast activities, and producer-director George Sidney.

NTA Returns To N.Y.

NEW YORK—Sales headquarters for National Telefilm Associates, Inc., (NTA) will be re-established in New York City within the next few months, Ely A. Landau, NTA chairman of the board, announced.

Landau revealed that other NTA operating departments, including sales service, promotion, publicity and advertising, also will make their headquarters in New York City.

All NTA sales activities will continue to be supervised by Oliver A. Unger, NTA president, whose home office now will be located on the east coast.

AB-PT Profits Rise To Highest Ever

NEW YORK—Six months and second quarter operating profits of American Broadcasting-Paramount Theatres, Inc., were the highest in the history of the company, Leonard H. Goldenson, president, reported.

For the first six months of 1960, estimated net operating profit was $5,653,000 or $1.35 a share, an increase of 45 per cent over the $3,886,000 or 90 cents a share for the like period of 1959. Including capital gains, consolidated net earnings rose to $6,981,000 or $1.67 a share from $3,885,000 or 90 cents a share reported last year.

For the second quarter, estimated net operating profit was $2,317,000 or 55 cents a share, an increase of 47 per cent over the $1,573,000 or 36 cents a share last year. Including capital gains, consolidated net earnings were $3,601,000 or 86 cents a share compared with $1,618,000 or 37 cents a share in 1959. Second quarter net capital gains of $1,284,000 or 31 cents a share included capital gains on the cash portion of the sale of Disneyland Park stock.

The ABC broadcasting division continued the improvement shown earlier this year Goldenson stated. The ABC Television Network maintained its strong competitive position. Again, for the second quarter, it reported a larger increase in gross time billings than that of the other networks—an increase of approximately 30 per cent over the same three months of last year.

Theatre business was not up to last year's level in the second quarter, Goldenson said. A higher level of business is anticipated in the upcomng summer months, which is usually a strong theatre period. than was shown in the quarter just ended. Since the start of the year, 10 marginal properties were divested and one drive-in located in Salt Lake City was acquired.

Para Honors 12 Employees

NEW YORK—Twelve members of Paramount's domestic distribution organization have been inducted in the company's "100 Per Cent Club," highest honor for year-long achievement that can be bestowed on employees of the Paramount field forces.

The latest annual additions to the "100 Per Cent Club" were announced by George Weltner, Paramount vice-president in charge of world sales.

Named were Lillian M. Ahearn, booker, Cincinnati; Joseph L. Benedick, salesman, St. Louis, James R. Broiles, head booker, Dallas; Harlan E. Brunt, head booker, Los Angeles; Matthew F. Donohue, salesman, Milwaukee; Max Factor, sales manager, Los Angeles; Robert L. Hames, salesman, Charlotte; Charles W. Howell, head booker, Atlanta; Richard A. Magan, head booker, New York; Robert J. Moore, head booker, Boston; John J. Serfustino, salesman, Buffalo; and John C. Stock, booker, Milwaukee.

Fisher Joins Sidney Unit

HOLLYWOOD—Ed J. Fisher, a member of Columbia's studio publicity department for the past eight years, where he has recently served as studio publicity editor and feature writer, has been appointed publicity and advertising director for George Sidney Productions.

Fisher, who moved into the Sidney offices at Columbia this week, takes over immediately on "Pepe," George Sidney International-Posa Internacional Films Production as his first assignment.

The NEW YORK Scene

By Mel Konecoff

CULTURAL NOTE: There is no cold war when it comes to the cultural exchange of films between the U.S. and Russia, or so Soviet film director Ivan Pyriev and stars Yulia Borisova and Yuri Yakoviev would have you believe. The trio were here as guests of Sypros P. Skouras, Fox president, and under the auspices of the State Department for the premiere of "The Idiot," which Fox is distributing.

At a special press luncheon at Sardis, the trio answered questions through an interpreter. Pyriev was astounded by the unequal treatment accorded Russian films here, stating that 600 prints were made of American exchange pictures for Russian consumption whereas he understood only three prints of his country's "And Quiet Flows The Don" were made.

They found many of the American pictures interesting, and Pyriev particularly liked "The Defiant Ones," "Marty," and "The Apartment."

He revealed that Russia too has its "New Wave" wherein a group of young directors are experimenting and trying to come up with something different. An example of this is the Warner release, "The Cranes Are Flying." He admitted that there was a time when the "tractor" was the hero, but now even the Russians are turning to some sex in pictures. Not too much, mind you, not as much as in the French film, "The Lovers," which he labeled almost pornographic.

The state puts up the money for Russian pictures and films needn't have propaganda to be made; rather they must have "meaning," said Pyriev. Three to twelve million rubles are put up per film, with the ruble being worth about 25 cents. There is a committee of directors and producers which approves scripts and decides if a picture should be made. If a script is turned down, a producer or director can argue for it to be made. It hasn't happened yet, said he "as we are all friends."

There is also a censor board consisting of the film makers, who decide if a picture is good or bad—there hasn't been one that's been banned as yet.

He believed that the cultural exchange program will help the people of each country to know each other better, which will help relations between the two countries. The Russians definitely want to continue the exchange, he said, and he's sorry that it's not being broadened next year. He reported that there will be an International Film Festival in Moscow in September of 1961.

Pyriev thought that if the cultural exchange is to be labeled successful, their pictures would have to be successful here as well. He reasoned if the Russians make 600 prints of Fox's "All About Eve," then Skouras should make 600 prints of "The Idiot." (That'll be the day.)

They would like to go to Disneyland . . . They like Arthur Miller's plays . . . They also like Mrs. Miller, also known as Marilyn Monroe, whom he called "a nice girl" . . . They respect the work of John Ford . . . Not all pictures made in Russia are successful, admitted, and these only see 50 prints made . . . Pictures selected from Russian backlogs to be shown here were named by Eric Johnston and others as those which would be most pleasing to American tastes . . . Russian pictures are shown on TV a year after they are made, and there are no commercials to interrupt, something they didn't understand when they saw pictures on TV here.

Pyriev wasn't sure of how many theatres there are in Russia, but he did guess that a popular picture can have several thousand prints to take care of 35mm as well as 16mm installations. The average theatre admission price is about 50 cents.

Fifteen per cent of the people in the entertainment business are members of the Communist Party but belonging is not a requisite . . . About 120 entertainment features are made yearly, plus many documentary and educational films . . . Russian critics think all pictures are bad, said he . . . Skouras will be invited to be the guest of the Russians when "All About Eve" is premiered there . . . The Skouras energy amazed them.

Miss Borisova was paid 50,000 rubles for her part in "The Idiot," and the latter will have a sequel made to it. She reported that she gets paid a set sum monthly whether or not she works, in addition to which she will receive a pension when she retires. Oh yes, there is a 10 per cent tax on salaries and the average worker gets 1,000 to 1,500 rubles per month. Incidentally, how much an actor gets paid over there depends on talent and popularity, and both she and Yakoviev are quite popular. They reported that stars do get fan mail.

A visit to Los Angeles and Washington was on their schedule.

THE METROPOLITAN SCENE: The original soundtrack album of William Goetz' "Song Without End," the story of Franz Liszt, was released last week by Colpix Records, a division of Columbia Pictures, to the accompaniment of one of the loudest promotional refrains ever accorded an LP album. . . . The Play-of-the-Month Guild announced that it had chosen "Spartacus" as its first selection of the fall season. The theatrical subscription organization has bought out 29 performances of the film at the DeMille, totaling over 30,000 seats. Normally, the organization limits itself to Broadway plays. . . . Disney's "Swiss Family Robinson" will be the subject of a 13-week color comic series beginning Oct. 2, to be syndicated by King Features. . . . Paul Cunningham, ASCAP's director of public affairs, had an article published in the July issue of American Legion Magazine. . . . Paramount plugging "Psycho" via 500 one-sheets throughout the New York Subways System . . . Warners printed up a half million 11 dollar bills to plug "Ocean's 11."

Gold Moves To N.Y.

HOLLYWOOD—Bill Gold Advertising, Inc. will move its operations on Aug. 1 from Los Angeles to New York. In addition to its other activities, the company functions as advertising art studio for Warner Bros. Pictures.

Establishment of the Bill Gold New York offices marks an expansion of its advertising art facilities consistent with the recent shift of Warner Bros.' advertising department to New York and the increased demand of new accounts.

LONDON Observations

by Jock MacGregor

WEST END premieres have been done to death. Gone is that sense of occasion. Once they were reserved for really outstanding productions. Then it was a matter of personal status to be present. Now there are often empty seats. These days, rarely a week passes without one. Some nights there are even clashes. Such shows may satisfy individual egos but, more often that not, result in scant if any press. Indeed, only the presence of certain royalty, or top international stars arouses much press interest. The minks, it might be said, have lost their sheen.

Particularly conscious of this situation and the money spent to so little effect, Rank Film Distributors chief, ex-tradepaperman Fred Thomas, is experimenting with the American idea of the large scale out of town jamboree. He staged the world premiere of the latest Pinewood comedy romp, "'Make Mine Mink," at the 3000 seat Odeon, Birmingham (population—1,104,200) as one of the most perfectly organized shows ever. Days before the event we received full instructions. Without being regimented, guests knew exactly what was happening. We even had a list of hotel room numbers should we want to contact anyone.

Special "Make Mine Mink" coaches were atttached to the Sunday morning express from London for the stars, Terry Thomas, Athene Seyler, Haitie Jacques, and Penny Morrell, producer Hugh Stewart, circuit bookers like Vic Chapman and Peter King, Rank executives, and the press. An excellent lunch was served on the journey and Fred and John Fairbairn, his untiring publicist, personally ensured that everything was done to make this an occasion.

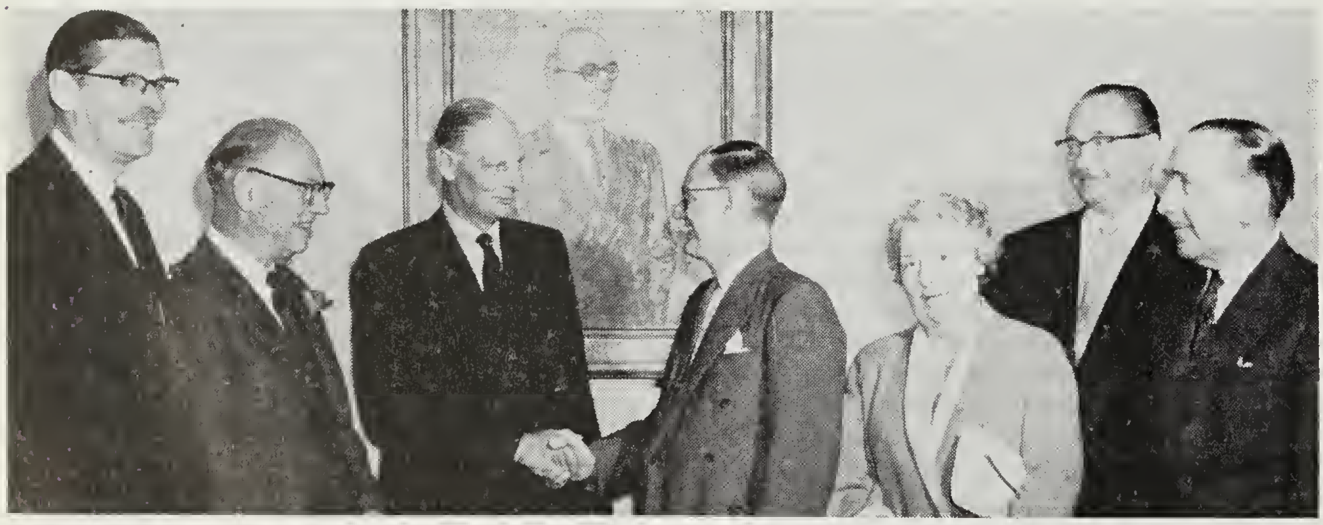
At Birmingham, the station forecourt was taken over by $140,000 worth of shining limousines and crowds of fans. Then came the only ominous note of the day. A voice in the crowd was heard: "Them Daimlers belong to the undertakers who do the best funerals in the Midlands!" Momentarily our spirits fell but our fears were unnecesary.

The evening started with a mayoral reception. Then it was into "them Daimlers" for the trip to the theatre. A local TV celebrity met guests as they arrived and the interviews were relayed to the crowds in the street. Here was real excitement. In the foyer there was real anticipation. It was like the premiers of old. Instead of self conscious showgirls in tights twittering around, models wearing minks and jewelry worth $200,000 elegantly adorned the stairways. Manager Hainge can take a bow for the arrangements at the theatre. Glamor and dignity were skillfully combined.

And what an audience! They were not the bored see and be seen duty crowd who sit on their hands. They were out to enjoy themselves and enjoy themselves they did. They went wild about the picture. The applause when the stars went on the stage at the end alone justified everybody's efforts.

At the ensuing supper party, Fred also entertained exhibitors from the Midlands and there was no question about their enthusiasm for the picture or the fact the movie spotlight had been focused on their activities. Among the many I spoke to were Ken Jones from Leamington; Miles Jervis, West Bromwich; George Scarborough, Leicester; Cyril Shapeero, Nottingham; and Len Barber, Stoke. Mink earrings were given to the ladies.

Breakfast was served on the train back to town. Fred and his associates were able to relax in the full knowledge of a job well done. If he had any doubts, he should have been at the British Film Institute conference for Joseph Mankiewicz. The press boys were doing a fine piece of word of mouth publicity among their colleagues who had not attended! Mankiewicz, who is here for a special season dedicated to his work at the National Film Theatre, was in a cynical mood. Examples ". . . not a terribly commercial director but my pictures don't lose money so I have no trouble getting finance" — "I made 'Quiet American' as I wanted to get as far away from New York as possible."



John Shaw recently completed 50 years' service with Associated British Pathe and met the directors of the corporation in the company's London head office. He is seen being congratulated by Macgregor Scott, Dr. E. Fletcher, M.P., Mrs. Shaw, C. J. Latta, and Robert Clark. He was gifted and with Mrs. Shaw was the guest of AB in London for three days highlighted by a dinner given in his honor at the Cafe Royal by the directors.

Lutheran League Raps Mass Media Immorality

MINNEAPOLIS — The Lutheran Laymen's League declared at its 43rd annual international convention here last fortnight that Congress should convene a conference to deal with the problem of immorality, violence, and bad taste in the mass communications media.

Such a conference should be attended by federal, state, and local officials, together with representatives of other interested groups, including churches, a resolution adopted by the league said.

"Decent citizens of the U.S. and Canada," the resolution said, "are becoming increasingly disturbed by the prevalence of immorality, violence, and bad taste in publications, motion pictures, television and radio programs, and in the mass communications media generally. The fundamental values of respect for God, for human life, for marriage, home and family, for property, for virtue, for good name and reputation are being degraded and eroded by these unwholesome influences and materials. These evils can be combated and rooted out only by the united and persistent efforts of all decent citizens."

The laymen commended producers of "all acceptable publications, motion pictures, and television and radio programs for recognizing and discharging their moral responsibilities in this respect; and commended Postmaster General Arthur E. Summerfield "for his diligent efforts to 'clean up the mails'."

MacLaine In Hospital Trailer

NEW YORK—Shirley MacLaine has made this year's trailer for the industry's Will Roger's Hospital, contributing her appearance and narration.

A. Montague, president of Will Rogers, reports that all hospital scenes pictured in the trailer are actual Will Rogers Hospital shots, and authentically portray the friendly character of this "most extraordinary hospital." Exhibitors showing this trailer in this year's Audience Collection Drive will be proud to have their patrons see that they are taking part in such a wonderful movement, Montague said.

More MGM Promotions

NEW YORK — Vincent Flynn has been named Minneapolis branch manager and Leroy Smith named Des Moines branch manager in another series of promotion moves by Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager.

Flynn takes over the position held by Sidney Eckman, whose appointment to branch manager in Philadelphia was announced last week. Smith, a salesman in Minneapolis, takes over Flynn's former position.

Auerbach Exits Col.

NEW YORK—Mo Rothman, executive vice-president, Columbia Pictures International, announced that Norbert T. Auerbach, Continental supervisor, has resigned under the most friendly circumstances.

Auerbach will join his father, Joe Auerbach, and share the responsibilities of the latter's film enterprises. Auerbach will remain with Columbia until the end of September.

Beigle Quits Loew's Post

NEW YORK—Charles Beigle, director of real estate for Loew's Theatres, Inc., has resigned.

#39 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

ELMER GANTRY

UA's Controversial Drama Of Revivalism, Sin And Salvation

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRED McHAM, Manager
Strand Theatre, Wichita Falls, Tex.

FRED McHAM

ABOUT THE AUTHOR • Fred McHam started his career in 1941 as an usher in Interstate's Rand Theatre, Paris, Texas. In 1943, he entered the Armed Services, in which he served three years. In 1946, he returned and managed theatres in Corsicana and Tyler, Texas. Leaving Interstate in 1954, he accepted a managerial post with Trans-Texas Theatres at the State, Denison, Texas. Six months later he was promoted to manage the Strand, Wichita Falls. Married, he and his wife Jane have one child, Evette, aged seven. The Texas showman has won numerous showmanship awards, including five MOTION PICTURE EXHIBITOR EXPLOITATION citations.

The old fashioned revivalist theme of United Artists' "ELMER GANTRY" cries out for a return to some old fashioned ballyhoo in both old and new guises.

"ELMER GANTRY" reeks of controversy, and this should be the biggest aid in selling the picture. Start the controversy early and keep it alive throughout the engagement.

To do this, we would start a newspaper campaign featuring teaser ads at least two weeks in advance, dropping the teaser slugs as shown in the press-book throughout various sections of the newspaper off the theatre pages, and making sure that all sections of the paper are hit.

On Sunday prior to opening, we would run our first regular ad, and continue with an ad each day up to opening. In all ads, stress the fact that this is ADULT entertainment and that positively no children's tickets will be sold; that this is NOT for junior, etc.

It might be well to use the line: *"For obvious reasons this film can not be shown on television."* This actually means little, but everyone wants to make something out of it.

The Al Hirschfeld cartoon-style art mat should be planted well in advance, and should bear the caption: *"When the phony, self-righteous Elmer Gantry stages a raid on a small town bordello, he encounters an old friend, Shirley Jones. Al Hirschfeld depicts the scene from the controversial picture, "Elmer Gantry," opening .... at the .... theatre."* Then, at least a quarter page of art should be worked up to break either the day before or on opening day. This can be done by working the one column scene mats around a two column scene in the center.

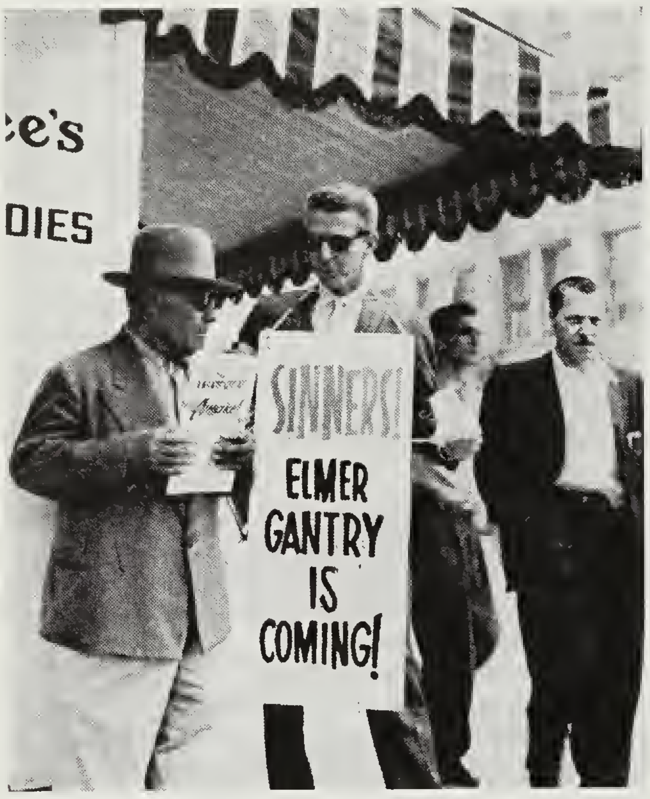
Also in advance, the "Fair Play" ad asking readers to withhold judgment until they have seen the picture, should be used. This could also be used as a herald, and blown up to a 40x60 lobby display poster, which can later be moved outside as part of your front.

NEWSPAPER CONTEST

Try to effect a tieup with your newspaper on a contest, "Who Is Elmer Gantry," or "Find Elmer Gantry." Run a description of either the person or the clothing he will be wearing. Each day add more to the description. Run photos each day showing a little more of the person or more of the clothing worn. Best results are obtained to these things when cash prizes are offered so make it $25 the first day; double it the second day; make it $75 the third day, etc. A winner should be announced on the opening day of the picture. To win one must walk up to the person and ask, *"Are you Elmer Gantry?"* This should be good for lots of pre-opening and opening publicity.

SINNERS!
ELMER GANTRY IS COMING!

SINNERS ELMER GANTRY IS COMING
SINNERS ELMER GANTRY IS COMING
ELMER GANTRY IS COMING!


SINNERS! ELMER GANTRY IS COMING!

SINNERS ELMER GANTRY IS COMING
ELMER GANTRY IS COMING!

"ELMER GANTRY" is a controversial film, and the wise exhibitor will make the most of that controversy by stirring up as much excitement around town as possible. ABOVE, the message that "ELMER GANTRY" is coming is carried through the busiest section of downtown Los Angeles via pickets and sandwich signs. LEFT, a gentleman handing out religious literature discovers he has company in the person of a young man carrying the message of Hollywood's bold story. The campaign even reached Los Angeles City Hall, where a group of college students carry the news of the film's arrival. BELOW, different street bally as a trumpeter surrounded by "ELMER GANTRY" plugs blows some revival music, which plays a big part in the film. These are just some of the ways that enterprising theatremen can take advantage of the built-in interest attracting potential of the film. Such stunts are equally adaptable to large or small towns and you can dream up as many more for maximum returns.

RADIO CAMPAIGN

Your radio campaign should start at least five days in advance of opening, again with the teaser slant. With 10 second spots, "*Sinners! Elmer Gantry Is Coming,*" work into the regular campaign with saturation of one minute spots, along with more of the 10 second spots. With the interview records that are available, have a contest on the "Mystery Voice" angle. Play a mystery voice each day for five days giving prizes for the first 10 persons who identify each day. First day use Patti Page; second day use Arthur Kennedy; third day use Shirley Jones; fourth day use Burt Lancaster; and fifth day use Jean Simmons. On the sixth day, opening day, if possible, all could be played back and identified. On each of the five days that the mystery voice is run, each spot should be followed with a pitch about "Elmer Gantry" starting at the .... theatre (date) etc.

SINNERS ELMER GANTRY IS COMING
SINNERS! ELMER GANTRY IS COMING!

BACK AT THE THEATRE

At the theatre, the use of teaser trailers should take place well in advance, followed about two weeks in advance with an intermission record with about a two minute pitch about "Elmer Gantry" and then into the regular trailers.

Start about a week in advance with special mailing pieces to the amusement editors of newspapers, disc jockeys, and radio stations, television personalities, and others. If these are made "teasy" enough, it should have them talking about your forthcoming attraction.

This one cries out for tie-ups with libraries on Sinclair Lewis books. Give out special book-marks and arrange special displays in the libraries. Banner all news delivery trucks in a tie-up with the pocket book edition of "ELMER GANTRY." This will give many outlets far away from the theatre displays.

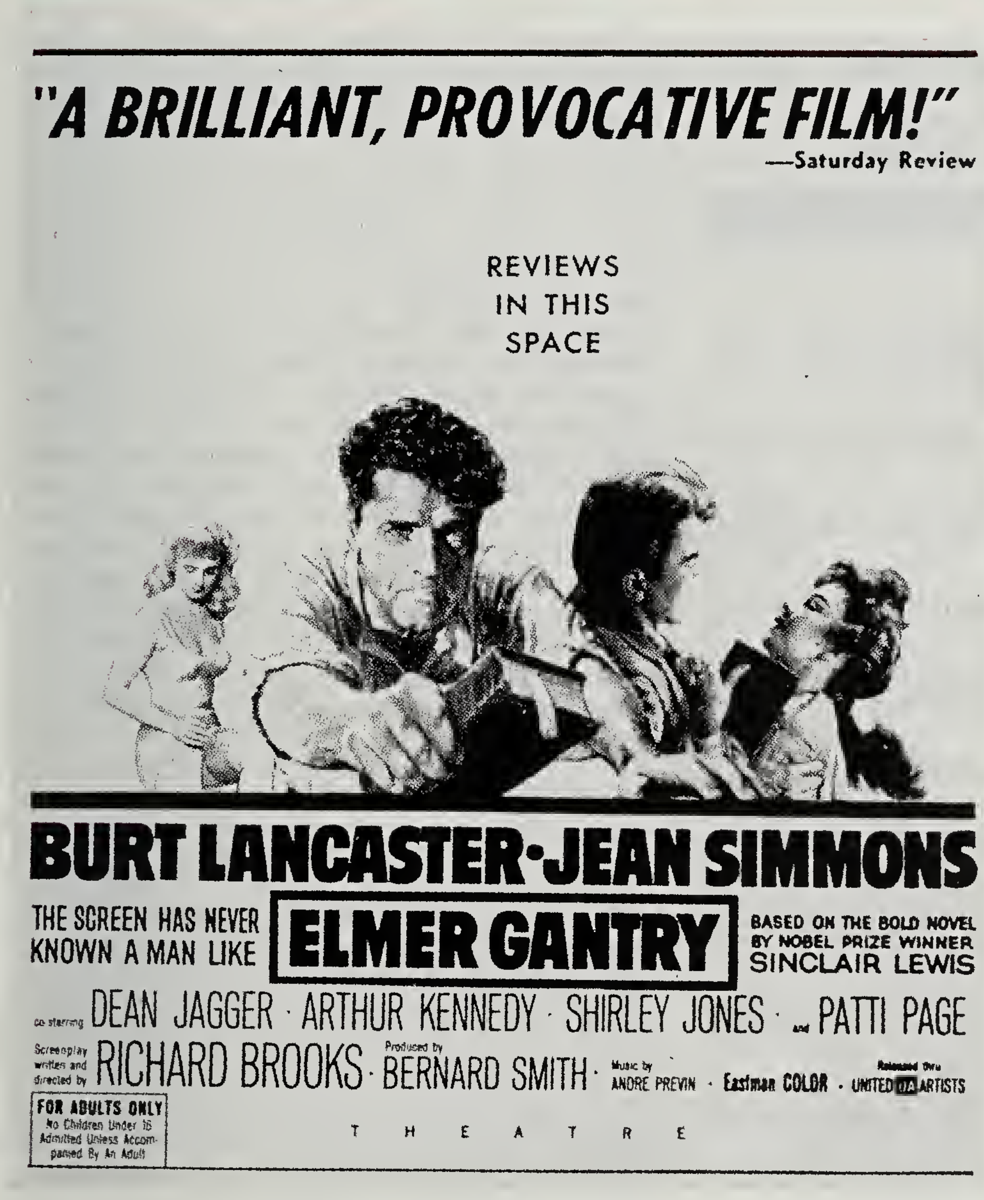
Revert to the good old days of bally by stencilling all sidewalks in the central area and all shopping centers (where such action is legal) with "*Sinners! Elmer Gantry Is Coming!*" Use bright red paint! Paste a 24-sheet on the sidewalk in front of the theatre in advance of opening. Use cut-outs of Burt Lancaster, Jean Simmons, Shirley Jones from 24-sheets on the marquee. Have a street bally of a man on stilts with appropriate sandwich signs repeating the "*Sinners! Elmer Gantry Is Coming*" message.

Outside of the city limits, use sets of signs on the order of the famous "Burma Shave" signs, reading: "*Sinners* ...... *Elmer* ...... *Gantry* ...... *Is Coming* ...... (*Theatre*) ...... (*Date*)."

Revamp and decorate the front of the theatre to resemble a revival meeting. Erect a large tent containing folding chairs, an old upright piano, etc., and actually hold several meetings before or on opening day of the picture.

Place large signs on busy streets, lettered in red, "*Sinners! Elmer Gantry Is Coming!*" This is your catch phrase and

COMING . . . in the issue of Aug. 3
RUSS GRANT, Director of Advertising-Publicity
Loew's Theatres (out-of-town), New York
tells how he would sell . . .
Columbia's
"SONG WITHOUT END"



"A BRILLIANT, PROVOCATIVE FILM!" —Saturday Review

REVIEWS IN THIS SPACE

BURT LANCASTER·JEAN SIMMONS

THE SCREEN HAS NEVER KNOWN A MAN LIKE ELMER GANTRY BASED ON THE BOLD NOVEL BY NOBEL PRIZE WINNER SINCLAIR LEWIS

co-starring DEAN JAGGER · ARTHUR KENNEDY · SHIRLEY JONES · and PATTI PAGE

Screenplay written and directed by RICHARD BROOKS · Produced by BERNARD SMITH · Music by ANDRE PREVIN · Eastman COLOR · Released thru UNITED ARTISTS

FOR ADULTS ONLY No Children Under 16 Admitted Unless Accompanied By An Adult

THEATRE

ABOVE is seen one of the hard-hitting ads for the film which calls attention to the fact that initial critical response to "ELMER GANTRY" has been excellent. The space can carry local newspaper reviews or comments from opinion-makers in your area. BELOW, another hard hitting ad approach sure to attract attention in newspapers and heralds. BELOW RIGHT, every pole is a potential salesman. Where such signs can be spotted without trouble with authorities, the wide awake theatreman will plaster his area.

chief interest arouser, so plug it to a fare-thee-well.

Get a flatbed truck equipped with public address system and microphone. Have several people dressed in clothing of the period of the picture riding on your "living float" and have them singing and playing revival songs. One man dressed in a frock-tail coat should act as the evangelist and should in his "sermon" exhort all to see "ELMER GANTRY" at the .... theatre. This truck should be bannered with signs giving necessary information as to opening date, theatre, etc. Heralds should be passed out each time the truck is stopped. This street bally stunt should make the newspaper, perhaps even newsreels on television. In fact, in our part of the country, we might even make the Court House.

Continuing the barrage, thousands and thousands of heralds should be distributed at shopping centers, super markets, house to house, at the theatre, etc.

Your ushers and doormen, in fact the entire staff, should all wear badges. The doorman should be attired as evangelists in frock-tail coats, string ties, while revival songs should be played at intermission times on your public address loud speakers, and also piped out front to a speaker over the boxoffice.

PLUG THE REVIVAL MUSIC

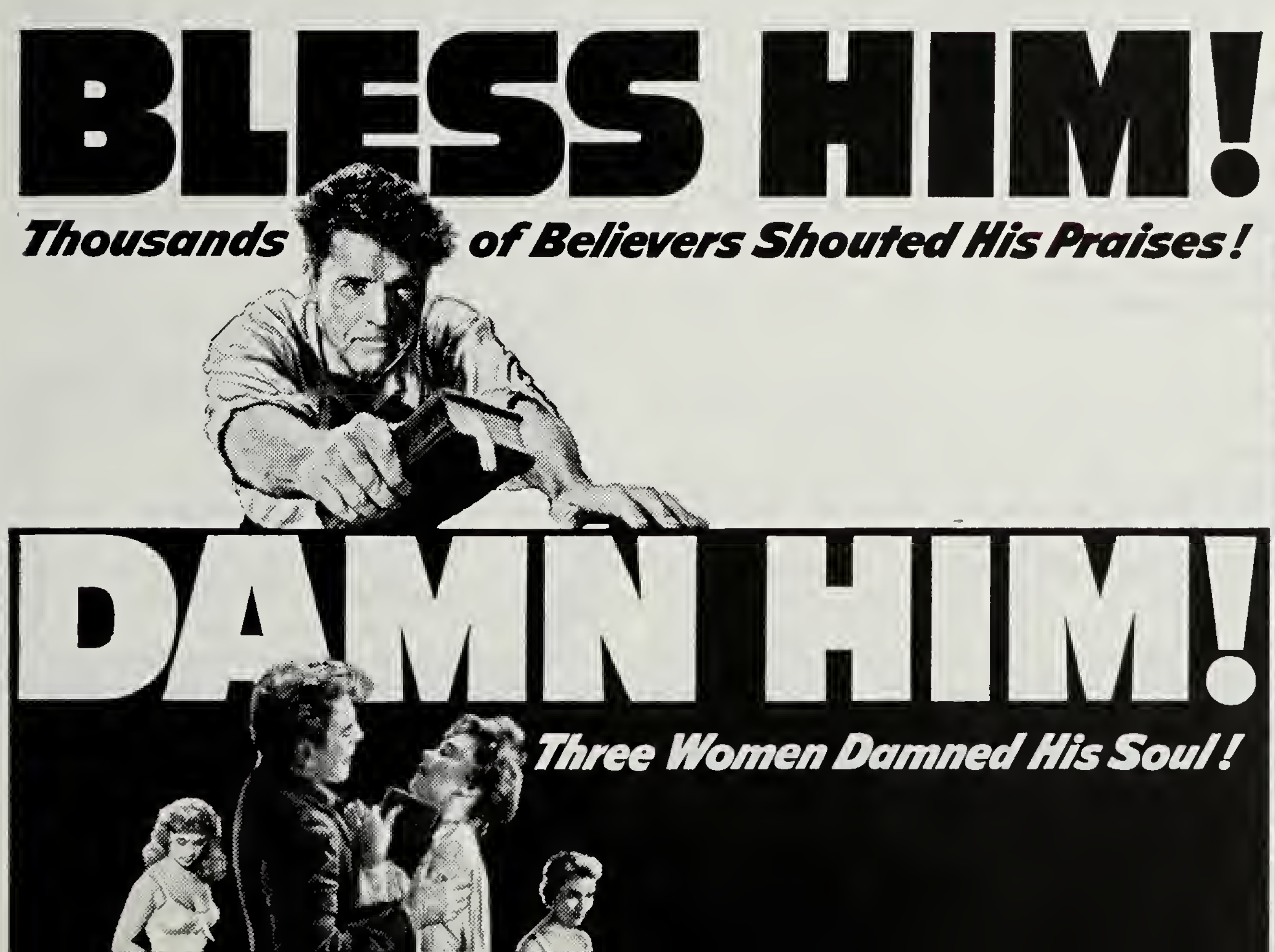
Don't overlook tieups with music stores on the ever-popular revival songs and music. Get as many displays in music stores as possible on the Stereo Album made from the sound track of the film, and also with Patti Page singing revival songs on her new Mercury Records album.

Still added spots to plug your "*Sinners! Elmer Gantry Is Coming!*" copy are on window-cards advantageously placed in barber shops, beauty parlors, shopping centers, etc. And don't forget copy on all busses!

Another thought is to have cards on the order of large shipping tags printed with teaser copy, and attach with large rubber bands to each parking meter.

Dress up four or five local girls in clothes of the period of the picture, with wigs and make-up so that they look like old ladies. Have them carry signs to the effect that the theatre is being picketed.

Since the entire campaign is made up strictly on "controversy" you must make everyone know that "*Elmer Gantry Is Coming!*" They must be made to eat, sleep, breathe "ELMER GANTRY." They may not like him, but they MUST see "ELMER GANTRY" to make up their minds! In other words, arouse their curiosity! Tease them into being customers!

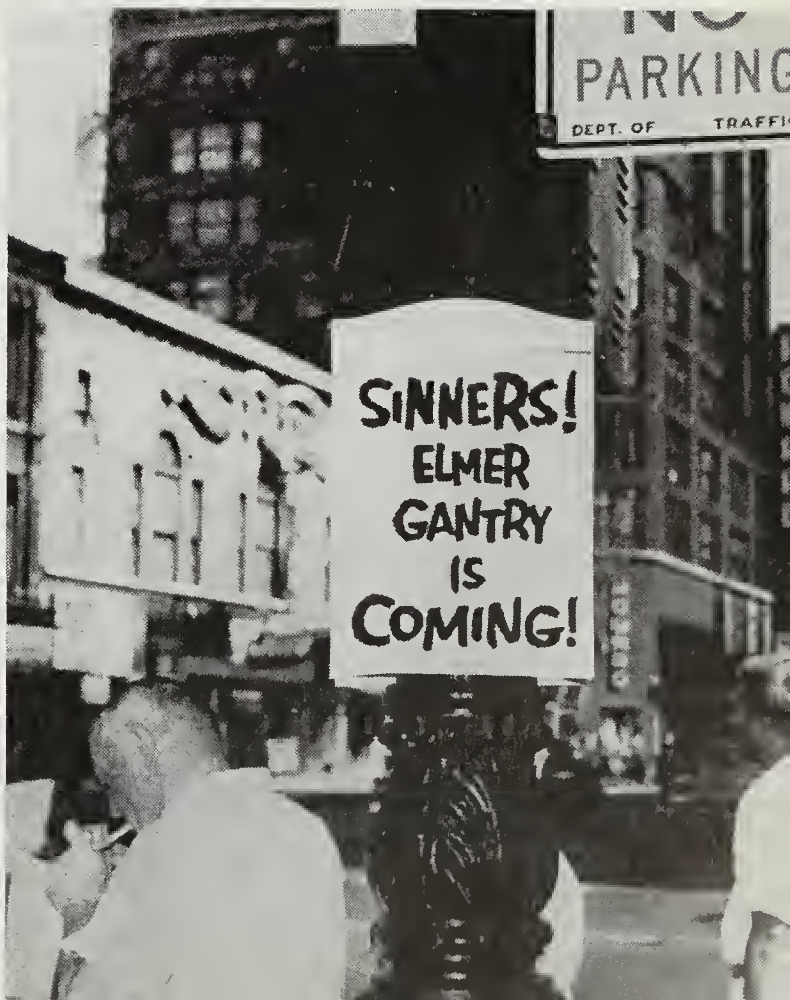


BLESS HIM!

Thousands of Believers Shouted His Praises!

DAMN HIM!

Three Women Damned His Soul!



ALBANY

William Kennedy, owner, Lyric, Rouses Point; and James Morgan, a businessman there, are proceeding with the construction of the 650-car Northway Drive-In. Rouses Point is on the U.S. side of the Canadian border. . . . The Hellman held a "Miss Sweater Girl" contest. . . . Al Palladino, Universal exploiteer, was in to promote "Portrait In Black." . . . Sylvester J. Albano, owner of a Ravena drive-in and a Justice of the Peace there, was elected grand knight of Mother McAuley Council, K. of C. . . . Herb Schwartz, Columbia branch chief and distributor co-chairman for the Will Rogers Memorial Hospital, Saranac Lake, and Elias Schlenger, Fabian division manager, exhibitor chairman, have big plans for this year's money-raising drive. . . . Rustic Drive-In, West Sand Lake, began a series of Friday grocery giveaways in a tiein with Economical Markets, Troy. . . . Bill Shirley, veteran drum beater for United Artists and formerly large-scale operator of theatres at Schenectady in partnership with the late William W. Farley, visited to promote "The Apartment."

ATLANTA

Guy Williams, who plays the title role, was in on his tour for Buena Vista's "Sign of Zorro." . . . Arnold Gary, owner, West End, Birmingham, Ala., reported success with keeping his concession stand open until after the last show breaks. "The extra sales add up," he said. . . . 20th-Fox's "Can-Can" opens at the Rhodes on July 29. Formerly a subsequent run house, the Rhodes spent around $100,000 to change its status. . . . The new officers of the Atlanta Better Films Council are Mrs. J. C. Horton, president; Mrs. Austin Williams, first vice-president; and Mrs. Henry F. McGill, second vice-president. . . . The annual Bingo party given by the Atlanta WOMPI was held at the Battle Hill Haven for the old folks. . . . Charles T. Morgan and Charles Bynum will reopen the old Lyric, Louden, Tenn., which has been closed for over a year. . . . Minnie Wade, daughter of Mr. and Mrs. C. W. Wade, Wadesonian, Clanton, Ala., entered the Powder Puff Derby. . . . Lane Hebson, Strand, Alexander City, Ala., returned there after visiting his father, who underwent surgery here. . . . R. E. Watson, Rose and Midway Drive-In, Forsyth, Ga., recovered from an attack of food poisoning. . . . Juanita Elwell, Bailey Theatres circuit booker and vice-president, was visited by her daughter from Orlando.

BOSTON

Phil Harling, vice-president of Stanley Warner Theatres and chairman of the Joint Committee Against Toll TV, was the guest speaker at the July Round Table Luncheon of the Variety Club of New England. Chief barker James F. Mahoney urged all members to attend to hear Harling's report, particularly in view of the stepped-up activities by the pay TV forces in Hartford, Conn. . . . Miss A. Viola Berlin has booked a 20th-Fox film into the Exeter Street for the first time since she has been managing director of the house, a period of nearly 20 years. The film is "The 39 Steps" in its American premiere. Phil Engel, 20th-Fox publicist, is working closely with the Exeter staff, with extra newspaper space being used. . . . Clayton Pantages, former Albany branch manager for 20th-Fox, who is now special representative for C. Glenn Norris, general sales manager, came to town for general meetings with the staff at the Boston office. . . . Louis Richmond, owner, Kenmore, tossed a delightful al fresco party for the press at his summer home at Marblehead with Mrs. Richmond acting as the hostess. . . . Art Morton, manager, Paramount, for New England Theatres, Inc., has returned home from the hospital where he underwent surgery for a circulatory ailment. . . . Anthony Nutting,

---

Film Exchange and Dealer Listing for the
CLEVELAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 507 Film Bldg., 2108 Payne Ave.—PRospect 1-2741
Br. Mgr.: Sam Schultz. Sales: Sol Gordon, Jay Schultz, Donald Schultz. Booker: Carl Scheuch. Cashier: Elaine Bernstein. Emerg. Phone: Sam Schultz, EVergreen 1-0085; Shipper, Joe Bernstein, MUlberry 1-8895. *(President and Franchise Owner in residence: Nate Schultz)*

BUENA VISTA (Disney), 601 Film Bldg., 2108 Payne Ave.—SUperior 1-4313
Br. Mgr.: James Levitt. Bookers: Arthur Ehrlich, Native Roberts. Auditor: Sid Stevens. Emerg. Phones: Ehrlich, CEdar 1-5600; Roberts, ATlantic 1-5680; Shipper, States Film Service, PRospect 1-3723.

COLUMBIA, 620 Film Bldg., 2108 Payne Ave.—CHerry 1-3545
Br. Mgr.: Jules Livingston. Sales: Leonard Steffens, Martin Grassgreen. Bookers: William Gross, John Majdiak, Jr. Cashier: Grace Dolphin. Emerg. Phones: Steffens, ATlantic 1-9656; Gross, CLearwater 1-7117; Grassgreen, ERieview 1-2416; Madjiak, EVergreen 2-6634; Shipper, George Sendry, MOntrose 2-1021.

IMPERIAL, 308 Film Bldg., 2108 Payne Ave.—MAin 1-9376
Br. Mgr.: Rudy Norton. Booker: Betty Bluffestone. Cashier: Peggy Steiner. Emerg. Phones: Bluffestone, SKyline 2-1369; Shipper, States Film Service, PRospect 1-3723.

METRO-GOLDWYN-MAYER, 2346 Payne Ave.—PRospect 1-3349
Br. Mgr.: Jack Sogg. Sales: Darsey H. Brown, Jr. Bookers: Gerald Kerner, George F. Bailey. Cashier: Mollye L. Davis. Shippers: Stephen Andrews, Gil Schiller, Ronnie Rates. Emerg. Phones: Bailey, Hillcrest 2-3024; Kerner, YEllowstane 2-3919; Andrews, LUdlow 1-1607.

PARAMOUNT, 518 Film Bldg., 2108 Payne Ave.—PRospect 1-2462
Br. Mgr.: Gordon Bugie. Sales: Robert Blitz. Office Mgr. and Booker: Ken Reuter. Booker: William Andrews. Emerg. Phones: Bugie, TRinity 1-7584; Andrews, IVanhoe 1-2127.

SEAWAY, 220 Film Bldg,. 2108 Payne Ave.—Cherry 1-7211
Owners: Arthur Goldsmith, Jack Silverthorne. Br. Mgr.: Arthur Goldsmith. Emerg. Phone: States Film Service, PRospect 1-3723.

20TH CENTURY-FOX, 2219 Payne Ave.—TOwer 1-2257
Br. Mgr.: Raymond Schmertz. Office Mgr. and Booker: Frank Hunt. Sales: Fritz Goldschmitt, Sam Lichter. Booker: Patton, Harold Patton. Cashier: Fred Dzik. Field Exp.: E. C. Pearson. Emerg. Phones: Hunt, WOodbine 1-2846; Shipper, John Gala, YEllowstone 2-2309.

UNITED ARTISTS, 400 Film Bldg., 2108 Payne Ave.—PRospect 1-2985
Br. Mgr.: David Rosenthal. Office Mgr. and Booker: Anthony Reinman. Sales: Aaran Wayne, Jerry Lipow. Baoker: Ronald Sparks. Cashier: Katherine Chorich. Field Exp.: John Johns. Emerg. Phones: Reinman, TUxedo 4-6637; Sparks, LAkewood 1-0141; States Film Service, PRospect 1-3723.

UNIVERSAL-INTERNATIONAL, 420 Film Bldg., 2108 Payne Ave.— PRospect 1-0413
Br. Mgr.: Harry Buxbaum. Sales: Jack Lewis. Office Mgr. and Boaker: Frank Musto. Booker: Dick Dowdell. Field Exp.: Duke Hickey. Emerg. Phones: Musto, CLearwater 2-3912; Dowdell, IVanhoe 1-1630; Shipper, Frank de Franco; ACademy 1-7243. *(Dist. Mgr. in residence: Peter Rosian)*

WARNER BROS., 430 Film Bldg., 2108 Payne Ave.—TOwer 1-5920
Br. Mgr.: William Twig. Office Mgr.: Yaro Miller. Sales: Edgar Catlin. Bookers: Anthony Laurie, Joe Cosley. Cashier: Helen Wesner. Emerg. Phones: Miller, REdwood 1-0576; States Film Service, PRospect 1-3723.

• *Film Buying Agents*

CO-OPERATIVE THEATRES OF OHIO, 815 Film Bldg., 2108 Payne Ave.—CHerry 1-4451
Pres.: Blair Moaney. Baokers: Ruth Gardinier, Marcel Rudzinski, Norman Allin. Emerg. Phones: Mooney, ERieview 1-0275; Gardinier, TRinity 1-6923; Rudzinski, EXpress 1-6473; Allin, ACademy 6-7821.

HORSTEMEIER FILM BUYING & BOOKING, 600-B Film Bldg., 2108 Payne Ave.—SUperior 1-7222
Pres. Herbert Horstemeier. Emerg. Phone: ONtario 1-9812.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 2128 Payne Ave.—PRospect 1-4613
Mgr.: M. H. Mutchler. Emerg. Phone: WHitney 4-2257.

OHIO THEATRE SUPPLY, 210 Film Bldg., 2108 Payne Ave.—PRospect 1-6545
Owners: Arnold Weiss and Nick Lubich. Emerg. Phones: Weiss, YEllowstone 2-8460; Lubich, SHadyside 9-5268.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2336 Payne Ave.—PRospect 1-8282
Br. Mgr.: Nat Barach. Office Mgr.: George Kendis. Sales: Justin Spiegle. Emerg. Phones: Kendis, CEdar 1-8342; Shipper, Jan Sherwin, KEnmore 1-6824.

• *Signs, Advertising and Printing*

ARKAY SIGN & DISPLAY CO., 1379 W. 6th St.—SUperior 1-1727
GALLO DISPLAY CO., 1012 Sumner Ave.—TOwer 1-3440
ARTHUR F. LUTHI SIGN CO., 304 Superior Ave., N. W.—CHerry 1-3177
NATIONAL SCREEN SERVICE, 2336 Payne Ave., PRospect 1-8282

• *Film Delivery Services*

FILM TRANSIT CO., 536 Film Bldg., 2108 Payne Ave.—PRospect 1-7996
Pres.: P. L. Tonner. Asst. Mgr.: Arthur Marchand. Emerg. Phone: Marchand, TUxedo 5-0635.

L. C. GROSS CO., 1830 E. 23rd St.—CHerry 1-1871
Mgr.: Richard Gross. Emerg. Phone: Gross, JAckson 6-8922.

E. S. JOHNSON, 704 Film Bldg., 2108 Payne Ave.—PRospect 1-3689
Mgr.: E. S. Johnson. Emerg. Phone: Akron, Ohio, MIdlake 4-9940.

STATES FILM SERVICE, INC., 2300 Payne Ave.—PRospect 1-3723
Mgr.: Jack Kennehan. Emerg. Phones: ULster 1-1536; Harry Lyman, HIllcrest 2-1877.

GEORGE H. THOMAS TRUCKING CO., 1500 Lakeside Ave.—SUperior 1-9594

• *Service Companies*

ALTEC SERVICE CO.. Film Bldg., 2108 Payne Ave.—MAin 1-2089
RCA SERVICE CO., 5531 State Rd., Parma 34, Ohio—SHadyside 1-2131

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Detroit Territory
Issue of August 3
Albany Territory
Issue of August 10

Save Them!

who has been asked to do research and be an advisor for the making of Columbia's 1961 production of "Lawrence Of Arabia," visited town accompanied by John R. Woolfenden, representative for producer Sam Spiegel. . . . Paul Levi, publicist, is handling the opening of the newest drive-in in New England, the South Shore Plaza Twin Drive-In, operated by Arthur Howard. The buying and booking is handled by Affiliated Theatres Corp., of which Howard is president.

BUFFALO

Operators of at least six drive-ins in the Buffalo area have agreed to a self-imposed censorship of motion pictures they show on their screens. This is reported in the wake of protests of some alleged "lurid" films shown by the outdoorers. . . . "The Lost World" had a big advance TV and radio spots campaign as well as exploitation and newspaper displays, when it was shown at the Center. The Dell Movie Classic booklet was distributed to children in the various public playgrounds, the Public Library and all its branches used bookmarks tied in with Sir Arthur Conan Doyle books, and manager Ben Dargush also distributed to spots attended by young folks, small plastic models of dinosaurs, etc. . . . Construction has started in Kingsport, Tenn., of new quarters for the sales service and product development laboratories of the Chemicals Division of Eastman Chemical Products, Inc., a subsidiary of Eastman Kodak company. . . . Bob Boasberg, twin brother of Charlie Boasberg, Warner Bros. general sales manager, put on a great water show at the Greater Buffalo Advertising Club outing at Bedford Spring, Pa. . . . Buffalo Film Row friends of Ed Suesse, who for many years was a member of the sales staff of the local MGM branch, were delighted to hear of his promotion to the management of the Detroit exchange. . . . There was a huge advance campaign for "Hercules Unchained," which opened July 22 at the Paramount. One of the highlights of the campaign was a color ad used in a tie-up with the picture by Sattler's big eastside department store. There was also a four color page ad in the Buffalo Evening News a day ahead of opening. There was also a terrific advance TV and radio saturation spot campaign. The campaign was activated by Arthur Krolick, Charles B. Taylor, and Edward Miller.

CINCINNATI

Managerial changes at Shor Theatres are Oden R. Owens, formerly at Art Esquire, to downtown Keith, succeeding Robert McKinley, now city manager in Hamilton, O., for Ramona and Valley drive-ins, and Allan Warth, former owner, Art, Dayton, O., to the Esquire. . . . Ralph Kinsler, former Warners branch manager, and more recently a California resident, has returned to this city. . . . Following a trial, a Municipal Court jury disagreed on a police charge that the game of "Wahoo," played at the Ferguson Drive-In is a scheme of chance. A police recruit was discharged for using his badge in an attempt to gain free admission to the drive-in. . . . The 750-seat neighborhood Imperial, owned and operated since 1930 by F. W. Huss, Jr., has been closed. . . . Clayton Pantages, Albany branch manager for 20th-Fox, was in as a representative of Glenn Norris, general sales manager, to promote upcoming films. . . . Severe storms during the recent holiday weekend ruined attendance at area amusement parks and swimming pools, but resulted in overflow audiences at most area roofed houses. . . . Robert Mills is new manager, Art Guild, succeeding David Chick.

COLUMBUS, O., NEWS—George Jessel's J. & A. Productions, Inc., an independent company, has purchased for $30,000 film rights to "The Trial of Mary Todd Lincoln," co-authored by State Auditor James A. Rhodes and Dean Jauchius, former editorial staffer of the Columbus Dispatch. The production schedule calls for the film to go before the cameras by the fall of 1961. Joan Crawford, Susan Hayward, and Vivien Leigh are being mentioned for the leading role, the widow of Abraham Lincoln. Rhodes and Jauchius may collect another $30,000 for television rights to the book, recently published.

CHARLOTTE

Weekly morning free movies sponsored by downtown merchants at the Carolina have drawn large crowds of lady shoppers . . . Frank Remsberg has resigned as Goldsboro, N. C., manager of North Carolina Theatres, Inc., a position he has held for many years; and has been succeeded by Robert Scott, former manager, Carolina, Columbia, S. C. Remsberg will devote himself to personal business interests . . . The Criterion, Durham, N. C., has remodeled its marquee, the boxoffice, and has repainted and decorated both the interior and exterior with new aisle carpeting in both the main floor and balcony. Grover Baker, manager, said all seats will be recovered and the concession stand remodeled in the near future.

CHICAGO

The Chicago Variety Club will hold an Old Newsboys' Day to raise funds for its favorite charity, the La Rabida Sanitarium. The Daily Tribune, Chicago American, the Sun Times and The Daily News will put out special editions which will be sold on street corners by the "old newsboys." . . . Teenage record hops were held at Essaness' Halsted Drive-In. . . . The Armitage was robbed of 12 reels of film just prior to show-time. A hurry-up replacement was managed by the distributors even though the day of the robbery was a Sunday. . . . John Roberts, manager, Oakland Square, underwent surgery. During his absence, Ira Tolbert, former assistant at the Metropolitan and now a college student, took over. . . . Phil Bodwell is president of the newly organized Tele-Tape productions Corporation. . . . Ralph Smitha, general manager, Essaness Circuit, again heads the annual theatre collections drive for La Rabida Sanitarium. . . . Dick Balaban, son of Harry Balaban, H. and E. Balaban chain, is learning the business as a member of the Surf staff. . . . Variety Club is sponsoring the Miss America Pageant this year. It will be held Aug. 5 at the Sheraton Hotel to select the local representative in the Miss America competition in Atlantic City, N. J. Mrs. Madge Raymer, finalist in the 1950 Miss California pageant, has been named publicity director of the present contest. . . . The Varsity, Evanston, Ill., is the first theatre to install a new type of air-conditioning.

CLEVELAND

Raymond Schmertz, 20th-Fox branch manager and distributor chairman for industry special events, told the branch managers and TV and radio executives that he is aiming to raise $100,000 in this territory toward the construction and maintenance of the new Will Rogers Hospital Research Laboratory. This is almost four times the amount raised in the area by the motion picture industry alone. Schmertz secured the full cooperation of the TV and radio representatives, who agreed to give him free air time for interviews to acquaint the public with the purpose of the Research Lab. One of the new approaches to reach the goal will be the appointment of a special gift committee whose function will be to solicit from executives in all branches of the entertainment field donations from $200 up. Sam Schultz, who does the booking for the downtown first run Palace, offered the theatre for a benefit premiere, and others suggested holding memorial drives in spots where community spirited exhibitors have recently died. . . . M. H. Fritchle, in the theatre supply business for 33 years, is retiring from the local National Theatre Supply Company branch where he has been manager the past two years. By coincidence, Fritchle both started and ends his active career in the business with NTS, having first joined the company in 1927 in Detroit. Ten years later he was transferred to the Cleveland branch as salesman, but soon thereafter left the company to join Leroy P. Lanford's Oliver Theatre Supply Co, later bought by NTS. Now he is turning the office over to Miles M. Mutchler, who has been specializing in NTS' department of furnishing motels. . . . With all three local TV stations devoted exclusively to broadcasting the Democratic Convention, theatre business picked up, according to exhibitor reports.

DALLAS

Services were held here for Forest S. Baker, booker for the Paramount exchange, who had been in Veterans Hospital due to a heart condition. Baker served as a booker for Warner Bros., prior to joining Paramount. He is survived by his daughter and three sisters. . . . M. R. "Duke" Clark, who served Paramount for more than 25 years in executive sales positions, was recently honored on the occasion of his and Mrs. Clark's golden wedding anniversary by local Variety Club barkers. . . . Madee Bradley, booker at Paramount, returned to her desk after a long stay in the hospital following major surgery. . . . B. A. Dobbs, head shipper for Paramount, was in St. Paul's Hospital under oxygen, following a heart attack. . . . Frank P. Dove, operator of the Panhandle at Panhandle, Tex., and the Groom, at Groom, Tex., has been nominated on the Democratic ticket as county attorney, a post which he formerly held. . . . Grace Folsom, public relations chairman for the Women of the Motion Picture Industry, Dallas chapter recently appeared on WFAA-TV in an interview.

DENVER

Tom Murphy, Raton, N.M., who operates many theatres in the state, has been elected president of the New Mexico Theatre Owners Association. . . . Hershel Wheeler is the new owner, Pace and Chief Drive-In, Gordon, Nebr. . . . Ed Bruin, salesman for MGM located in Albuquerque, N.M., was in for a vacation accompanied by wife and daughter. . . . Paul Campbell, formerly of Albuquerque and Shiprick, N.M., is new manager, Wolfberg's East Drive-In. . . . Newly remodeled Main, Pueblo, Colo. (now the Cooper) and the rebuilt Fox Kiva in Durango, both reopened this month with MGM's "Bells Are Ringing." . . . Valley Drive-In's new manager is Jim Snyder from Kansas. . . . Laura Haughey, of the Wolfberg Theatre's main office has been elected president of Inspiration Toastmistress, an organization offering women training in public speaking. . . . Black Hills Amusement Co., is giving its Rex, Rapid City, S.D., a complete remodeling and refurbishing job. Expect to reopen early in October. . . . A new film exchange, Valiant Films Corporation's 13th branch office, opened in Denver. A well known Denver film man, Jack Felix, former branch manager of Allied Artists here for many years, is in charge of the new office. Valiant's new Denver office will service the Omaha, Des Moines, and Salt Lake exchange areas as well as Denver, according to Felix.

DETROIT

Last fall, Exhibitor Service, one of the minor carriers of features, trailers, paper, and theatrical advertising matter, was suddenly padlocked by the Department of Internal Revenue. Other trucking lines were able to absorb the business at the time. Several months ago the major line, Film Truck Service, was also padlocked creating an emergency for all out-state Michigan exhibitors. Headed by president Peter T. Ellis, with Walter Goward as traffic manager, Pep Trucking Co., a veteran in the business, took over Film Truck equipment, facilities, and customers. Newly-organized C & T delivery Service, Thomas Beeton president, Lee Eagleson traffic manager, now has assumed the responsibilities that were formerly C. & T's. . . . Latest distributor to leave the Film Exchange Building, now in receivership, and to join the others who have moved into the Fox, is Allied Films. Jack Zide, president, also represents Allied International and heads Zison Enterprises, now housed in the same office. The firm also has a Cleveland branch. . . . At the Variety Club's annual Golf and Outing Party, Paul Percha, Station WKMH, won the Chevrolet convertible.

JACKSONVILLE

The Center is the new and appropriate name which Florida State Theatres officials have bestowed upon the former Arcade during the process of completely rebuilding the valuable property which lies in the exact center of the city's burgeoning downtown area. . . . Hugh Thomas, Jr., began the work of dismantling his Siesta Drive-In at Sarasota with plans to rebuild it in another suburban location. . . . Jimmy Langston, assistant at the local Florida, left here to help W. E. Roberts with the management of the Florida, Gainesville. . . . Martin C. Burnett, Loew's Theatres district manager from Atlanta, and Ben Joel, Loew's film buyer from New York, were both in for a tour of the company's Normandy Twin Outdoor Theatre, Florida's largest drive-in, managed by Jim Carey. . . . Jesse Marlowe, former local exhibitor, is now managing Bob Cannon's Lake, Lake City. . . . Byron Adams, United Artists manager, became ambulatory again after a successful operation in Baptist Hospital. . . . A new theatre screen acquired from the Roy Smith Co., local suppliers, has been installed at Kent Enterprises' State, Cocoa. . . . Richard Honsinger has leased the Okeechobee Drive-In, Okeechobee, from R. L. Mackes. . . . Cecil Cohen, local exhibitor, has acquired the Victoria, New Smyrna Beach. . . . Jack Rigg is now booking for the San Carlos, Key West, and Leonard Vaughn is booking for the Temple and Brooklyn, Perry. . . . The Federal Drive-In, Pompano Beach, has been acquired by United Theatres of Miami. . . . Betty Loop, secretary to Horace Denning, district manager of Dixie Drive-Ins, has succeeded Mary Wagner as publicity chairman for the local WOMPI. Miss Wagner has a July 30 wedding date with Thomas Peacock of Orlando, and they will move to Gainesville in September.

MEMPHIS

Malco Theatres by employing a native daughter as director of special services and sales in connection with the roadshow engagement of 20th-Fox's "Can-Can," Crosstown, garnered extra publicity and attention in the Press-Scimitar. The gal is an Ole Miss sophomore, Sue Stringer. Special circulars were sent out to prospective purchasers of group sales, bearing the likeness of Sue in "Can-Can" costume, and reading: "My name is Sue Stringer. I'm not French (although you could never tell from my picture, could you) . . . I'll be looking forward to talking with you. Au revoir, y'all."

MINNEAPOLIS

Jerald Engevik is the new assistant manager, Gopher, replacing Virgil Mannie, resigned. Engevik was formerly with Ted Mann's theatres in Saint Paul.

NEW HAVEN

Sal Adorno, Sr., general manager, M&D Theatres, Middletown, Conn., has designated Wednesdays as Ladies Night at the first-run Palace, that city; under the plan a lady is admitted free with male escort buying one adult ticket. . . . Sperie Perakos, general manager, Perakos Theatre Associates, has opened the "Jumpin' Gyminy Trampoline Center," first of its kind in the New England territory, at the Plainville Drive-In, Plainville, Conn. Perakos intends to handle the promotion and sale of these trampolines in Connecticut, from the Perakos offices, New Britain. . . . The Berlin Drive-In, Berlin, Conn., has a new Sunday "Sell-Buy-Swap" plan in effect. Regional residents are charged only 50 cents admission for their cars to enter the theatre grounds on Sundays from 9 a.m. to 5 p.m. The idea is to provide a setting wherein people can bring household items and the like to sell or swap or to purchase similar material from other Sunday swappers. The theatre's kiddie playground is open all day Sunday. Boating is also available on the theatre's lake on Sundays. The Berlin is owned and operated by the Lakeside Realty Company, headed by Attorney George LeWitt.

NEW ORLEANS

Ned Rucker, former assistant booker at Paramount, is now a full fledged booker, taking over the place vacated by Eddie Richards, who was advanced to salesman. . . . Warners employees held their annual outing at Pontchartrain Beach. . . . Jack Harris, producer, Universal's "Dinosaurus", Joy, was in. . . . William M. Richardson, president, Capitol Releasing Corporation and Astor Pictures, Atlanta, Ga., and Mrs. Richardson were in celebrating their 45th wedding anniversary. New Orleans was formerly their home. . . . Variety Club held a supper, games and various other social activities including the awarding of a boat, a possession of the late Charles Gasho, to Don Stafford, a friend of the late Gasho, who had been his companion on many fishing excursions. . . . James W. Bradford has taken over the long closed neighborhood Ann, Baton Rouge, La., which he has renovated and refurbished. Bradford also operates the Rex, Chauvin, La. . . . Mrs. Ann Balencie, Paramount cashier, is recuperating after a week's confinement in a hospital. . . . Frank Glick, Morton, Miss., stated he has decided to reopen the Utica, Utica, Miss., which has been closed for several years. . . . Joe Williams, business agent, and Gus Stierwald, president, Local B-57 exchange employees union, attended the district meetting in Memphis. . . . Warren Salles, who with his sons, Phillip and Jack, operate the Covington, La., indoor and drive-in theatre, is home from the hospital convalescing from a heart attack. . . . The Waynesboro, Miss., drive-in has suspended operations for an

(*Continued on page 18*)

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

ADVENTURES OF HUCKLEBERRY FINN (MGM)

Esquire, St. Louis (*$11,800)	3 ”	....102%
Music Box, Seattle (*$4,800)	3 ”	.... 94%
Warfield, San Francisco (*$11,100)	2 ”	.... 81%
State, Omaha (*$5,400)	2 ”	.... 65%
Adams, Detroit (*9,200)	2 ”	.... 89%
Viking, Philadelphia (*$7,000)	2 ”	....128%

APARTMENT (UA)

Un. Artists, San Francisco (*$15,200)	5 ”	....100%
Orpheum, Boston (*$17,700)	4 ”	... 105%
Astor, New York (*$27,100)	4 ”	....134%
United Artists, Chicago (*$22,800)	4 ”	....136%
Randolph, Philadelphia (*$12,000)	4 ”	....187%
Michigan, Detroit (*19,600)	4 ”	....117%
Fifth Avenue, Seattle (*$9,000)	2 ”	....100%
Esquire, St. Louis (*$11,800)	2 ”	....151%

BATTLE IN OUTER SPACE (COL.)

Forum, New York (*$17,300)	1 ”	....133%

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1 ”	.... 75%
Orpheum, Omaha ($5,800)	1 ”	....104%
Fifth Avenue, Seattle ($5,700)	1 ”	....105%
Paramount, San Francisco ($13,100)	1 ”	.... 77%
Palms, Detroit ($15,400)	1 ”	.... 78%
Orpheum, Boston ($15,400)	2 ”	.... 56%

BELLS ARE RINGING (MGM)

Radio City, New York (*$134,200)	3 ”	....140%
State-Lake, Chicago (*$23,500)	3 ”	....125%
Loew's, St. Louis (*$12,800)	2 ”	....133%
Adams, Detroit (*$9,200)	1 ”	....153%
Stanley, Philadelphia (*$15,300)	2 ”	....124%
Warfield, San Francisco ($11,100)	3 ”	....123%
Music Box, Seattle (*$4,800)	2 ”	....115%
State, Omaha (*$5,400)	1 ”	.... 80%
United Artists, Louisville (*$9,200)	2 ”	.... 90%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	34 ”	....168%
Loew's State, New York (**$43,175)	34 ”	....140%
Boyd, Philadelphia (**$12,300)	33 ”	....226%
Todd, Chicago (No. Ave.)	29 ”	Ave. $28,700
Coronet, San Francisco ($13,200)	30 ”	....187%
Blue Mouse, Seattle ($6,100)	23 ”	....193%
United Artists, Detroit ($9,500)	21 ”	....284%
Cooper, Omaha ($4,500)	21 ”	....206%
Brown, Louisville ($5,700)	8 ”	... 277%
Loew's Midcity, St. Louis (No. Ave.)	7 ”	Ave. $17,900

BRIDES OF DRACULA (U-I)

Palms, Detroit (*$20,400)	1 ”	.... 70%
Golden Gate, San Francisco (*$14,700)	1 ”	.... 90%
Music Hall, Seattle (*$8,700)	1 ”	.... 84%
Omaha, Omaha (*$6,300)	1 ”	.... 96%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	18 ”	....359%
Gary, Boston ($9,000)	17 ”	....192%
Palace, Chicago ($21,000)	12 ”	....140%
Midtown, Philadelphia ($10,600)	10 ”	....177%
Ambassador, St. Louis ($8,500)	8 ”	....134%
Alexandria, San Francisco (No Ave.)	8 ”	Ave. $16,000
Madison, Detroit (*$16,600)	6 ”	....184%
Paramount, Seattle (*$8,000)	2 ”	113%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6 ”	.... 68%
Trans-Lux, Philadelphia ($6,300)	3 ”	.... 75%
Pageant, St. Louis ($3,700)	2 ”	.... 81%

CIRCUS OF HORRORS (AIP)

United Artists, Chicago (*$22,800)	2 ”	.... 70%
St. Louis, St. Louis (*$9,200)	1 ”	.... 98%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	2 ”	.... 81%
Randolph, Philadelphia ($9,900)	3 ”	.... 76%
Normandie, New York ($7,300)	4 ”	....109%
Paramount, New York ($33,200)	4 ”	.... 79%
Capri, Boston ($7,000)	5 ”	....137%
Orpheum, Omaha ($5,800)	1 ”	.... 70%
Fox, Detroit (*$15,400)	1 ”	.... 75%
Fifth Avenue, Seattle (*$9,000)	2 ”	.... 70%

DINOSAURUS (U-I)

Broadway-Capitol, Detroit (*$10,000)	1 ”	....170%
Orpheum, Seattle (*$4,300)	1 ”	....153%

ELMER GANTRY (UA)

Capitol, New York (*$29,100)	1 ”	....189%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	3 ”	....100%
Coliseum, Seattle ($7,000)	1 ”	....100%
Kentucky, Louisville ($6,500)	1 ”	.... 50%
Arcadia, Philadelphia ($10,600)	4 ”	.... 57%
Metropolitan, Boston ($16,800)	1 ”	.... 79%
Michigan, Detroit ($18,300)	1 ”	.... 87%
Golden Gate, San Francisco (*$14,700)	1 ”	.... 69%
Esquire, St. Louis (*$11,800)	2 ”	.... 90%
Orpheum, Omaha (*$9,200)	1 ”	.... 55%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	9 ”	.... 68%
Loew's, St. Louis ($8,600)	2 ”	....128%
Omaha, Omaha ($6,500)	1 ”	.... 77%
United Artists, San Francisco ($8,300)	4 ”	....102%
Beacon Hill, Boston ($6,000)	7 ”	....156%
United Artists, Chicago ($25,200)	5 ”	.... 61%
Randolph, Philadelphia ($9,900)	5 ”	....107%
Michigan, Detroit ($18,300)	2 ”	.... 96%
Music Hall, Seattle ($7,000)	2 ”	.... 72%
United Aritsts, Louisville ($6,500)	1 ”	.... 77%

GIANT OF MARATHON (MGM)

Pilgrim, Boston ($8,100)	2 ”	.... 90%
Warfield, San Francisco ($10,200)	2 ”	.... 96%
Stanton, Philadelphia (*$9,200)	2 ”	.... 92%
Adams, Detroit (*$9,200)	2 ”	....106%
Orpheum, Seattle (*$4,300)	2 ”	....123%
State, Omaha (*$5,400)	2 ”	.... 58%
Loew's, St. Louis (*$12,800)	1 ”	.... 61%

HANNIBAL (WB)

Fox, St. Louis (*$14,200)	1 ”	....113%
Paramount, Boston (*$13,400)	1 ”	....112%

Paramount, San Francisco (*$12,700)	2 ”	....114%
Stanton, Philadelphia (*$9,200)	1 ”	....130%
Palms, Detroit (*$20,400)	2 ”	.... 71%
Omaha, Omaha (*$6,300)	1 ”	.... 80%
Mary Anderson, Louisville (*$6,500)	1 ”	.... 65%

HERCULES UNCHAINED (W.B.)

Pilgrim, Boston (*$8,100)	2 ”	....167%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	3 ”	....118%
Fox, Philadelphia ($15,300)	2 ”	.... 81%
Broadway-Capitol, Detroit ($14,700)	1 ”	....102%
Palms, Detroit ($15,400)	1 ”	....110%
Golden Gate, San Francisco ($13,700)	2 ”	.... 89%
Coliseum, Seattle ($7,000)	1 ”	....100%

ICE PALACE (W.B.)

Palms, Detroit (*$20,400)	1 ”	.... 85%
Fox, St. Louis (*$14,200)	1 ”	....120%
Metropolitan, Boston (*$13,600)	2 ”	....100%
Palace, New York (*$23,300)	2 ”	.... 90%
Chicago, Chicago (*$26,400)	2 ”	.... 63%
Fox, Philadelphia (*$16,600)	2 ”	.... 70%
Orpheum, Seattle (*$4,300)	1 ”	....138%
Omaha, Omaha (*$6,300)	1 ”	.... 72%
Mary Anderson, Louisville (*$6,300)	2 ”	.... 72%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	2 ”	....147%
Golden Gate, San Francisco ($13,700)	2 ”	....106%
Roosevelt, Chicago (*$17,300)	2 ”	.... 81%
Loew's, St. Louis (*$12,800)	1 ”	.... 68%

MOUNTAIN ROAD (COL.)

Orpheum, Boston ($15,400)	1 ”	.... 68%
Goldman, Philadelphia ($11,700)	2 ”	.... 77%
Loew's, St. Louis ($8,600)	1 ”	.... 78%
Palms, Detroit ($15,400)	1 ”	....104%
Paramount, San Francisco ($13,100)	2 ”	.... 84%
Coliseum, Seattle ($7,000)	3 ”	.... 84%
State-Lake, Chicago (*$23,500)	3 ”	.... 58%
Orpheum, Omaha (*$9,200)	1 ”	.... 76%
United Artists, Louisville (*$9,200)	1 ”	....100%

MURDER, INC. (20TH FOX)

Victoria, New York (*$10,700)	2 ”	....219%

PAY OR DIE (AA)

Warner, New York ($18,200)	7 ”	....123%
Stanton, Philadelphia (*$9,200)	3 ”	....100%
Rialto, Louisville (*$8,300)	1 ”	.... 70%
Todd Cinestage, Chicago (*$14,900)	2 ”	.... 92%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7 ”	....110%
Memorial, Boston ($15,400)	6 ”	....135%
Warfield, San Francisco ($10,200)	6 ”	....118%
Chicago, Chicago ($25,800)	6 ”	....131%
Adams, Detroit ($8,700)	8 ”	123%
Esquire, St. Louis (No. Ave.)	7 ”	Ave. $10,700
Music Hall, Seattle ($7,000)	4 ”	....117%
United Artists, Louisville ($6,500)	3 ”	....129%
Stanley, Philadelphia ($17,000)	9 ”	.... 80%
State, Omaha ($5,900)	3 ”	....107%

POLLYANNA (B.V.)

Radio City, New York ($148,700)	5 ”	.... 93%
Fox, San Francisco (*$13,700)	2 ”	.... 98%
Mercury, Detroit (*$13,600)	1 ”	....141%
Trans-Lux, Philadelphia (*$7,300)	1 ”	....192%

PORTRAIT IN BLACK (U-I)

Roosevelt, Chicago (*$17,300)	3 ”	....191%
Palms, Detroit (*$20,400)	1 ”	....108%
Golden Gate, San Francisco (*$14,700)	3 ”	....116%
Music Hall, Seattle (*$8,700)	2 ”	.... 75%
Astor, Boston (*$8,700)	1 ”	....252%
Kentucky, Louisville (*$6,100)	2 ”	....123%

PSYCHO (PAR.)

Paramount, Boston (*$13,400)	3 ”	....163%
DeMille, New York (*$13,700)	4 ”	....309%
Woods, Chicago (*$23,200)	3 ”	....140%
Arcadia, Philadelphia (*$8,600)	3 ”	....217%

RAT RACE (PAR.)

Astor, Boston ($9,200)	6 ”	....104%
Capitol, New York ($35,300)	6 ”	.... 86%
Chicago, Chicago ($25,800)	5 ”	.... 94%
Fox, Philadelphia ($15,300)	5 ”	....105%
St. Louis, St. Louis (*$9,200)	2 ”	....148%
Coliseum, Seattle (*$6,700)	2 ”	....128%
Orpheum, Omaha (*$9,200)	2 ”	.... 77%

SERGEANT RUTLEDGE (W.B.)

Paramount, Boston ($12,300)	1 ”	.... 60%
Palace, New York ($23,300)	5 ”	.... 71%
United Artists, Chicago ($25,200)	1 ”	.... 61%
Stanton, Philadelphia ($11,000)	2 ”	.... 82%
St. Francis, San Francisco ($11,200)	2 ”	.... 85%
Music Hall, Seattle ($7,000)	1 ”	....100%
Mary Anderson, Louisville ($6,000)	1 ”	.... 67%
Omaha, Omaha ($6,500)	1 ”	.... 64%
Palms, Detroit (*$20,400)	1 ”	.... 62%

SIGN OF ZORRO (BV)

Rialto, Louisville (*$8,300)	1 ”	.... 60%
Music Hall, Seattle (8,700)	1 ”	.... 40%

STORY OF RUTH (20TH FOX)

Fox, St. Louis (*$14,200)	2 ”	.... 89%
Fox, San Francisco (*$13,700)	3 ”	.... 90%
Memorial, Boston (*$18,900)	4 ”	.... 50%
Paramount, New York (*$35,100)	4 ”	.... 85%
Oriental, Chicago ($25,300)	4 ”	....122%
Goldman, Philadelphia (*$12,700)	3 ”	.... 80%
Fox, Detroit (*$15,400)	4 ”	....104%
Fifth Avenue, Seattle (*$9,000)	2 ”	.... 73%
Orpheum, Omaha (*$9,200)	1 ”	.... 68%
Rialto, Louisville (*$8,300)	1 ”	.... 70%

STRANGERS WHEN WE MEET (COL.)

St. Francis, San Francisco (*$13,800)	3 ”	....107%
Criterion, New York (*$32,500)	2 ”	....143%

SUBTERRANEANS (MGM)

Stage Door, San Francisco (*$5,800)	4 ”	....104%

THE Tip-of
ON BUSINES

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960**

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

13 GHOSTS (COL.)

Broadway Capitol, Detroit (*$10,000)	2 ”	....170%
Paramount, San Francisco (*$12,700)	1 ”	....220%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5 ”	.... 78%
Astor, Boston ($9,200)	7 ”	.... 97%
Goldman Philadelphia ($11,700)	4 ”	....112%
Loew's, St. Louis ($8,600)	2 ”	....134%
Palms, Detroit ($15,400)	2 ”	....114%
United Artists, San Francisco ($8,300)	3 ”	....129%
Coliseum, Seattle ($7,000)	2 ”	....121%
Capitol, New York ($35,300)	7 ”	.... 85%
United Artists, Louisville ($6,500)	1 ”	.... 93%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4 ”	.... 84%
Fox, St. Louis ($13,600)	1 ”	....132%
Fox, Detroit ($14,900)	2 ”	.... 97%
Orpheum, Omaha ($5,800)	1 ”	....139%
Paramount, Seattle ($7,300)	2 ”	.... 83%
Paramount, New York ($33,200)	3 ”	.... 94%
Fox, San Francisco ($12,000)	2 ”	....100%
Oriental, Chicago (23,400)	3 ”	.... 89%
Metropolitan, Boston ($16,800)	2 ”	.... 70%
Rialto, Louisville ($6,600)	1 ”	.... 91%

WALK LIKE A DRAGON (PAR.)

St. Louis, St. Louis (*$9,200)	1 ”	....100%
St. Francis, San Francisco (*$14,600)	1 ”	.... 61%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7 ”	.... 90%
Orpheum, Boston ($15,400)	5 ”	....111%
Randolph, Philadelphia ($9,900)	6 ”	....138%
Ambassador, St. Louis ($8,500)	2 ”	....206%
Michigan, Detroit ($18,300)	4 ”	....126%
Paramount, San Francisco ($13,100)	5 ”	....104%
Orpheum, Omaha ($5,800)	2 ”	....138%
Rialto, Louisville ($6,600)	3 ”	....150%
St. Louis, St. Louis ($12,000)	2 ”	....100%
Fifth Avenue, Seattle ($5,700)	3 ”	....152%
Criterion, New York ($22,700)	11 ”	....116%

WHY MUST I DIE (AIP)

Goldman, Philadelphia (*$12,700)	1 ”	.... 88%

WILD RIVER (20TH FOX)

Victoria, New York ($12,000)	5 ”	.... 84%
Oriental, Chicago ($23,400)	3 ”	.... 81%
Fox, St. Louis ($13,600)	1 ”	.... 90%
Fox, Detroit ($14,900)	1 ”	....101%
Fox, San Francisco ($12,000)	1 ”	.... 75%
Fifth Avenue, Seattle ($5,700)	1 ”	....160%
Rialto, Louisville ($6,600)	1 ”	.... 91%
Orpheum, Omaha ($5,800)	1 ”	.... 86%
Viking, Philadelphia (*$7,000)	4 ”	....104%
Metropolitan, Boston (*$13,600)	3 ”	.... 67%

Better Than Ever—

We are prepared to pick up and deliver your trunks for your Summer stay at the Seashore.

- HAULING TO ALL SEASHORE POINTS
- DOOR TO DOOR DELIVERY
- DAY AND NIGHT SERVICE

★

NEW JERSEY MESSENGER SERVICE

1018-26 Wood Street
PHILADELPHIA
WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

NEW ORLEANS

(*Continued from page 16*)

indefinite time. . . . Ed Langhetee, Transway field man, is recuperating from hospitalization at home. It will be some time before he is able to be about. . . . The Joy, Vinton, La., closed again. . . . Ross Smith has decided to keep the Decature, Miss., theatre closed until Sept. 1. . . . Lillie Yeager, former Columbia staffer, gave birth to a son recently. . . . Mrs. Gloria Barefoot, 20th-Fox cashier, won a two-week trip to Mexico City at the recent Home Show. . . . . New stenographers at 20th Fox are Grace Fust and Patricia Leonard. . . . New staffer at NTS is Janet Thome. . . . New at the Joy Theatre are Virgie Kauff, concessions; and Evelyn Orozco, boxoffice cashier. . . . The new WOMPI board of directors held their initial meeting at the A & G meeting room. . . . Donna Paterson replaced Kay Alexander at United Artists. Kay resigned because of illness.

PITTSBURGH

Harold Cohen, Post-Gazette and Sun-Telegraph movie and drama editor, visited Mexico City and the set of Columbia's "Pepe," starring Cantinflas and Shirley Jones. He wrote several columns during and following his stay there. . . . Gus and Mary Davis, he's a Stanley Warner booker and she formerly worked for the circuit when it was Warner Bros. Theatres, celebrated their 25th wedding anniversary. . . . Ralph Smith, Shadyside manager, had the assistance of Phil Katz in staging an activity-crowded premiere of "Jazz On A Summer's Day." . . . United Artists exploiteer Ed Lurie, headquartered here, is in Dallas filling in for Addie Addison, who is ailing. After that assignment, Lurie and his wife will vacation in Hollywood. . . . Sam De Fazio is now managing both the South Hills, Dormont, and the Denis, Mt. Lebanon, following the resignation of Denis manager John P. Harris, nephew of John H. Harris. Associated Circuit recently acquired the houses from the Harrises. . . . Ruth Bischoff, Stanley usherette, became Mrs. William Grillo, and planned to return to work after the honeymoon. . . . Mildred White, secretary to Stanley Warner zone manager Harry Feinstein, lost her father following a heart attack.

PORTLAND

20th Century-Fox will screen "For the Love of Mike" for exhibitors here in August. The picture, released by Fox, was produced by the late Ted Gamble, Portland motion picture and television executive, and filmed on location in Mexico. . . . Rex Hopkins, National Theaters Portland manager, is on a fishing trip. . . . Russ Brown, National Theaters publicity department man, accompanied by Bob Smith, assistant to William Thedford, NT and T vice-president, conferred with Brown on promotional activities on "Can-Can," currently playing at the Hollywood here.

ST. LOUIS

The Frisini Amusement Co., owner of numerous southern Illinois theatres, has purchased the Times, in Jacksonville, Ill., from B. M. Montee. The Frisini group has headquarters in Springfield, Ill. . . . Frank Reller, owner, American, Wentzville, Mo., was a delegate to the Democratic National Convention. . . . Wayne Stephenson, branch manager, Buena Vista Films, is recuperating at home after being hospitalized for several weeks. . . . Actress Julie Adams has bought a 40-acre tract of land in the Ozarks near Jasper, Ark. Mr. and Mrs. Ernie Cormany, who handled the sale, said the actress expressed a wish to buy where she "could get away from it all."

SALT LAKE CITY

The Centre is holding special performances of MGM's "Ben-Hur" for "young people" at reduced prices at 10 a.m. in the mornings. . . . The Salt Lake Autorium Drive-In has new playgrounds for the youngsters . . . The Ringling Brothers and Barnum and Bailey Circus will play here Aug. 16-17. . . . Ogden, Utah, held its annual Pioneer Days pageant. . . . Salt Lake's Linda Bemont, 'Miss Universe, 1960', was welcomed home from Miami Beach, Fla.

SAN ANTONIO

Theodore Weiss has been appointed chairman of the Chamber of Commerce committee which will take active charge of activities for the world premiere of John Wayne's "The Alamo," scheduled for the Woodlawn here on Oct. 24. Ticket sales will not begin until August, according to Tommy Powers, city manager here for the Cinema Arts Theatres, operators of the Woodlawn. Work will soon start on the redecoration of the Woodlawn as well as installation of the Todd-AO equipment necessary to project the film. . . . William O'Donnell, president of Cinema Arts Theatres, with headquarters in Dallas, was a recent visitor here. . . . David Barton has been appointed manager, Parkway, Fort Worth, Tex., operated by the Interstate Theatre Circuit. He was formerly assistant manager, Palace. George Songer, who has been student manager, Worth, becomes assistant manager, Palace. Ed Durham has been named manager, Boulvard Drive In, Fort Worth.

Jimmy Griffiths, manager, Frontier, McCamey, Tex., invited a communitywide investigation of PTA charges that his theatres were showing pictures unworthy of viewing by children or adults. Attending the meeting were representatives of the Ministerial Alliance, the PTA, and the Women's Study Club. It was admitted that none of the dissenters had attended a motion picture for several months and were not even familiar with the pictures shown at the two local theatres. . . . Carol Jeannette Chambers was married on June 17 to Norman W. Pittenger. The bride is the daughter of Mr. and Mrs. Bill Chambers. Father is manager of the Plaza, El Paso, Tex. . . . Frank York, formerly manager, Palace, indoor house, and the chief Drive-In, Jacksonville, Tex.,has been named manager, South Park Drive-In, Beaumont, Tex. He replaces Durand Elliott who was recently transferred to manager the Gaylynn, Dallas.

SAN FRANCISCO

National Screen Service, after more than 20 years on Film Row, moves away Aug. 1 from 140 Leavenworth to 876 Harrison, more than a mile from the Row. Lease renewal difficulties, explains manager Fred Weimar. Also out of a home in the same building long leased by National is Variety Club Tent 32's Blind Babies Bazaar, salvage shop which enjoyed free rent through National's generosity. . . . Catholic showmen of the Northern California Entertainment Guild recited the rosary, an annual observance, over Radio KDIA July 13. Monsignor Vincent F. McCarthy, pastor of St. Patrick's Church and chaplain of Tent 32, led the rosary. . . . Bonnie McCleery and Jayne Titus, both of the Coronet ("Ben Hur") box office, in the hospital at the same time but for different reasons.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMAN'S TRADE REVIEW

JULY 27, 1960
SECTION TWO
VOL. 64 NO. 10

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd, Julie Adams
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy

COMING

BRIDGE, THE—German-Made
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI SHALL NOT DIE—(EC)—African Documentary

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HOUSE OF USHER, THE—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
WHY MUST I DIE?—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

AMAZING TRANSPARENT MAN—Marguerite Chapman, Douglas Kennedy
BEYOND THE TIME BARRIER—Robert Clarke, Darlene Tompkins
JOURNEY TO THE LOST CITY—(C)—Debra Paget, Paul Christian
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
•Alamo..........................		UA
•All In A Night's Work...........		Par.
All The Fine Young Cannibals....	A3	MGM
•All the Young Men..............	A2	Col.
Amazing Transparent Man.......		A-I
•Anatomy of Love, The..........		For.
And Quiet Flows The Don........	B	UA
•Angel Wore Red, The...........		MGM
Angry Island.....................		For.
Angry Red Planet...............	A2	A-I
Aparajito.......................	A1	For.
Apartment, The..................	A3	UA
•Aphrodite......................		Fox
Aren't We Wonderful............		For.
•As The Sea Rages..............	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine...............	A2	AA
Attack of the Jungle Women......		Misc.
•Austerlitz......................		Fox

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bal, The	A2	AA
Battle In Outer Space	A1	Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
Bellboy, The		Par.
Bells Are Ringing	A2	MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
•Between Time and Eternity		U-I
•Beyond The Time Barrier		A-I
Big Chief, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
•Boy Who Stole A Million, The		Par.
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Cage Of Evil	A2	UA
Can-Can	B	Fox
Captain's Table		Fox
Career	A3	Par
Carmen Comes Home		For.
Carry On Nurse	B	For
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cossacks The	A1	U-I
•Counterfeit Traitor, The		Par.
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
•Cry For Happy		Col.

D

•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
•Desire In The Dust		Fox
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
Dinosaurus	A1	U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

•Facts O Life, The		UA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit th school-age target
COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic tre
ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features ew faces
GENE KRUPA STORY THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly art and specialty spots—England
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
NIGHTS OF LUCRETIA BORGIA, THE—MD-108m.—(TS;EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
SONG WITHOUT END—D-141m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
STOP, LOOK AND LAUGH—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
TINGLER THE—MD-80m.—Vincent Price Judith Evelyn—4613 (8 12-59)—Gimmicks will help horror meller
TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

Aug. **ALL THE YOUNG MEN**—Alan Ladd, Sidney Poitier
Aug. **ENEMY GENERAL, THE**—Van Johnson, Dany Carrel
Sept. **AS THE SEA RAGES**—Maria Schell, Cliff Robertson
Sept. **FAST AND SEXY**——(TECH; TC)—Gina Lollobrigida, Vittorio De Sica

COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS, C)—Cantinflas, Dan Dailey Shirley Jones
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining well-made entry for family audiences.
ALL THE FINE YOUNG CANNIBALS—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
DAY THEY ROBBED THE BANK OF ENGLAND, THE—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
2 **FOR THE FIRST TIME**—MU-92m.—(TE, TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
3 **TARZAN THE APE MAN** D-82m.—(TC)—Denny Miller Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
TIME MACHINE, THE—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Sept. **ANGEL WORE RED, THE**—Ava Gardner, Dirk Bogarde, Joseph Cotten

COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
GORGO—(Automation; TC)—William Travers, Vincent Winter—England
KEY WITNESS—(CS; BW)—Jeff Hunter, Pat Crowley
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England
WHERE THE BOYS ARE—(CS;MC)—Dolores Hart, George Hamilton
WHERE THE HOT WIND BLOWS—(WS)—Gina Lollobrigida, Yves Montand

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

BELLBOY, THE—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
IT STARTED IN NAPLES—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 **PRISONER OF THE VOLGA**—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr Victor Mature—4634 (9-2-59)—Excellent entertainment
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

COMING FEATURES IN ORDER OF RELEASE

Sept. **BOY WHO STOLE A MILLION, THE**—Virgilio Texera, Marianne Benet
Sept. **UNDER TEN FLAGS**—Van Heflin, Mylene Demongeot

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
G. I. BLUES—Elvis Presley, Juliet Prowse
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-‘6m CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—M[illegible] 98m (CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry

•Fanny		WB
•Fast and Sexy		Col.
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
•Fever In The Blood, A		WB
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•Freckles		Fox
From The Terrace	B	Fox
Fugutive Kind, The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
Girl In Lovers' Lane, The		Misc.
•Girl Of The Night		WB
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Go North		Fox
•Gold Of The Seven Saints		WB
Goliath and the Barbarians	A3	A-I
•Gorgo		MGM
•Grass Is Greener The		U-I
•Great Imposter, The		U-I
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

Hannibal	A2	WB
Happy Anniversary	B	UA
Hatikvah		For.
•He Ran For His Life		UA
Head of a Tyrant	B	U-I
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules Unchained	B	WB
Hidden Fortress The		For.
•High-Powered Rifle	A2	Fox
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Home fromt he Hill	A3	MGM
Hound Dog Man	A1	Fox
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The	A2	A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
11 Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
It Started In Naples	A3	Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
•Journey To The Lost City		A-I
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
•King Of Kings, The		MGM
•Konga		A-I

L

Last Angry Man, The	A1	Col.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
•Legions Of The Nile		Fox
Lesson In Love, A		For.
•Let No Man Write My Epitaph		Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back in Anger	A3	WB
Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
•Lovers Of Salammbo, The		Fox
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
•Magic Boy, The		MGM
Magician, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Died Twice, The	A2	Misc.
•Marriage-Go-Round		Fox
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
•Matter Of Conviction, A		UA
Michael Strogoff		For.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Model For Murder		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•Mysterious Island		Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Nights Of Lucretia Borgia, The	B	Col.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
Nude in A White Car	A3	For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

Aug. **ONE FOOT IN HELL**—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
July **TRAPPED IN TANGIERS**—Edmund Purdom, Genevieve Page
Aug. **FOR THE LOVE OF MIKE**—(CS; C)—Richard Basehart, Stu Erwin
Aug. **LET'S MAKE LOVE**—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
Aug. **39 STEPS**—(EC)—Kenneth More, Taina Elg—England
Aug. **YOUNG JESSE JAMES**—(CS)—Ray Stricklyn, Merry Anders

COMING

APHRODITE—Belinda Lee, Jacques Sernas
AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
DESERT ATTACK—John Mills, Sylvia Syms—England
DESIRE IN THE DUST—(CS)—Raymond Burr, Martha Hyer
FERRY TO HONG KONG—(CS: EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FRECKLES—(CS; C)—Martin West, Carol Christensen
GO NORTH—(CS; DC)—John Wayne, Capucine, Fabian
HIGH-POWERED RIFLE—(CS)—Willard Parker, Allison Hayes
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MARRIAGE-GO-ROUND—(CS:DC)—Susan Hayward, James Mason
SQUAD CAR—Vicki Raaf, Paul Bryar
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and speciality houses—Russian made— English titles
APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
ELMER GANTRY—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play —(Kramer)
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Aug. **HE RAN FOR HIS LIFE**—Steve Kandal, Ron Foster —Zenith
Sept. **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld
Sept. **STUDS LONIGAN**—Christopher Knight, Venetia Stevenson—Longridge

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FACTS OF LIFE, THE—Bob Hope, Lucille Ball—Parkwood
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England

6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer

6012 **COSSACKS, THE**—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy

6016 **DINOSAURUS**—MD-85m—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice

6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half

6010 **GLENN MILLER STORY, THE**—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue

6008 **HEAD OF A TYRANT**—MD-94m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program

6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western

6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry

6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half

6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English

6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce

5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal

6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance

6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn

S. O. S. PACIFIC—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English

6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon

6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman

Aug. **COLLEGE CONFIDENTIAL**—Steve Allen, Jayne Meadows, Mamie Van Doren

Sept. **BETWEEN TIME AND ETERNITY**—(C)—Lili Palmer, Carlos Thompson

COMING

DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone

GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy

PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore

PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren

ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin

SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy

SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama

908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance

CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made

903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal

911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer

918 **HANNIBAL**—D-103m.—(Supercinescope: TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle

920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal

919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people

902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering

907 **MIRACLE, THE**—D-121m.—(TE: TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal

910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program

917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama

905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big

914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd

912 **THIS REBEL BREED**—MD-90m—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half

913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

Aug. **OCEAN'S ELEVEN**—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin

Sept. **CROWDED SKY, THE**—(TC)—Dana Andrews, Rhonda Fleming

COMING

DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire

FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer

FEVER IN THE BLOOD, A—Efrem Zimbalist, Jr., Augie Dickinson

GIRL OF THE NIGHT—Anne Francis, John Kerr, Lloyd Nolan

GOLD OF THE SEVEN SAINTS—(CS;TC)—Clint Walker, Leticia Roman

RACHEL CADE—(TC)— Peter Finch, Angie Dickinson

SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson

SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatt

SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

SUNRISE AT CAMPOBELLO—(TC)—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC.-91m.—Introduction by Lt Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

EXPRESSO BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695(4-13-60)—Very good, adult comedy with music—Continental

JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.

JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union

MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

OSCAR WILDE—D-96-m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Oscar Wilde	C	For.
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
Pharaoh's Woman		U-I
Pillow Talk	A3	U-I
•Platinum High School	B	MGM
Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies	A2	MGM
Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	C	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Race For Space		Misc.
•Raisin In The Sun, A		Col.
Rape of Malaya	A1	For.
Rat Race, The	B	Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Rise and Fall of Legs Diamond, The	B	WB
Road To Hell, The	C	Misc.
•Romanoff And Juliet		U-I
Rookie, The	B	Fox
Rosemary	B	For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
Savage Eye, The	C	Misc.
•Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•Serengeti Shall Not Die		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sex Kittens Go To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
•Sin Of Rachel Cade, The	A3	WB
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Song Of Sister Maria, The		For.
Song Without End	A2	Col.
Sons and Lovers		Fox
•S. O. S. Pacific	A2	U-I
•Spartacus		U-I
•Splendor In The Grass		WB
Speaking of Murder		For.
•Squad Car		Fox
Square Peg, The		For.
Stop, Look and Laugh	A1	Col.
•Story Of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col
Stranglers Of Bombay	B	Col.
•Studs Lonigan	B	UA
Subway In the Sky	B	UA
Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
Tarzan The Magnificent	A2	Par.
Teenage Zombies		Mis
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
•39 Steps	A1	Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men in a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Thunder in Carolina		Misc.
Tides of Passion		For.
Tiger Bay	A3	For.
Timbucktu	A1	UA
Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped in Tangiers	A2	Fox
Tread Softly Stranger	A3	For.
Trials Of Oscar Wilde, The	C	For
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The.		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
•Where The Boys Are		MGM
•Where The Hot Wind Blows		MGM
Who Was That Lady?	B	Col.
Why Must I Die?		A-I
Wicked Go To Hell, The	B	For.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James	B	Fox

THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRAILS OF OSCAR WILDE, THE—D-128m.—(Technirama;TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

DANISH

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magalli Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

Il GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paei—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.

SCENT OF MYSTERY—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved
THEATRE FORMS AND SYSTEMS
write to
EXHIBITOR BOOK SHOP!

Actual sample sheets of all "Plus Services" will be sent on written request.

The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.)	Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.)	Wonderful Gibraltar	G	18m. 4663
4442	(Mar.)	Wonders of Ontario	G	17½m. 4699

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.)	Sweet and Hot	F	17m. 4539
3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

		The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751	(Sept.)	Magoo's Cruise	E	6m. 4539
3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.)	Wolf Hounded	E	7m. 4664
4702	(Dec.)	Little Bo Bopped	G	6m. 4676
4703	(Mar.)	Tale Of A Wolf	G	7m. 4704
4704	( )	Life With Loopy	G	7m. 4699

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3519	(Jan.)	Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS

3801	(Sept.)	Aqua-Rama	G	9m. 4540
3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615
4801	(Sept.)	Wheeling Wizards	G	9m. 4664
4802	(Nov.)	Tee Marvels	G	10m. 4680
4803	(Feb.)	Greatest Show On Water	F	10m.
4804	(Mar.)	Swinging Down The Lane	F	8m. 4704

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet		

THE THREE STOOGES REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip, Sew And Stitch		

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15ep. 2964
4160	The Lost Planet		

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Bong's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead		
4610	Lo The Poor Buffal		
4611	Unicorn In The Garden		

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot		

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra		

MGM

REISSUES

(1959-60)
ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-161	Just Ducky	F	7m. 3615
W-162	Two Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomino	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-6	(Sept.)	Good Scream Fun	G	7m. 4532
B-18-1	(Jan.)	Doing What's Fright	F	6m. 4580
B18-2	(Mar.)	Down To Mirth	G	7m. 4599
B18-3	(June)	Not Ghoulty	G	9m. 4631
B18-4	(July)	Casper's Birthday Party	G	6m. 4652

HERMAN AND KATNIP

H18-4	(Oct.)	Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.)	The Boss is Always Right	G	6m. 4684
J19-2	(Mar.)	Trouble Date		
J19-3	( )	Busy Buddies		

NOVELTOONS
(Technicolor)

P18-5	(May)	Huey's Father's Day	F	6m. 4663
P18-6	(Nov.)	Out of this Whirl	G	7m. 4664
P19-1	(Feb.)	Be Mice To Cats	G	6m. 4684
P19-2	( )	Monkey Doodles		

MODERN MADCAPS

M18-4	(June)	Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.)	Talking Horse Sense	G	7m. 4648
M18-6	(Oct.)	T.V. Fuddlehead	G	7m. 4664
M19-1	(Jan.)	Mike The Masquerader	G	6m. 4684
M19-2	(Feb.)	Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.)	From Dime To Dime	F	7m.
M19-4	(April)	Trigger Treat		

SPORTS ILLUSTRATED
(Color)

D20-1	( )	King of the Keys		

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.)	Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.)	Punch and Juda	G	7m. 3194
E19-3	(Sept.)	Popeye's Pappy	G	7m. 3243
E19-4	(Sept.)	Lunch With A Punch	G	7m. 3259
E19-5	(Sept.)	Swimmer Take All	F	7m. 3294
E19-6	(Sept.)	Friend Or Phany	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.)	Better Bait Than Never	F	7m. 3552
S19-2	(Sept.)	Surf Bored	G	7m. 3578
S19-3	(Sept.)	Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.)	The Seapreme Court	G	7m. 3707
S19-5	(Sept.)	Crazy Town	E	6m. 3739
S19-6	(Sept.)	Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.)	Cage Fright	G	7m. 3357
S19-8	(Sept.)	Pig-A-Boo	G	7m. 3392
S19-9	(Sept.)	Frightday The 13th	F	7m. 3483
S19-10	(Sept.)	True Boo	G	7m. 3410
S19-11	(Sept.)	Northwest Mousie	F	7m. 3666
S19-12	(Sept.)	Surf and Sound	F	7m. 3715
S19-13	(Sept.)	Of Mice and Menace	G	7m. 3766
S19-14	(Sept.)	Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE MOVIETONE ADVENTURES
(Color)

7808	(July)	Snow Fun In College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552
7811	(Oct.)	Blue Water Sports	G	9m. 4568
7812	(Nov.)	Undersea Adventure	G	10m. 4568
7813	(Dec.)	Fireworks For Freedom	G	10m. 4568
7901	(Jan.)	Stairway To The Andes	G	9m. 4631
	(Feb.)	Football Roundup	F	10m. 4568
7902	(Feb.)	Basketball's Aces in Action	F	10m. 4591
7903	(Mar.)	Swedish Air Jets Zoom	G	9m. 4591
7904	(Apr.)	Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May)	Assignment Argentina	G	9m. 4648
7906	(June)	Road Burners	G	10m. 4648
7907	(July)	Recondo With 101st Air Borne	G	10m. 4664
7908	(Sept.)	Secret of Sao Paulo	G	9m. 4664
7909	(Oct.)	Romance of American Shipping	G	7m. 4664
7910	(Nov.)	Dew Distant Early Warning	G	9m. 4683
7911	(Dec.)	Frontier State	G	9m. 4683
7912	(Aug.)	Impressions Of Moscow	G	9m. 4664
7001	(Jan.)	State 50	G	10m. 4712
7002	(Feb.)	Navy Angels	F	8m. 4711
7003	(Mar.)	Sam Snead Shows You How		

TWO REEL
CINEMASCOPE SPECIALS

7060	(Aug.)	Royal Voyage	G	9m. 4631
7971	(Oct.)	Assignment South Pacific	G	17m. 4680
7972	(Nov.)	Assignment New Zealand	G	15m. 4680

SPECIAL

7351	(June)	Fisherman Of Skeleton Coast	G	11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
3811	(Nov.)	Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.)	Sidney's Family Tree	E	6m. 4567
5901	(Jan.)	Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.)	Tale Of A Dog	F	6m. 4567
5903	(Mar.)	Another Day For Doormat	F	6m. 4615
5904	(Apr.)	The Flamboyant Arms	F	6m. 4615
5905	(May)	Fooffle's Train Ride	F	6m. 4615
5906	(June)	Gaston's Mama Lisa	F	6m. 4615
5907	(July)	The Minute and ½ Man	G	7m. 4631
5908	(Aug.)	Fabulous Fireworks Family	G	6m. 4648
5909	(Sept.)	Wild Life	F	6m. 4648
5910	(Oct.)	Hashimoto-San	G	6m. 4648
5911	(Nov.)	Outer Space Visitors	F	6m. 4648
5912	(Dec.)	The Leaky Faucet	F	6m. 4663
5001	(Jan.)	Hide And Go Sidney	F	6m. 4684
5002	(Feb.)	Misunderstood Giant	F	6m. 4684
5003	(Mar.)	Foofle's Picnic	F	6m. 4684
5004	(April	The Famous Ride		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.)	Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.)	Tiger King	G	6m. 4712

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goosie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool	F	7m. 3578
5938	Better Late Than Never	G	7m. 2785

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( )	Island Empire	G	18m. 4591
3902	( )	Venice Of The East	G	18m. 4631
4001	( )	The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.)	Majestic Island (CS)	G	18m. 4680
4003	(Mar.)	Pacific Paradise	G	18m.

ONE REEL
SPECIAL

		Football Highlights of '59	G	12m. 4676

COLOR PARADES (8)

3977	(July)	Below The Keys	G	9m. 4615
3978	(Aug.)	Road To The Clouds	F	9m. 4631
4071	(Nov.)	The Irish In Me	E	9m. 4664
4072	(Dec.)	Honorable Myrtle	E	9m. 4676
4073	(Jan.)	Fragrant Harbor	G	9m. 4676
4074	(Mar.)	Hi Colorado (CS)	G	10m. 4683

WALTER LANTZ COLOR CARTUNES (13)

3920	(July)	Woodpecker In The Moon	G	6m. 4652
3921	(Aug.)	The Tee Bird	G	6m. 4648
3922	(Oct.)	Romp In A Swamp	G	6m. 4652
3923	(Sept.)	Space Mouse	G	6m. 4652
4011	(Nov.)	Kiddie League	G	6m. 4664
4012	(Dec.)	Mouse Trapped	F	6m. 4676
4013	(Jan.)	Billion-Dollar Boner	G	6m.
4014	(Feb.)	Witty Kitty	F	6m.
4015	(Mar.)	Pistol Packin' Woodpecker	G	6m.
4016	(Mar.)	Heap Big Hepcat	G	6m.
4017	(April)	Ballyhooey	G	6m.

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031	Socco In Morocco	G	6m. 3691
4032	Alley To Bali	F	6m. 3730
4033	Under The Counterspy	G	6m. 3767
4034	Hot Rod Huckster	F	6m. 3798
4035	Real Gone Woody	F	6m. 3849
4036	Convict Concerto	F	6m. 3849

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6726	(Aug.)	Wild and Wooly Hare	G	7m. 4607
7721	(Sept.)	Bonanza Bunny	G	7m. 4648
7722	(Oct.)	A Witch's Tangled Hare	G	7m. 4664
7723	(Dec.)	People Are Bunny	G	6m. 4676
7724	(Feb.)	Horse Hare	G	7m.
7725	(April)	Person To Bunny	G	7m.
7726	(June)	Rabbit's Feat		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker	F	7m. 4532
6701	(Nov.)	Gospher Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.)	Cat Feud	F	6m. 4564
6704	(Jan.)	Mouse Placed Kitten	G	7m. 4584
6705	(Feb.)	China Jones	G	7m. 4583
6706	(Mar.)	Trick Or Tweet	F	7m. 4584
6707	(Apr.)	The Mouse That Jack Built	G	7m. 4591
6708	(May)	Hot Rod and Reel	F	7m. 4591
6709	(May)	Mut in A Rut	G	7m. 4591
6710	(June)	Really Scent	F	7m. 4591
6711	(July)	Mexicali Shmoes	F	7m. 4607
6712	(July)	Tweet and Lovely	G	7m. 4607
6713	(Aug.)	Cat's Paw	F	6m. 4607
6714	(Aug.	Here Today, Gone Tamale	F	7m. 4680
7701	(Sept.)	A Broken Leg Horn	G	7m. 4648
7702	(Oct.)	Wild About Harry	F	7m. 4652
7703	(Nov.)	Unnatural History	G	7m. 4648
7704	(Dec.)	Tweet Dreams	G	7m. 4676
7705	(Jan.)	Fastest With The Mostest	F	7m. 4684
7706	(Jan.)	West Of The Pecos	F	7m. 4684
7707	(Feb.)	Wild, Wild World	F	7m. 4684
7708	(Mar.)	Goldimouse and The Three Cats	G	6m.
7709	(April)	Who Scent You	G	6m.
7710	(May)	Hyde and Go Tweet		
7711	(June)	Crockett-Doodle-Do		

SPECIAL
(CinemaScope; Technicolor)

	Israel	E	32m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2896
6310	Scent-imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy	E	7m. 3188
7302	Often An Orphan	G	7m. 2678
7303	Putty Tat Trouble	F	7m. 3021
7304	Hot Cross Bunny	F	7m. 2474
7305	A Bear For Punishment	E	7m. 3172
7306	A Bone For A Bone	F	7m. 3056
7307	The Prize Pest	F	7m. 3219
7308	Tweety's S.O.S.	G	7m. 3165
7309	Lovelorn Leghorn	G	7m. 3155
7310	Sleepytime Possum	F	7m. 3177
7311	Cheese Chasers	E	7m. 3120
7312	Who's Kitten Who		
7313	The Ducksters		

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business		

ONE REEL

7501	Royal Duck Shoot	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays		
7504	Jungle Man Killers		
7505	Hunting The Fox		
7506	Thats' Bully		

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
Awakening, The (C) (Schoenfeld)	G	30m. 4683
Berlin, Germany's Capital (Casino)	G	16m. 4711
Black Cat, The (EC) (Continental)	E	22m. 4699
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald in Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Gala Day at Disneyland (TC) (BV)	G	27m. 4688
Grand Canyon (CS;TC) (BV-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	F	30m. 4563
Glass (TC) (Arthur)	E	8m.
Goliath 11 (TC) (BV)	E	15m. 4676
How Difficult To Be An Adult (Casino)	G	14m. 4712
I Went to Britain (C) (Schoenfeld)	E	22m. 4599
Islands Of The Sea (TC) (BV)	G	28m. 4688
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Latin Quarter, The (TC) (Films Around The World)	E	30m. 4692
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
Moonbird (C) (Harrison)	G	9m. 4699
Mysteries Of The Deep (TC) (BV)	E	24m. 4688
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Noah's Ark (TC) (Disney-BV)	G	20m. 4648
Patterson vs Johansson Fight (UA)	E	17m. 4607
Petra, The Red Rose City (C) (Casino)	G	11m. 4712
Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Song Of The Canaries (C) (Schoenfeld)	G	17m. 4683
Stoccato For Toy Trains (C) (Arthur)	G	8m. 4648
Tickets Please (C) (Schoenfeld)	G	20m. 4683
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
When My Ship Came In (C) (Schoenfeld)	G	17m. 4683
Wales (BV-Disney) (CS;TC)	G	25m. 4532

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, BLACK or RED; fits Wagner, Adler, Bevelite Signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 42nd Street, New York 19.

THEATRE PROGRAMS

28 years theatre experience plus 22 years printing experience equals GOOD PROGRAMS. Let us print yours. Write for samples. SUSSEX PRINTING CORP., Box 210, Seaford, Delaware.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

DRIVE-IN THEATRE. Doing good business in East Central Texas. For information, write BOX 223, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

PUBLIC SALE, Star Theatre, Harrisburg, Pennsylvania, Wednesday, August 3, 7:00 P.M. 3 story building and equipment. 1st floor theatre, 2nd and 3rd floor apartments. 20% down day of sale with additional terms to be announced.

FOR SALE OR LEASE: 860-seat, available immediately. Now running. Must close account of sickness. Excellent condition. Sale, $40,000, lease 15% gross or flat rental $350 month. Call JOE LENSKI, Cozy Theatre, Phone AD 1-0521 or AD 1-1909, Pittsburg, Kansas.

USED EQUIPMENT

BOOST B. O. FILMING LOCAL EVENTS! Filmoarc 16mm Sound Projector, High Intensity, rolling stand, rectifier, 50W amplifier, 2—12" speakers, lens, $975.00. Time Payments S.O.S., 602 W. 52nd Street, New York 19.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00; Century C (rebuilt) $337.50. Rebuilt Brenkert Enarc or Ashcraft "E" arclamps w/new reflector $319.50 pair. Time Payments. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

To further help you with your records . . .

Order ANNUAL EMPLOYEE EARNINGS RECORDS Plus Service No. 10

Complete with all witholdings and tax return deductions

- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

MOTION PICTURE EXHIBITOR BOOK SHOP, 246-248 NORTH CLARION STREET, PHILADELPHIA 7, PA.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

FIRST-CLASS MANAGER/SUPERVISOR recently arrived from Europe. Seeks good opportunity with prospects. "Art" and conventional background, 25 years publicity, public relations, buying and booking. Connecticut preferred. **BOX A727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXECUTIVE, FINE RECORD top circuits as city manager, district manager, assistant general manager. Hard worker with established reputation advertising and exploitation. Will go anywhere. **BOX B727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST WANTED. Operate machines nightly. Repair home appliances, do electric wiring, etc., daytime for extra pay. Year round operation. **No. 1 Drive-In Theatre, Apalachicola, Florida.** (713)

MANAGER seeking secure position, family man, sober, experienced conventional. First Run or Drive-In, good references. **Reply Box C720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

POSITION WANTED: Managing or Projection or combination manager and projectionist. Over 19 years of experience. Will consider anything worthwhile. References can be furnished. **Write Box A713, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER, 8 years experience, trained in exploitation and advertising, both indoor and Drive-In. Desires position Phila. general area. **Write BOX B720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 15 years experience, electronic schooling, knowledge of all phases of theatre operation, desires position as proectionist or manager. Age 35. married, reliable. **Write Box B713, c/o M. P. EXHIBITOR. 246 N. Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE, 9 years experience. Employed in West as city manager. Dissatisfied, wish to return to N. Y. State or vicinity. Must match present salary. Full particulars only, please. **BOX A720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.

"Don't press your luck. A trailer-made audience is ready-made patronage. Use trailers."

JERRY LEWIS
as The
Bellboy

NATIONAL Screen SERVICE

MOTION PICTURE

EXHIBITOR

Plus...

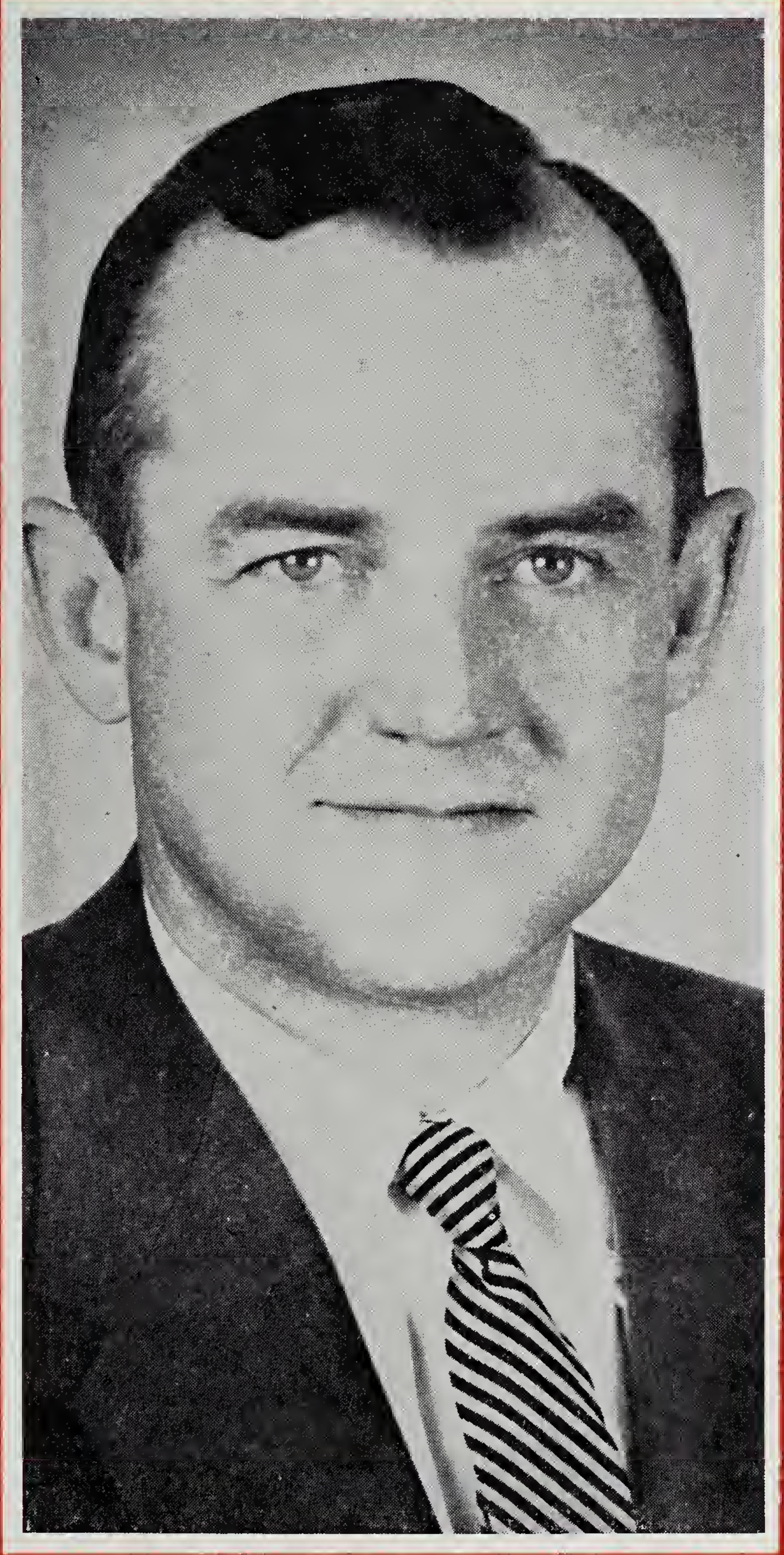
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 3, 1960

Volume 64 Number 11

IN THREE SECTIONS · THIS IS SECTION ONE



Networks Still Oppose Toll-TV

(See Page 8)

Penna. Censorship Killed By Court

(See Page 8)

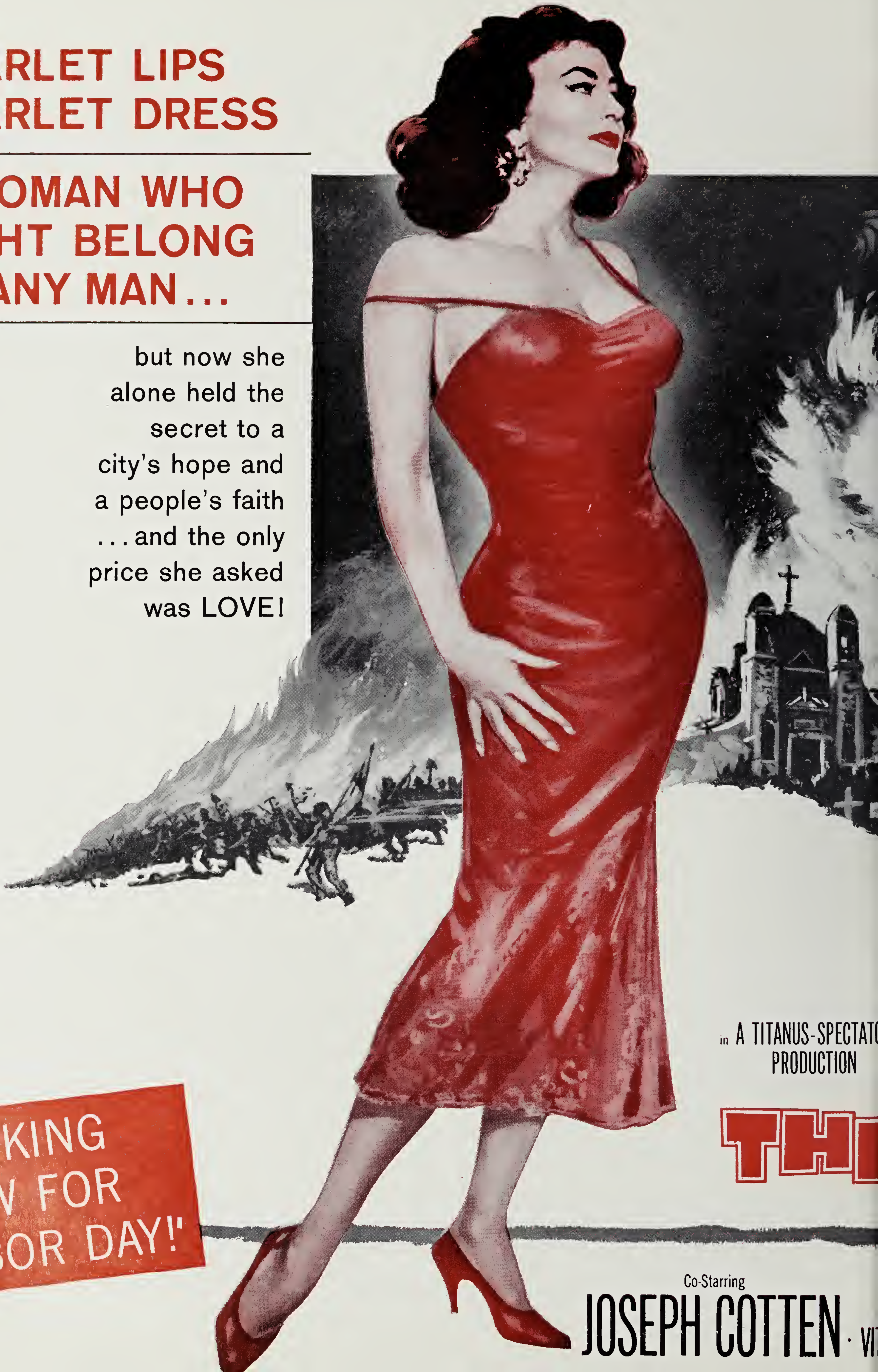
John H. Stembler, Atlanta, president of the Georgia Theatre Company, is one of four co-chairmen for Theatre Owners of America's convention and trade show at the Ambassador Hotel, Los Angeles, Sept. 13-16.

editorial: Where Is Our Future Manpower? . . . *see page 3*

SCARLET LIPS
SCARLET DRESS

A WOMAN WHO MIGHT BELONG TO ANY MAN...

but now she
alone held the
secret to a
city's hope and
a people's faith
...and the only
price she asked
was LOVE!



BOOKING NOW FOR LABOR DAY!'

in A TITANUS-SPECTATO
PRODUCTION

TH

Co-Starring
JOSEPH COTTEN · VI

METRO-GOLDWYN-MAYER Presents

AVA GARDNER DIRK BOGARDE

ANGEL WORE RED

with · ALDO FABRIZI · ARNOLDO FOA' · FINLAY CURRIE · and with ENRICO MARIA SALERNO · Directed From His Screen Play by NUNNALLY JOHNSON · Produced by GOFFREDO LOMBARDO

BEATS
"JOURNEY TO THE CENTER OF THE EARTH"
EVERYWHERE!

THE LOST WORLD
DO NOT STAND

AN IRWIN ALLEN PRODUCTION

Play it for out-of-this-world business!

from 20th!

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanomaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Codes, business manager. Subscriptions $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Volume 64 • No. 11

AUGUST 3, 1960

WHERE IS OUR FUTURE MANPOWER?

Not too long ago we had the pleasure of dawdling through lunch with an old and important friend, who happened to be in a thoughtful mood. His interest in the film business for many years has been a financial one, and he has gotten to know pretty intimately the top echelons of production, distribution, and exhibition. This particular day he was worried.

"What worries me is the average age of your top executives, who usually run a one-man-show, with no understudies that are apparent to me at least, being trained to take over the day something happens to Mr. Big. With only minor exceptions this is the case with the producers on the coast or anywhere else, with the eight or nine large distributors, and with the circuits and large theatre interests.

"Looking at it at the level I know, and noting the lack of concern for tomorrow that has produced neither understudies nor a pension plan, I'll bet that this is a condition that exists right down through the branch offices and through the theatre staffs. May it not prove to be this failure to provide for tomorrow, and this management by tired old men, that will eventually prove the undoing of the film industry rather than any competition by TV, whether free or paid?"

We did a lot of thinking, and we struggled hard to prove the point that second generations were taking over in many companies, while younger men were in key spots in many others. But for every one that we could name our friend seemed to be able to name three or four where the obvious second echelon was as old or older than the first. So we changed the subject.

But just between us and this page, he had a point.

In many instances, economy waves and failures to give recognition for hard work by increasing income, have driven some promising young men out of theatre management. A majority of current theatre managers, in large and small grossing situations, are older men. There are no formal training programs for theatre help that we know about.

Film exchanges, from bookers and salesmen through branch and district managers, and on into the home offices, reflect a similar aging, without provision for the training of replacement manpower. Thinning ranks, for one reason and another, will eventually force some distributors to raid competitors' personnel in order to keep their own staffs operative.

Such is the fruit of a failure to plan for the future, and we can pray that the final harvesting is a long way off. But sit down some day and figure out for yourself what would happen to our industry's manpower if just 12 of our top men-over-60 were to fail to report for work next week. Test yourself by jotting down the names of the first 12 that occur to you. And do you know of an adequate understudy possessed by any one of them?

Quite a "think-piece", isn't it?

THE LESSON LEARNED FROM PROVIDENCE

On the editorial page of the July 6 issue, we accented a case of capricious censorship that had been perpetrated by the Providence and Pawtucket (R.I.) newspapers, and the tremendous success that the owner of the Shipyard Drive-In had when he concentrated his advertising dollars into other advertising media ("A HOUSE RECORD WITHOUT NEWSPAPER ADS").

In the subsequent issue of July 20, we reproduced a letter from Stanley T. Black, general manager of the Pawtucket Times, stating that *"notwithstanding the 'success' referred to . . . advertising from the Shipyard Drive-In is still being placed,"* etc.

Still more recently, in answer to our Boston reporter's question, Julian Rifkin, head of the Rifkin Theatres Circuit, operators of the Shipyard plus some 10 drive-in theatres in that area, said: *"I was extremely interested in Mr. Black's reply. Although I do not intend to eliminate all my advertising from the newspapers, I have cut down my space on the amusement pages and am spending my advertising budget dollars in other media. As this is true in all my situations, it does not mean that this is a personal matter between the Pawtucket Times and myself."*

Such are the policy changes that result from lessons learned when a particular advertising medium "throws its weight around." This was the forecast in the Paul N. Lazarus, Jr., speech to the newspapermen titled "THE AMUSEMENT PAGE . . . Friend or Foe?"

A broadening of our media base may be in order.

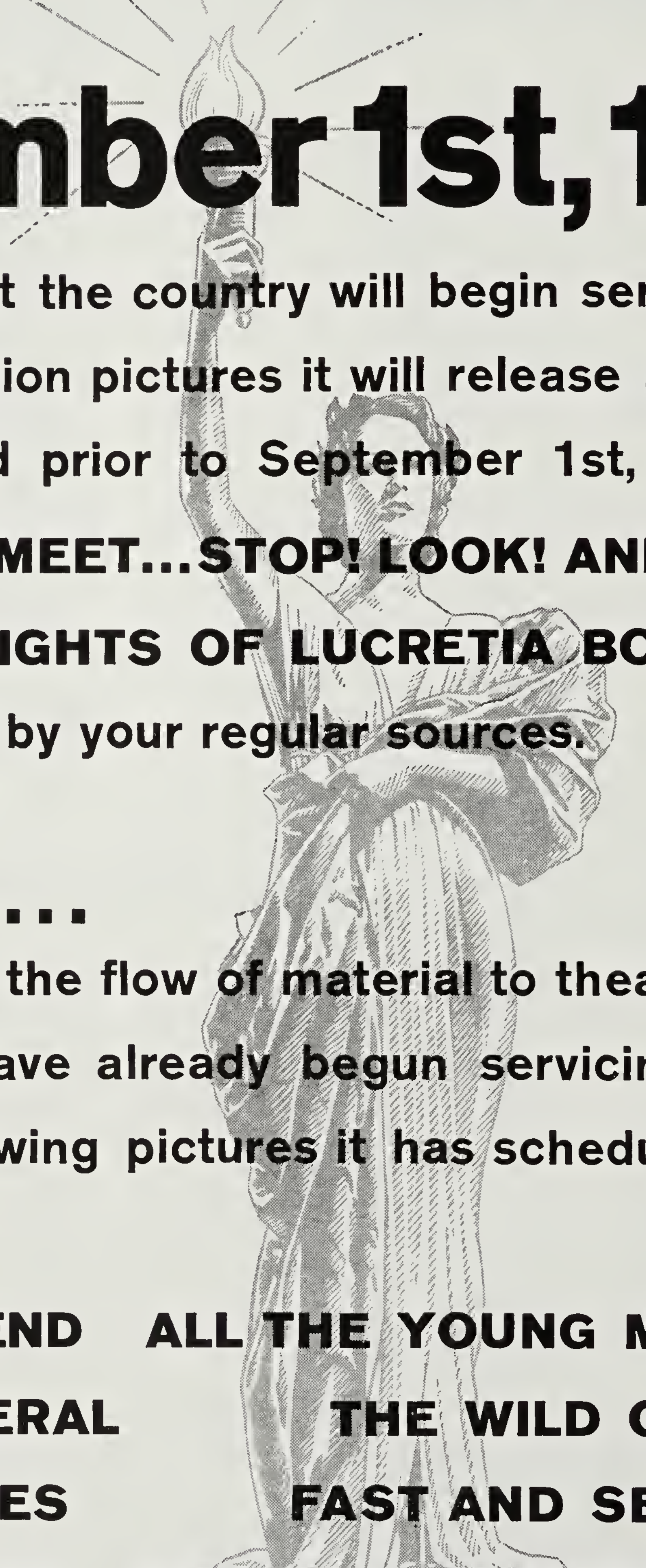
INTELLIGENCE IN A SALES DRIVE

The entire month of August is being devoted by Universal to an Eastern District sales drive in which dates act as votes for the popularity of particular local branch managers. There isn't anything much that is new about such an effort, and it is a gimmick that normally wouldn't warrant mention on this page. But there is an intelligent addition that we think newsworthy.

As part of the presentation to each Universal customer, there are detailed listings of all titles, casts, running times, and release numbers on all shows on which prints and accessories are available, so that each theatreman can figure combinations and otherwise determine if and how he can help the effort. Instead of *"BOOK A SHOW . . . AND VOTE FOR JOE,"* here are the actual shows that can be booked, all listed and catalogued, 42 westerns, 56 Technicolor adventure and action pictures, five science fiction shows, 13 horror shows, nine mysteries, 29 action-drama-romance shows, nine musicals, five "FRANCIS" series, six "MA AND PA KETTLE" series, three ABBOTT AND COSTELLOS, etc. There are even some 80 short subjects. But all are there, described and delineated.

Such a factual presentation is certain to be appreciated, and to be acted on more readily than some non-factual blanket bid for dates.

AN IMPORTANT REMINDER TO EVERY EXHIBITOR FROM COLUMBIA...ABOU TRAILERS, POSTERS AND ACCESSORIES



On September 1st, 1960

Columbia exchanges throughout the country will begin servicing accesso ries, posters and trailers on motion pictures it will release after that date For Columbia pictures released prior to September 1st, 1960, such as

STRANGERS WHEN WE MEET...STOP! LOOK! AND LAUGH!

13 GHOSTS...THE NIGHTS OF LUCRETIA BORGIA

you will continue to be serviced by your regular sources.

Please note...

so that there will be no delay in the flow of material to theatres across th nation, Columbia exchanges have already begun servicing accessorie posters and trailers on the following pictures it has scheduled for releas after September 1st, 1960:—

SONG WITHOUT END	**ALL THE YOUNG MEN**
THE ENEMY GENERAL	**THE WILD ONE**
AS THE SEA RAGES	**FAST AND SEXY**
I'M ALL RIGHT JACK	**ON THE WATERFRONT**

For your information—Only trailers made and sold by Columbia will include scenes from Columbia releases!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TORONTO, CAN.

Read with interest your editorial in the July 20 issue, and your offer to supply copies of the LAZARUS speech titled "THE AMUSEMENT PAGE, etc." We are very interested and can put to work about a dozen copies. I do hope your supply has not run out. Keep up the good service.

ARCHIE LAURIE, Canadian Pub. Rep.
United Artists Corporation Ltd.

From ANNISTON, ALA.

Will you be kind enough to send us a copy of the 16-page folder titled "THE AMUSEMENT PAGE . . . Friend or Foe?" referred to in your July 20 editorial.

THOMAS G. COLEMAN
Ritz Theatre

From BOSTON, MASS.

Will you please send us a few copies of the folder "THE AMUSEMENT PAGE—Friend or Foe?" which you offered in your July 20 editorial.

DOUGLASS N. AMOS
Lockwood & Gordon Enterprises, Inc.

From BOSTON, MASS.

Please send a copy of the reprint of "THE AMUSEMENT PAGE . . . Friend or Foe?" to

HY FINE
Metropolitan Theatre

From BOSTON, MASS.

Please send me the 16-page folder reprint titled "THE AMUSEMENT PAGE . . . Friend or Foe?"

EDWARD W. LIDER
Nathan Yamins Theatrical Ents.

From URBANA, ILL.

Please send me a copy of the recently published PAUL N. LAZARUS, JR., speech, "THE AMUSEMENT PAGE . . . Friend or Foe?"

FRANK STEWART
Stewart Enterprises, Inc.

From HARTFORD, CONN.

In accordance with your Editorial ("THAT LAZARUS TALK TO THE NEWSPAPERMEN"—July 20 issue) if the supply permits I would appreciate two copies of the reprint "THE AMUSEMENT PAGE . . . Friend or Foe?"

RUTH B. COLVIN, Manager
Loew's Poli Palace Theatre

From NEWARK, N.J.

May I have two copies of "THE AMUSEMENT PAGE . . . Friend or Foe?" as offered in the July 20 issue of MOTION PICTURE EXHIBITOR.

N. PATRICK
Paramount Newark Theatre

From LUDLOW, VT.

Will you please send me a copy of the 16 page folder reprint titled "THE AMUSEMENT PAGE, etc."

RAY ELLIS
Ludlow Theatre

EDITOR'S NOTE: And still they come. All requests are being filled without charge while the supply lasts.

From CHARLOTTE, N.C.

It's a time for *leveling* between distributor and exhibitor. We may not like it or want to admit it but the exhibitor and distributor are partners. If either is to survive our business must be conducted in the manner of any successful partnership—open and above board. We must face our problems together with open minds and with realistic ideas.

For years now the air has been charged with accusations and counter-accusations. Let's face it! Neither distributor nor exhibitor is all right or all wrong. Everyone wants to talk—and no one wants to listen.

Is there any other great industry where the wholesaler is constantly putting the "squeeze" on the retailer?

The exhibitor is accused of allowing his theatres to deteriorate. Has distribution done anything whatsoever to try to help the exhibitor keep his theatres up-to-date by having depreciation money left over after paying for his film? Most pictures in current release are being offered at 50 percent to 60 percent of the gross and without regard for the cost of short subjects. How in the world can a theatre pay for its shorts, plus 12 to 15 other items of operating expense out of the 40 percent remainder. And isn't it readily seen that there is nothing at all left for those modernizations and improvements.

Pictures can and should be sold on a fair "scale." One theatre may be able to pay 50 percent film rentals and show a reasonable profit, while another may show a loss at 25 percent for the same feature. It does not hold true that the same pictures can get the same terms in every theatre.

Distributors say they cannot sell on "scale" because the exhibitor has padded his expenses. Does the distributor live who has not based selling terms on reported production costs—however padded? Exhibitors don't expect distributors to underwrite their losses. But they do expect a fair chance to make a living. Is that too much?

And here is something else. Movie going is a habit. All too often the habit is broken by the extended runs, and it is impossible to keep our patrons coming regularly. Fewer people are therefore attending movies. We all had larger grosses, at lower admission prices, in fewer days than we now have. Doesn't this tell us something about playing time?

Most distributing companies are showing sensational profits but by and large exhibitors are showing losses. Is this sound economy? When the retailer is closed, where will the wholesaler make his profit. I repeat: WE ARE PARTNERS! Why don't we work as partners for the good of all?

HARRY PICKET, JR.
Craver Theatres

EDITOR'S NOTE: Much of the above has been commented on from time to time on our Editorial Page. We would like to hear others comment now.

From NASHVILLE, TENN.

We have read your Physical Theatre Department editorial ("CONVENIENCE MAKES THE DIFFERENCE"—July 13 issue) and were impressed. We have been harping on this subject for quite some time with our managers and we believe in it.

In fact, this is so well stated that we would like to get your permission to reproduce it on a card, so that each manager may keep it before him, and constantly call it to the attention of all of his employees.

Please advise at your earliest convenience.

ROBERT E. HOSSE, Vice-Pres.
The Crescent Amusement Company

EDITOR'S NOTE: Theme of this editorial was the important influence on patrons of the services, conveniences, and comforts that they received elsewhere, and would certainly expect when attending a theatre. We are happy with Mr. Hosse's enthusiastic approval. Others have also volunteered approval. We give our enthusiastic approval to Mr. Hosse's idea of putting this message before all employees.

From WAKEFIELD, ENGLAND

Attached is my remittance for a one year renewal of my subscription. It's a pleasure!

I'm after those five ACHIEVEMENT CITATIONS this year, so I keep my eye on the mail van.

REG HELLEY
Regal Cinema, Kirkgate

EDITOR'S NOTE: Our English "cousins" contribute some fresh and provocative exploitation stunts. Good luck!

From DALLAS, TEX.

I am very happy with MOTION PICTURE EXHIBITOR. I especially like the yellow SERVISECTION and the pink saveable REVIEWS. I depend on them for all information needed in my buying and booking.

MRS. L. D. LUTZER, Partner
L & B Theatres

EDITOR'S NOTE: Should a readership survey ever be made it will no doubt prove that those two services are the most depended on in the entire trade press.

From GRANITE FALLS, MINN.

The pink REVIEWS section in MOTION PICTURE EXHIBITOR is just wonderful.

JOSEPH SCHINDLER, Owner
Avalon Theatre

Prepare now . . . for JAY EMANUEL's colossal "GOLDEN FIFTY" ANNIVERSARY ISSUE . . . scheduled for publication on August 24

- **Send in your anniversary "good wishes" greeting.**
- **Send in your subscription renewal . . . or introduce a new subscriber.**

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Show "Legs"

NEW YORK — Again with all hold-over product, the Broadway first-runs, due to the strength of the attractions, continued to do above average business in most spots.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FROM THE TERRACE" (20th-Fox.) Paramount claimed the third week would hit $39,000.

"BELLS ARE RINGING" (MGM). Radio City Music Hall reported that Thursday through Sunday accounted for $90,000, with the sixth week sure to tally $145,000. Stage show.

"ELMER GANTRY" (United Artists). Capitol reported $31,000 for the fourth week.

"PSYCHO" (Paramount). DeMille claimed $43,000 for the seventh week.

"BEN-HUR" (MGM). Loew's State on reserved seat policy, reported $55,000 for the 36th week.

"THE LOST WORLD" (20th-Fox). Warner stated the third week would hit $24,000.

"THE APARTMENT" (United Artists). Astor did $24,000 on the seventh session.

"MURDER, INC." (20th-Fox). Victoria claimed $9,000 for the fifth, and last, week.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $28,000 for the fifth week.

"CAN-CAN" (20th-Fox). Rivoli did $27,000 for the 21st week of hard ticket policy.

"Can-Can" Stays 70mm

NEW YORK—Spyros Skouras, head, 20th-Fox, announced last fortnight that the company had decided that "the best manner to release 'Can-Can' was in Todd-AO and on a reserved seat basis."

This was in answer to the Allied Theatre Owners of Indiana request that 20th-Fox "make 'Can-Can' available in 35mm CinemaScope to the Indianapolis exchange area immediately."

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 1

20th-Fox Names Awan Exploitation Manager

NEW YORK — Adrian Awan has been named exploitation manager for 20th-Fox Film Corporation, it was announced by exploitation director Rodney Bush.

AWAN

Awan has been with 20th-Fox for the last six years in a variety of capacities, including assignments as the company's regional advertising-publicity manager in the Cleveland, Detroit, Cincinnati, and New York City areas. He will begin his duties immediately.

In his new position, Awan will coordinate the national and local-level exploitational campaigns on the increased release schedule recently set by the film company, as well as merchandising operations.

Cooper Foundation Subscribes $25,000 For ACE Production

LINCOLN, NEB.—Kenneth E. Anderson, general manager of Cooper Foundation and Cooper Foundation Theatres, announced that Cooper Foundations has "enthusiastically" subscribed $25,000 to the projected American Congress of Exhibitors Production Company.

Anderson said, "I have advised the five ex-affiliates that we feel they are to be commended for leading the way in establishing a company to finance the production of more quality motion pictures. I am certain that the advent of this new company on the production scene will have a materially beneficial effect on the number of quality pictures available to exhibitors as a whole."

Cooper Foundation and Cooper Foundation Theatres own and operate theatres in Nebraska, Colorado, Oklahoma, and Iowa.

FILM FAMILY ALBUM

Arrival

Herbert T. Schottenfeld became the father of a son born at North Shore Hospital, Manhasset. The father is assistant to the general counsel of United Artists and a vice-president and counsel of United Artists Associated. Named **Howard Lawrence**, this is the fourth child for the Schottenfelds.

Obituaries

"Singapore Joe" Fisher, 74, died in Detroit of a heart attack. He is survived by a brother in South Africa and a nephew. He was noted as an exhibitor and producer in the Orient before he moved to Detroit. He was considered an authority on Oriental matters, and was one of the industry's most colorful figures.

Cedric Gibbons, 65, head, MGM art department from 1924 until his retirement in 1956, died following a long illness. He had been in the industry since 1915 when he joined the Edison studios in New York; and had won 11 Academy Awards. Survivors include his widow, a brother, and a niece.

Mrs. Luke Gring, wife of the late **Luke Gring**, former general manager, George Bennethum Theatres, upstate Pennsylvania circuit, who headquartered at the Hippodrome, Pottstown, Pa., died at her Philadelphia home. She will be buried upstate.

Benjamin Sablosky, 81, partner in a circuit of motion picture theatres in the Norristown, Pa., area, died in Montgomery Hospital, there. With his three brothers, he operated the Norris Amusement Company. Surviving are his wife, two sons, three daughters, and his brothers, **Lewis, Nathan, and Dave** and eight grandchildren.

Richard H. Stahl, 50, St. Louis sales representative for 20th-Fox, died following surgery at St. Mary's Hospital. Surviving is his wife, **Rene**. He had been with 20th-Fox for six years.

T. Carlyle Waller, 73, former MOTION PICTURE EXHIBITOR Wilmington, Del., and Delmarva Peninsula correspondent, and newspaperman on the Journal Every Evening, died in Delaware Hospital.

28 23
THE SCOPES TRIAL
Here, from July 10 to 21, 1925, John Thomas Scopes, a County High School teacher, was tried for expounding the theory of the simian descent of man, in violation of a lately passed state law. William Jennings Bryan assisted the prosecution; Clarence Darrow, Arthur Garfield Hayes and Dudley Field Malone the defense. Scopes was convicted.

On the left, John T. Scopes, right, is seen receiving the keys to the city of Dayton, Tenn., from its mayor, Dr. J. J. Rogers during the recent Scopes Trial Day ceremonies marking the 35th anniversary of the courtroom proceedings against Scopes for teaching the theory of evolution in a Dayton High School. Looking on is Mrs. Scopes. Now a geologist in Louisiana, Scopes returned to Dayton for the first time since 1925 to participate as guest of honor at the celebration, a highlight of which was the first American showing of United Artists' "Inherit The Wind," which was inspired by the famed trial, at the Rhea County Drive-In. In the center, Scopes reminisces at a landmark sign in front of the Dayton court-house; while, on the right, Scopes sits in the witness chair in the Courthouse used in the trial, as C. C. Keiths, who was court officer at the proceedings, shows him a transcript of the trial. Plenty of publicity resulted from the event.

Networks Still Opposed To Pay-TV

Harling Urges Open Hearings Before FCC On Hartford Test, With Accent On Programming

NEW YORK—Published reports that the major television networks have changed their stand and now look with favor on pay-TV were attacked recently by Philip F. Harling, chairman of the Joint Committee Against Pay-TV, as completely unfounded.

Harling said that after publication of articles from Washington, D.C., stating that the television networks were abandoning their opposition to pay-TV, he personally checked each network and obtained flat denials of this report.

He said each network stood by its recorded statements at hearings before the FCC and Congressional committees that it was opposed to broadcast pay-TV as being contrary to the public interest, and unable to provide any service that networks do not now give free to the public.

"It is my belief," Harling said, "that these reports were planted by pay-TV proponents in an effort to stampede their opponents. The television networks are just as adamant today against pay-TV as they have been during the past decade, and as they publicly stated at various hearings in Washington. The reports are absolutely false."

Harling. who is also chairman of the Anti-Pay-TV Committee of the Theatre Owners of America, was also critical of the request by Zenith-RKO General interests that the FCC sit "en banc" (as a body) on its application for a pay-TV permit in Hartford, Conn., instead of assigning the application to an examiner for a hearing.

"A hearing would give us an opportunity to ask the kind of questions which would get to the heart of the whole pay-TV matter," Harling said.

"It was of particular interest to me to read the Zenith-RKO General application for the pay-TV permit. It ran almost 180 pages. Less than four pages were devoted to the vitally important subject of programming, which the FCC has previously said must be answered in detail. In those four pages the new application was just as vague and indefinite as was Zenith more than six years ago when it first applied—unsuccessfully—for a pay-TV permit for Chicago.

"Only by requiring pay-TV proponents to testify under oath will we ever find out how vague and indefinite their programming really is," Harling said. "Such an admission will finally permit the public to properly assess all the grandiose claims the pay-TV people have been making about first-run movies, major sporting events, concerts, ballets, and the like."

He said that Marcus Cohn, of the Washington law firm of Cohn and Marks, which has been retained by both the Joint Committee and the Connecticut Exhibitors Committee, had filed with the FCC a request on July 14 that the Zenith-RKO General application be made the subject of public hearings, and that both exhibitor organizations be made a party to the hearings.

Another projectionist union has contributed to the Joint Committee Against Pay-TV, Harling announced. A check had been received from Local 611, Motion Picture Operators Union, IATSE, of Watsonville, Calif.

Toll-TV Enemies Stalling, Proponents Tell FCC

WASHINGTON, D.C. — Counsel for Hartford Phonevision Company told the Federal Communications Commission that opponents of pay-TV were "stalling" in an effort to prevent a fair test.

The Commission was urged to ignore the plea of the Joint Committee Against Toll TV and the Connecticut Committee Against Pay TV that a "full and open hearing" be held on Hartford's application to conduct a three-year subscription-television experiment.

The Commission was asked to act, as Hartford had originally requested, by meeting as a body to hear its application, and that a license be granted promptly.

Jordan Exits U-I Post

PARIS—Marion Jordan, continental supervisor for Universal International since February, 1958, has resigned his post.

Pickus Hails Increase In Hollywood Activity

HARTFORD, CONN.—The most encouraging note on the industry's horizon is the discernible swing back to production in quantity, TOA president Albert M. Pickus told the annual dinner of the MPTO of Connecticut at Mill River Country Club.

"If there's one definite thing we can put our finger on that shows promise, it is the pattern of more and more films emanating from Hollywood-based film-makers," he continued.

"This activity will not only help the theatres that desperately need more and more new products, but, eventually, will serve as a bright and alluring showcase for the talent that traditionally looks to Hollywood as the ultimate, the main objective, the final goal, in this constant quest-for-stardom."

Pickus promised "several surprises" at the forthcoming TOA National Convention.

Penna. Censor Law Unconstitutional; Appeal Seen As Industry Wins Fight

HARRISBURG, PA. — Dauphin County Court last week called Pennsylvania's new motion picture censorship code unconstitutional and "inoperable" because it is "so vague and indefinie."

The opinion of the six judges, written by Judge Walter R. Sohn, upheld a complaint against the code by William Goldman Theatres, Inc., of Philadelphia, and the Pennsylvania Association of Amusement Industries, representing the exhibitors, and 20th-Fox, representing the Hollywood producers.

There was no dissening opinion from the judges who sat as the Commonwealth Court and heard the case last March 9. The suit was filed in January. The Commonwealth is expected to appeal the court's decision.

The motion picture code was enacted by the 1959 session of the General Assembly to replace the 1919 censorship law which was declared unconstitutional in 1955 by the State Supreme Court. The old code had been found too vague and indefinite. The 1959 law also established a motion picture control board to administer the act.

In his 100-page opinion, Judge Sohn said the act was "so vague and indefinite as to be inoperable and therefore invalid."

During the controversy, the board, sworn in early this year, has not been functioning, although members received full pay, which is $5,000 per year per member, while the chairman, Peter T. Dana, Pittsburgh, gets an extra $500. The other members of the three-member board are Ira C. Sassman, Hummelstown; and Mrs. Mae M. Bergin, Philadelphia. In May, the agency hired William H. Mendlow, Pittsburgh attorney, as executive director at $7,407 annually. Thus far he is the only employee of the board which has set up headquarters in the State Office Building in Pittsburgh.

Judge Sohn reached the following conclusions: "The Act is unconstitutional on its face because it deprives plaintiffs and motion picture exhibitors throughout Pennsylvania of their guaranteed freedom of expression and communication; it seriously inhibits freedom of expression; it establishes a prior restraint . . . it is completely lacking in all the traditional and fundamental procedural safeguards and it singles out motion pictures for control from all other media of communication, at the same time exempting certain classes of films and films shown under certain auspices, without any rational basis for such classification."

The last objection referred to the fact that movies shown on television would not come under the act. This was one of the main points argued by lawyers representing the plaintiffs in their presentation before the court.

The new code attempted to spell out what is meant by obscenity and set up a category of "unsuitable" films for children under 17 years of age.

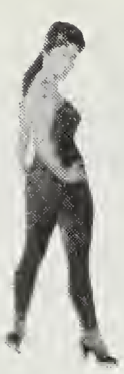
The act defined a film as "obscene" if "to the average person applying contempory community standards, its dominant theme, taken as a while, appeals to purient (lewd) interest."

It defined as unsuitable for children under 17 films that were either obscene or which would incite to crime. Those films deemed obscene could be banned for all ages under the statute. By "incite to crime" the code included motion pictures portraying criminal acts as "'acceptable conduct or conduct worthy of emulation."

The law required distributors to notify the Board 48 hours before the first showing of a film. After that, the film could be reviewed. It required exhibitors and distributors to pay an annual fee of $1 for a license, and 50 cents for every 1200 feet of film shown in the Commonwealth.

It was contended by the producers-distributors and exhibitors that the State in an effort to correct the 1919 censorship law's pre-censorship features showed lack of knowledge of the industry.

THE



BOXOFFICE PICTURE

WITH THE TALKED-ABOUT

TITLE!!

ALBERT ZUGSMITH'S

Sex Kittens

STARRING
MAMIE VAN DOREN ♡ **TUESDAY WELD** ♡ INTRODUCING **MIJANOU BARDOT**

Produced and Directed by ALBERT ZUGSMITH · Screenplay by ROBERT HILL · An Allied Artists Picture

SEX KITTEN— American version... Mamie Van Doren!
SEX KITTEN— Junior Grade... Tuesday Weld!
SEX KITTEN— French version... Mijanou Bardot!
Brigitte Bardot's sister... (vive la Similarité)
more fun than a barrel of people!

GO TO COLLEGE

CO-STARRING

MICKEY HAUGHNESSY ♡ **LOUIS NYE** ♡ **PAMELA MASON · MARTY MILNER**
CONWAY TWITTY · JACKIE COOGAN
JOHN CARRADINE · VAMPIRA
WOO WOO GRABOWSKI AND **ABRAHAM Q. VOLTAIRE**

phone or wire your
Allied Artists Exchange!
TODAY.....!

"Do It Yourself," Reade Tells Va. Exhibs; Urges Support Of ACE Plan

VIRGINIA BEACH, VA.—Walter Reade, Jr., president of Walter Reade, Inc., and past president of Theatre Owners of America, was the keynote speaker at the Virginia Motion Picture Theatre Association's convention here last week.

In his address, Reade stated, "One of the greatest problems concerning exhibition today is the shortage of good product. For years the resolution of this problem was left entirely in the hands of the producers and major studios. If they chose to make more pictures, then more pictures were available to exhibitors. If they chose to make fewer pictures, the exhibitors suffered. In this era of do it yourself there are many ways in which the exhibitors can help to resolve his own product problem.

1. He can encourage smaller companies by giving their product a greater playoff opportunity, either as equal billing or second feature.

2. If the picture is of sufficient quality and does not have a big name cast, it should be given every opportunity for as wide a playoff as possible. It is the entertainment value that counts.

3. An exhibitor today has an opportunity to encourage production through his investment in the Motion Picture Investors, Inc.

4. When the Fabian Plan is put into effect the exhibitors will be in a position to offer their full support (The "Fabian Plan" is the ACE move to enter production.)

5. There are many opportunities for exhibitors to invest in individual productions on a personal basis. There is a great deal of talent both in the writing, directing, producing and acting areas, just waiting for the necessary financial support to translate their ideas into finished films."

The convention also was addressed by Maurice Silverman, U.S. attorney in the antitrust division of the Department of Justice, who has represented the Government in many trust matters involving the industry. He assured the convention that the government is greatly concerned with the problems of the industry and is eager to assist in any way it possibly can to work them out.

Glenn Norris, general sales manager, 20th Fox, told the Virginia theatre men that all branches of the industry should work in unison against toll television. He reminded the convention that in the second half of 1960, his company will spend as much on production as it ever has for an entire year's program.

Emanuel Frisch, treasurer, Randforce Circuit, Brooklyn, N. Y., and alternate member of the executive committee, American Congress of Exhibitors, told the convention about two phases of ACE activities—opposition to toll-TV and the launching of a new feature films production company.

"While the pay-TV threat is most ominous, "Frisch said, "It is certainly not more so that the ever decreasing supply of pictures to show on our screens."

He then went on to explain the formation of what he termed ACE Productions to alleviate the product shortage.

Frisch stated that another ACE activity being planned is for a new permanent reorganization of its structure in the various exchange areas so that every exhibitor can get his suggestions before the executive committee for action in a very short time.

Trailer Costs, Bad Prints, Exhib Unity Top Va. Meet

VIRGINIA BEACH, VA.—The board of directors of the Virginia Motion Picture Theatre Association last week at the annual convention adopted three resolutions.

A committee was appointed to meet with National Screen Service to determine the policy for their charges for trailers when Columbia Pictures starts charging for their own trailers.

The film distributors will again be advised in writing of the increasing number of bad prints and be asked to release the prints to civilian theatres ahead of military establishment theatres where, it is claimed, prints are mutilated.

It is urged that all national organizations in the industry which are composed in full or in part by exhibition be combined to be more effective, conserve on manpower, and operate more economically.

Ascarelli To Head Fox British Publicity

NEW YORK—Giulio Ascarelli has been named coordinator of production publicity for 20th-Fox in Great Britain. The appointment is in keeping with the recently expanded European production program of the film company, which will see a great number of major attractions produced in Great Britain.

Ascarelli, who will work in liaison with John Ware, 20th-Fox director of advertising and publicity for activities in all of Great Britain, will coordinate all phases of the preproduction and production publicity emanating from Great Britain.

Ascarelli is rejoining 20th Century-Fox, having served as the company's director of advertising and publicity for continental Europe from 1946 until May, 1959, when he assumed the same position for United Artists.

Born and schooled in Rome, Italy, Ascarelli entered the motion picture industry in 1933 as director of advertising and publicity for Metro-Goldwyn-Mayer in Italy. He held this post until 1938 when he came to the United States to direct broadcasts via the Columbia Broadcasting system to Italy. He held this position through World War II until assuming the ad-pub post at 20th-Fox in 1946.

The NEW YORK Scene

By Mel Konecoff

GLENN NORRIS, recently named general sales manager of 20th-Fox, thought it might be nice to break bread just for the chance of eating and talking the other day. No news, mind you. Just social.

He covered such items as the fact that Fox would distribute 50 features next year. Same as this year.

He agreed with former Allied prexy Ben Marcus that 28 day clearances should be reduced in some instances. It can't be done on every picture—some would lend themselves, some wouldn't. There not much more that can be done by Fox, said he, along these lines. Lots depends on reactions of first-run exhibitors who have to agree to run reductions before they can be passed down the line.

Fox's rentals are up over last year when 42 pictures were released, but returns on an individual basis would not be equal to last year, he admitted.

In the matter of "Can-Can" and its release in 35mm—this will come about eventually, but he refused to be pinned down to a date. At the moment, it is playing 51 engagements. He expected the number to reach 70 by the end of the year. There are 105 70mm installations in the U.S. Incidentally, three more features are going the 70mm route at Fox—"Cleopatra," "State Fair," and "The Greatest Story Ever Told," in that order. Norris estimated "Can-Can" could reach a film rental total of six million dollars in the 70 to 80 70mm theatres it will play in this country.

He had some opinions regarding the autonomous operations of the company branches. After 18 months of the branch manager being on his own, he felt that the operation was going pretty good. Some of the advantages are that decisions can be made on the spot in exhibitor dealings; it's effective and efficient; problems can be nipped in the bud; it's speeded up the revenue intake of the company, permitting freedom to act, experiment, and to use individual initiative.

Martin Moskowitz, assistant general sales manager, helped him say nothing newsworthy, and Norris said he'd like to have more such sessions just for the sake of being friendly and because he likes to feed us. We're with him because it's pleasant, and besides, it helps to keep expenses down.

* * *

WELCOME: There's a good-looking new theatre on the scene, the Bronxville, in the New York City suburb of that name, costing in the fancy neighborhood of $250,000 and containing 880 seats. We stopped in the other opening day and found Salah Hassanein, president of the Skouras Circuit, directing the last minute touches and details that are always in order any time a new theatre is opened.

He had plenty of pretty able assistance in general manager Cy Londner and purchasing agent Jules Catsiff, to say nothing about the services of manager Frank Frola and other aides in the circuit.

A goodly number of industry executives showed up at the buffet and reception at the local hotel and for the initial showing of "Windjammer" in Cinemiracle. The on-screen image was a wonder to behold.

As searchlights probed the darkening sky and bands played, we spotted George Skouras, Bill Heineman, Jim Velde, Bernie Kranze, Alex Arnswalder, Rodney Bush, Harry Fellerman, Charlie Schlaifer, Christy Wilbert, Manny Frisch, Hugh Owen, Abe Dickstein, Donald Henderson, Milt Cohen, Irving Ludwig, A. E. Boulangier, Howard Zoelner, Bill Shelton, Joe Sugar, Lou Weber, Lou Weber, Irving Palace, Moe Baranco, etc.

Baseball Commissioner Ford Frick was official greeter.

#40 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

SONG WITHOUT END

Columbia Drama Of Franz Liszt's Life, Loves, And Music

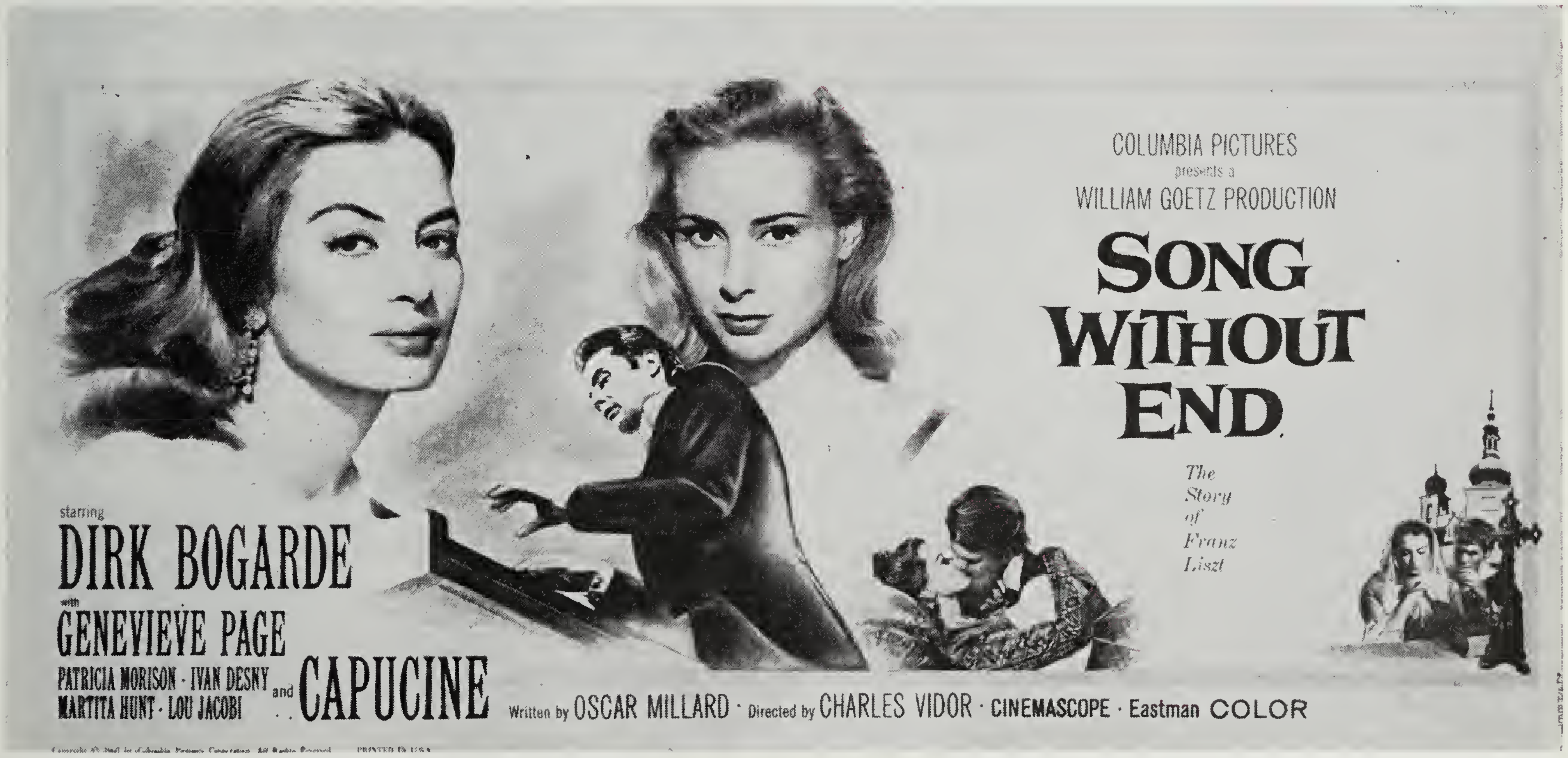
"SONG WITHOUT END" is a musical feast from start to finish. It is also an absorbing love story that ranges the romantic scale from the sublime to the pantingly passionate. For these reasons, I think that the normal wariness of the average exhibitor for period, "long-hair" pictures is quite unfounded here.

The film will bow at the famous Radio City Music Hall in New York. It's a lavish, expensive production, big and important in the same way that "THE GREAT CARUSO" and "SONG TO REMEMBER" were big and important.

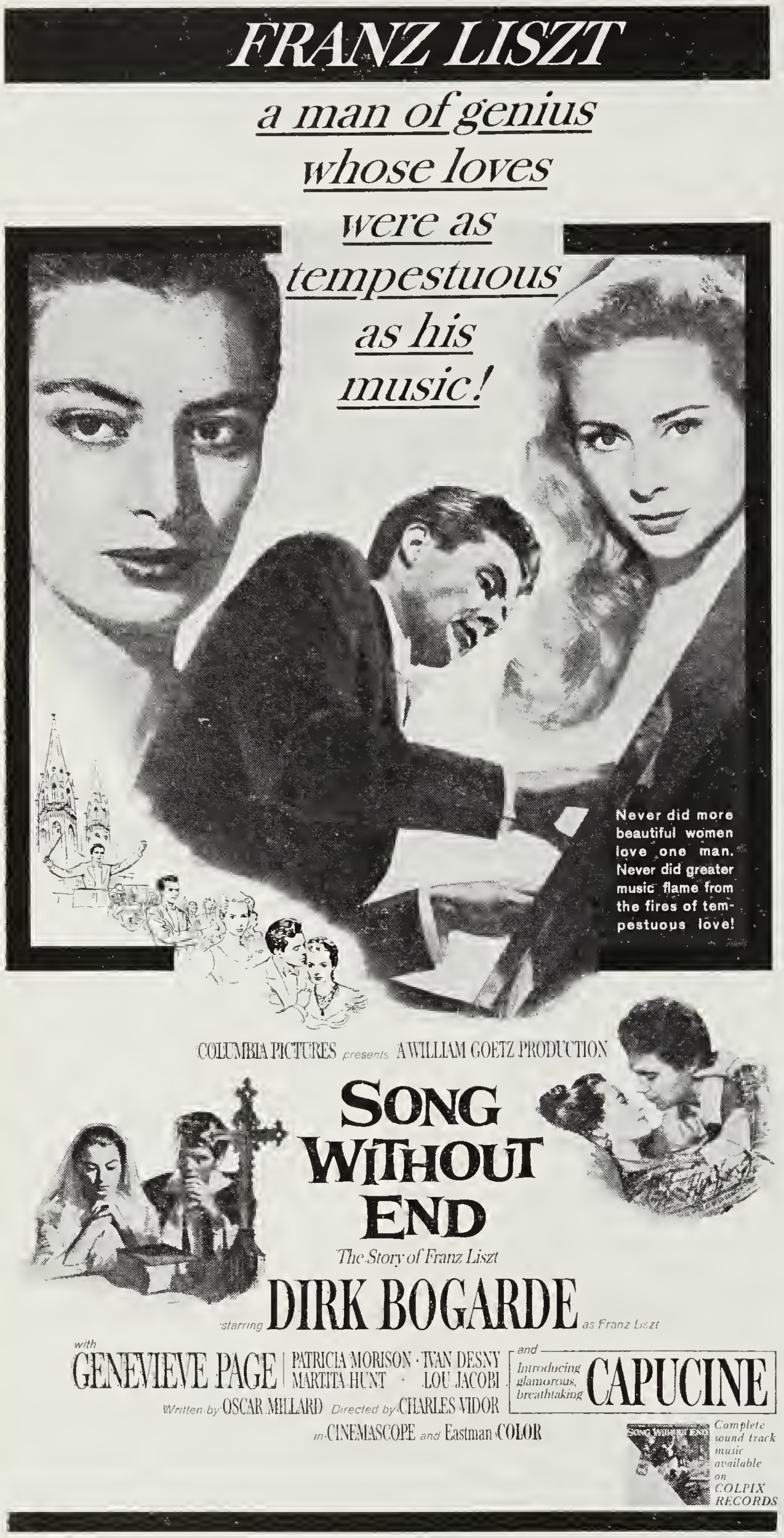
Columbia's press book was just getting under way when this analysis was done. The ads, however, were complete. I found that ad number 405 (820 lines), 402 and 403 (500 lines), and 401 (420 lines) embodied all the different approaches contained in the entire set. I personally liked 402 (*NO MAN LOVED MORE SCANDALOUSLY etc. etc.*) but rather than trust my own judgment I conducted an informal survey among 26 adults, not in the industry, as to which ad, of the four, stimulated an interest in seeing "*SONG WITHOUT END.*" Surprisingly enough, the choices were about evenly divided between 402 and 405, with only one person picking 403, and no one liking 401. In other words, it was a

RUSS GRANT, in charge of Advertising and Publicity for the Out-of-Town LOEW'S THEATRES

ABOUT THE AUTHOR ● Russ Grant has been in the exhibition end of the motion picture industry for nearly 25 yaers, having started as an usher back in 1934 at the Loew's Poli Theatre in Hartford, Conn., his birthplace, under the aegis of Harry F. Shaw. He worked up the ladder to assistant manager, serving in both the Poli houses in Hartford and in Norwich before Loew's relinquished the theatre there. Grant was promoted to the State, in Norfolk, Va., and entered the Armed Services at Fort Lee in Richmond—a form of poetic justice. He served as a combat photographer with General George Patton's divisions in the European Theatre of Operations and returned to join the publicity staff at Loew's Theatres home office in New York, in 1946. He is currently in charge of advertising and publicity for Loew's out-of-town theatres, under Ernest Emerling. Grant is married, has two children, and this is his second SHOWMANALYSIS.


COLUMBIA PICTURES
presents a
WILLIAM GOETZ PRODUCTION
SONG WITHOUT END
The Story of Franz Liszt
starring
DIRK BOGARDE
with
GENEVIEVE PAGE
PATRICIA MORISON · IVAN DESNY
MARTITA HUNT · LOU JACOBI
and CAPUCINE
Written by OSCAR MILLARD · Directed by CHARLES VIDOR · CINEMASCOPE · Eastman COLOR

POSTER ART strikingly illustrated provides an effective background as can be seen by this 24-sheet for highway or marquee use.


FRANZ LISZT
a man of genius whose loves were as tempestuous as his music!
Never did more beautiful women love one man. Never did greater music flame from the fires of tempestuous love!
COLUMBIA PICTURES presents A WILLIAM GOETZ PRODUCTION
SONG WITHOUT END
The Story of Franz Liszt
starring DIRK BOGARDE as Franz Liszt
with GENEVIEVE PAGE
PATRICIA MORISON · IVAN DESNY
MARTITA HUNT · LOU JACOBI
and Introducing glamorous, breathtaking CAPUCINE
Written by OSCAR MILLARD Directed by CHARLES VIDOR
in CINEMASCOPE and Eastman COLOR
Complete sound track music available on COLPIX RECORDS

AD 405, picked by Mr. Grant's panel of average citizens as among the most effective, plays up the dramatic and tempestuous nature of the story and has appeal to more than the class audience theatregoers.

toss up between *FRANZ LISZT, MAN OF GENIUS* and the *NO MAN LOVED MORE SCANDALOUSLY* pitch. Conclusion: cross-switch the two ads on the preopening campaign, or, if you're a circuit, test each of the slants in comparable situations "and see which one gets off at Westport"—to paraphrase a horrible advertising cliche.

Even the most dignified of the ads has more of a Hollywood than an art-house approach; therefore, every "inside" means to attract the so-called class audience should be used, for you can be surer of them than of any other segment. A letter—or a dignified post card mailer—to opera, ballet and concert lists; a modest budget allocation for a few radio spots on the better musical programs; personal or telephone contact with the Junior League, college societies and musical organizations; introduction of Liszt publicity on local TV panel shows or musically-slanted programs, etc. In this connection, every effort should be made early in your campaign to sell blocks of tickets to interested groups, "reserving" special sections in the theatre for the group concerned.

The possibility of a posh charity opening should also be explored, with a well-known organization as sponsor. This will lend a lot of prestige to "SONG WITHOUT END" at the very outset.

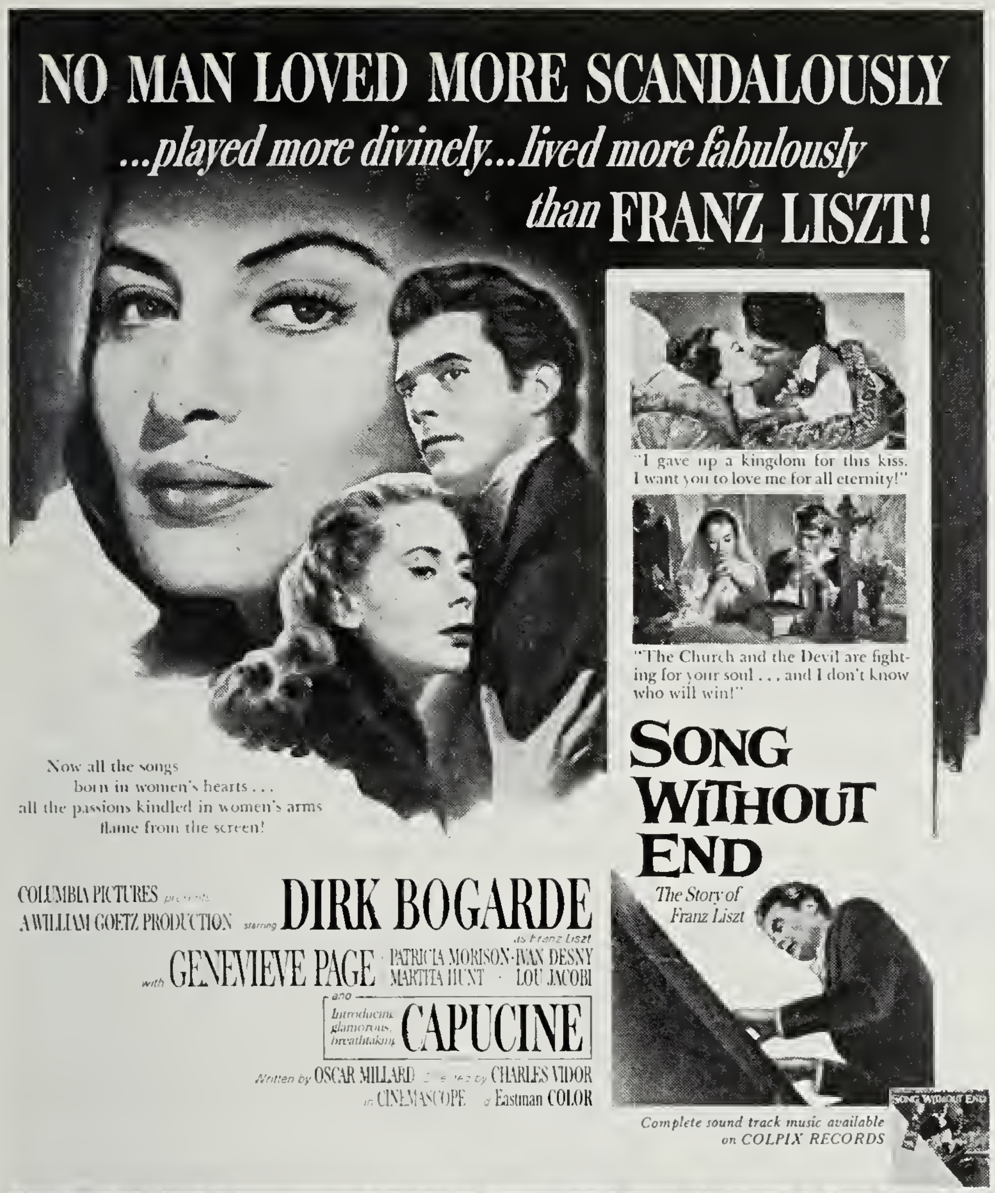
Some schools may balk at lending outright support, but all fall openings for "SONG WITHOUT END" should try to obtain this support. Show your educators the Columbia Photoplay Study, invite them to your screening. Incidentally, I would screen *only* for newspapers, school authorities, and those dealers concerned with musical tieups. "SONG WITHOUT END" is one picture that could be screened to death. It also should not be sneak previewed. I would recommend a special student discount ticket if you get the green light from the Board of Education.

Lobby, marquee, and front should point up the romantic rather than the musical theme. Where stills are used, they should be exciting and look as little "period" as possible. Your sidewalk might be sprayed with gold paint as a talk-producer. Columbia's excellent color photo enlargement of Capucine ought to be displayed in a giant, ornate portrait

NOW! THE ORIGINAL SOUNDTRACK ALBUM!
ORIGINAL SOUNDTRACK RECORDING
SONG WITHOUT END
the fabulous life, loves and music of FRANZ LISZT
JORGE BOLET
Hear it! on COLPIX
Monaural
and Stereo
See it! On the screen
SONG WITHOUT END
DIRK BOGARDE
GENEVIEVE PAGE
CAPUCINE

ABOVE, a tieup can be readily effected with record distributors on the handsomely mounted albums of Liszt's music. BELOW, the soundtrack album on the Colpix label, one of several long-playing albums which can be used for merchant tieups and radio and TV promotion.

ORIGINAL SOUNDTRACK RECORDING
COLPIX
SONG WITHOUT END
the fabulous life, loves and music of
FRANZ LISZT
JORGE BOLET
LOS ANGELES PHILHARMONIC ORCHESTRA
MORRIS STOLOFF


NO MAN LOVED MORE SCANDALOUSLY
...played more divinely...lived more fabulously
than FRANZ LISZT!
"I gave up a kingdom for this kiss. I want you to love me for all eternity!"
"The Church and the Devil are fighting for your soul . . . and I don't know who will win!"
Now all the songs born in women's hearts . . . all the passions kindled in women's arms flame from the screen!
SONG WITHOUT END
The Story of Franz Liszt
COLUMBIA PICTURES presents A WILLIAM GOETZ PRODUCTION starring DIRK BOGARDE as Franz Liszt
with GENEVIEVE PAGE · PATRICIA MORISON · IVAN DESNY · MARTITA HUNT · LOU JACOBI
and Introducing glamorous, breathtaking CAPUCINE
Written by OSCAR MILLARD Directed by CHARLES VIDOR
in CINEMASCOPE and Eastman COLOR
Complete sound track music available on COLPIX RECORDS
SONG WITHOUT END

ABOVE, ad 402, the other pressbook ad found to the liking of Mr. Grant's panel of moviegoers. Together with ad 405, an effective campaign can be set. BELOW, Dirk Bogarde, English matinee idol starred in the film, is another effective exploitation item, along with the piano which keys the campaign. RIGHT, copy for a class tiein ad with Steinway pianos.

COMING . . . in the issue of Aug. 10
DON KNIGHT, Director of Advertising-Publicity
Tri-States Theatres, Des Moines, Iowa
tells how he would sell . . .
Citation Films'
"COUNTRY MUSIC SHOWS"

frame out front, or placed on an artist's easel, perhaps with a borrowed store dummy in smock and beret in front of it.

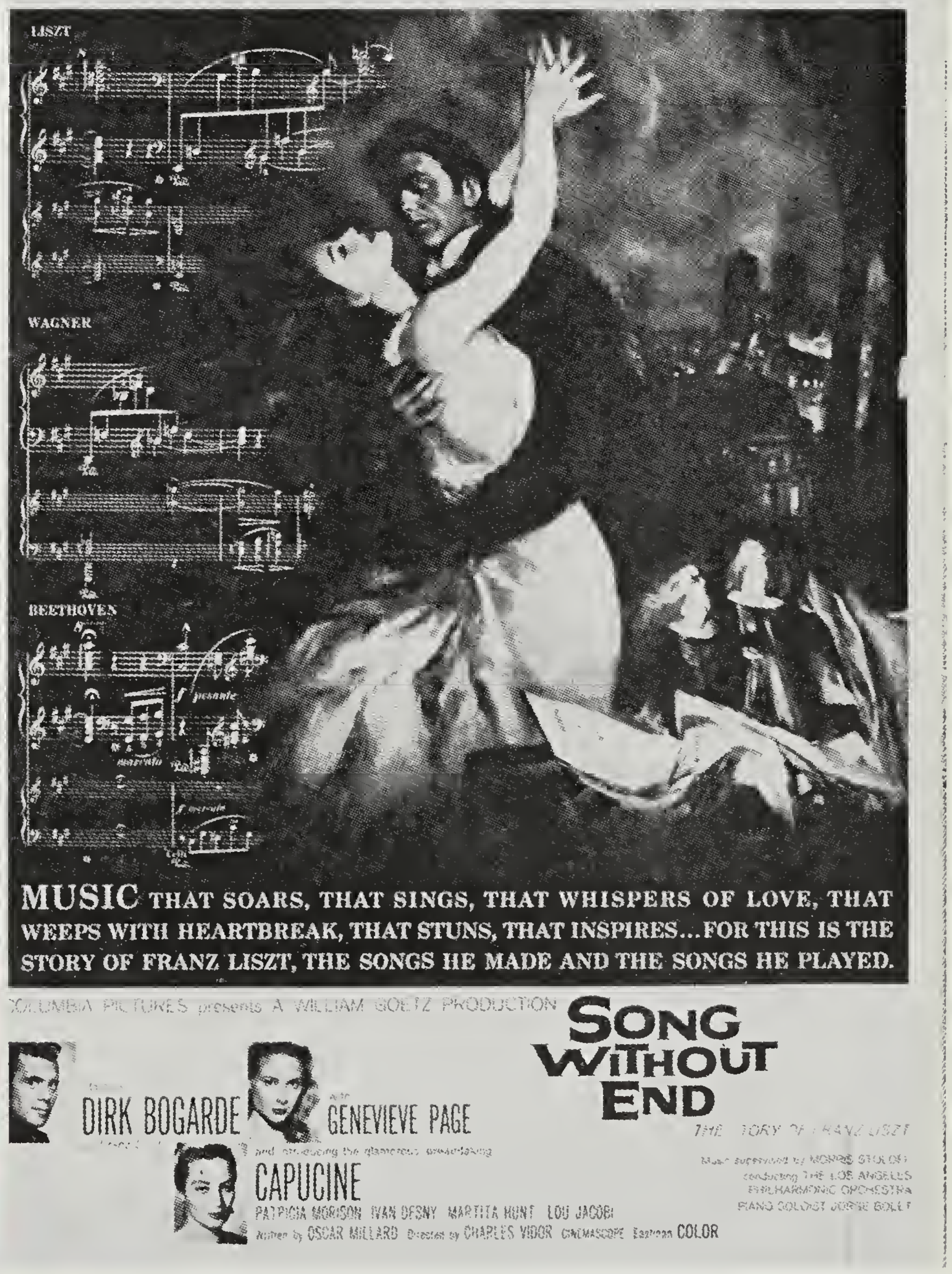
Newspaper exploitation can consist of Baldwin and Steinway piano co-op ads, letter contests such as *"Are Musicians Unfaithful Sweethearts?"* or *"I'll Never Marry a Piano Player Because—."* Also: a photo contest showing famous composers or musicians as interpreted by movie stars in films (Cornel Wilde as Chopin; Robert Alda as Gershwin; Gravet as Strauss; Jose Ferrer as Romberg; etc. etc.) and perhaps a doubles contest to find a look-alike for Capucine—a novel way to call attention to her movie debut.

A cooperative disc jockey ought to go for the idea of a mystery song contest—he plays the mystery tune on his show every day—"WITHOUT END"—until a caller identifies it correctly. Cash prizes and guest tickets to listeners. Radio, TV or newspapers might like the idea of a search for a local child prodigy—a youngster with no previous piano background. Steinway or Baldwin dealer could co-sponsor this.

Would steer clear of "chintzy" ballyhoos, but full windows such as a local artist doing an oil of Capucine, a flat-bed truck with a pianist doing traveling concerts (assisted by a pretty girl page-turner), a department store or lobby canary concert with 50 or more birds accompanying recorded Liszt music would be in order. The music promotion—there are eight separate albums on "SONG" (see your press book)—should involve your disc jockey contacts, retailers for music windows, etc. Perhaps Columbia will post a cash prize for the best music window on "SONG WITHOUT END"!

In the words of Franz Liszt—

"...the new Steinway Grand is a glorious masterpiece in power, sonority, and perfect harmonic effects... ever continuing success remains a beautiful attribute of the world-renowned firm of Steinway & Sons..."


LISZT
WAGNER
BEETHOVEN
MUSIC THAT SOARS, THAT SINGS, THAT WHISPERS OF LOVE, THAT WEEPS WITH HEARTBREAK, THAT STUNS, THAT INSPIRES...FOR THIS IS THE STORY OF FRANZ LISZT, THE SONGS HE MADE AND THE SONGS HE PLAYED.
COLUMBIA PICTURES presents A WILLIAM GOETZ PRODUCTION
SONG WITHOUT END
THE STORY OF FRANZ LISZT
DIRK BOGARDE
GENEVIEVE PAGE
and introducing the glamorous breathtaking
CAPUCINE
PATRICIA MORISON IVAN DESNY MARTITA HUNT LOU JACOBI
Written by OSCAR MILLARD Directed by CHARLES VIDOR CINEMASCOPE Eastman COLOR
Music supervised by MORRIS STOLOFF conducting THE LOS ANGELES PHILHARMONIC ORCHESTRA PIANO SOLOIST JORGE BOLET

Stern Stays As N.J. Allied Head; Progress Seen In Clearance Fight

KIAMESHA LAKE, N. Y.—Sidney Stern was persuaded to continue as president for another year at the annual convention of Allied Theatre Owners of New Jersey held here last fortnight.

John Harwin was elected vice-president for southern New Jersey and other officers were reelected. They are, in addition to Stern, Richard Turtletaub, secretary; Howard Herman, vice-president for northern New Jersey; Louis Martin, treasurer; and Irving Dollinger, chairman of the board and national delegate.

Edwin Rome, Philadelphia attorney, retained some months ago to make a study of the clearance and availabilities problem confronting the New Jersey theatres for a number of years, conferred with distribution representatives in New York and telephoned his report to the convention at the Concord Hotel.

Another meeting has been scheduled for Aug. 8 at which specific action is expected. In the meantime, New Jersey Allied officials said that "if such proposals materialize they will give us at least one-quarter of what we want." They added that this is a good start and are confident major problems of long standing are on the way to solution.

A resolution strongly favoring the American Congress of Exhibitors and its program, in particular backing ACE's film production project, was approved.

Another resolution called upon ACE to urge production-distribution heads to meet again with the ACE executive committee on current and continuing problems affecting all branches of the industry.

Resolutions on the eligibility of foreign and domestic pictures, and on the sponsorship of the Academy Awards telecast, recently relinquished by the Motion Picture Association of America, and condemning the sale of post-48 film libraries to television were authorized and are being drafted.

New Jersey Allied's stand on the increasing instances of pictures playing on a hard-ticket policy and other trade practice problems of concern to exhibition are being referred to either Allied's national convention this fall or to the national board meeting to be held in Chicago next month.

Einfeld Briefs Ad-Pub Men

CHICAGO—Charles Einfeld, 20th-Fox vice-president, flew here last week to institute the first multi-regional United States meetings on the company's greatly-expanded European production schedule.

The vice-president chaired the briefing sessions which were attended by the company's delegated regional advertising-publicity managers from 12 branches representing the mid-west, south, and western parts of the country.

The film company, between now and the end of the year, will put a record number of top-budget films before the cameras in England, Greece, Italy, and France, and will shoot key scenes for several productions in parts of Africa.

The meeting was attended by Manny Pearson of Cleveland, Tom McGuire of Detroit, J. E. Watson of Cincinnati and Indianapolis, Sol Gordon of Chicago, Louis Orlove of Milwaukee, Bob Favaro, representing Minneapolis, Des Moines, and Omaha, Chick Evans of Kansas City, Jerry Berger of St. Louis, Frank Jenkins, Pete Bayes of Denver, Helen G. Yorke of Salt Lake City, and Warren Slee of Seattle and Portland.

"UA Weeks" Set Record

NEW YORK—United Artists set a new all-time company high of 28,404 print shipments for the two-week period designated "United Artists Weeks," June 27 through July 11, it was announced by James R. Velde, UA vice-president in charge of domestic sales.

Velde attributed the record-setting number of shipments to the current outstanding boxoffice performances of "The Apartment" "Elmer Gantry," "The Last Days of Pompeii," and "Macumba Love" in key city engagements and to the play-off engagements registered by "The Gallant Hours," "The Fugitive Kind," and "The Unforgiven."

Film Exchange and Dealer Listing for the
DETROIT FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 717 Fox Bldg.—WOodward 1-29[illegible]2
Br. Mgr.: Nathan D. Levin. Sales: Ernest Chrysler. Booker: William Sidenstecker. Cashier: Ursula Davis. Emerg. Phone: Sidenstecker, PRescott 1-6491.

ALLIED FILM, 1026 Fox Bldg.—WOodward 2-7777
Br. Mgr.: Jack Zide. Sls. Mgr. and Booker: Michael Zide. Office Mgr. and Cashier: Dorothy Horrison. Sales ond Booker: Edward Loye. Emerg. Phone: Harrison, VErmont 5-0520.

BUENA VISTA (Disney), 1009 Fox Bldg.—WOodward 2-8739
Br. Mgr.: Frank Jones. Booker: Barboro Salzman. Emerg. Phones: Jones, KEnwood 4-4643; Solzmon, BRoadway 2-0371.

COLUMBIA, 200 Film Exchange Bldg.—WOodward 2-8021
Br. Mgr.: Milton N. Zimmerman. Sls. Mgr.: Roymond Cloud. Office Mgr.: Harvey Trombley. Sales: Seymour Berman. Bookers: Eugene Graham, Norm Hanson. Cashier: Mabelle Reid. Emerg. Phone: Trombley, LAkeview 1-6939. *(Div. Mgr. in residence: Carl Shalit)*

ALBERT DEZEL PRODUCTIONS, 13131 Fenkell—VErmont 6-2180
Br. Mgr.: Albert T. Dezel. Office Mgr. and Booker: Elvira Shields. Emerg. Phones: Dezel, UNiversity 4-396B; Shields, UNiversity 3-3385.

METRO-GOLDWYN-MAYER, 2310 Cass Ave.—WOodward 1-4456
Br. Mgr.: E. R. Susse. Office Mgr.: Arthur Zuelch. Sales: Cliff Perry, Kal Bruss. Bookers: Clarence Berthiaume, Charles Burns. Cashier: Ruth Becker. Emerg. Phone: Berthiaume, TUxedo 2-5606. *(Div. Mgr. in residence: Lou Marks)*

PARAMOUNT, 921 Fox Bldg.—WOodward 2-4741
Br. Mgr.: Thomas F. Duane. Sls. Mgr.: John Gentile. Office Mgr.: Harold Rhodes. Sales: J. E. Thompson, Ken Guibord. Bookers: Betty Fussner, Wolter Cory, Claude Lone. Cashier: Arthur R. Stowecki. Emerg. Phone: Lane, UNiversity 2-1539.

20TH CENTURY-FOX, 2211 Cass Ave.—WOodward 1-3726
Br. Mgr.: Robert C. McNabb. Soles: Dean Lutz, George Sampson. Bookers: Albert Chompagne, Eileen Bresnohon, Mary Grimmit. Cashier: Dorothy Schechter. Emerg. Phone McNabb, GArfield 7-4669.

UNITED ARTISTS, 1019 Fox Bldg.—WOodward 2-6500
Br. Mgr.: Sidney Bowman. Sls. Mgr.: M. Weinstein. Office Mgr. and Booker: Jock Susami. Soles: J. McMahon. Bookers: Bert Holmes, Marjorie Rice. Cashier: Margaret Studenbaker. Field Exp. Howard Pearl. Emerg. Phone: Susami, KEnwood 3-33B7.

UNIVERSAL-INTERNATIONAL, 436 W. Columbia—WOodward 1-2141
Br. Mgr.: R. B. Graff. Sls. Mgr.: Otto Ebert. Office Mgr.: Walter Goryl. Sales: W. Waldholz. Bookers: Dave Gonda, Sidney Blumenthal. Cashier: Irene Nolan. Emerg. Phone: Goryl, LAkeview 7-5284.

WARNER BROS., 2310 Cass Ave.—WOodward 1-6236
Br. Mgr.: Joseph Baringhaus. Office Mgr. ond Head Booker: Helma Wetzel. Sls. Mgr.: Harold Morrison. Outstate Sales: Don Martin. Bookers: George Rossman, Stanley Baran. Cashier: Richord A. Schulte. Emerg. Phone: Wetzel, MIdwest 6-0887. *(Div. Mgr. in residence: Ralph Ianuzzi. Coordinator: Owen Vaughn)*

• *Supply Dealers*

AMUSEMENT SUPPLY, 208 W. Montcalm—WOodward 1-3440

THEATRE EQUIP. CO., 2211 Cass Ave.—WOodward 1-1122 Emerg. Phone: VE 7-1227.

NATIONAL THEATRE SUPPLY, 2312 Cass Ave.—WOodward 1-2447 Emerg. Phone: MAyfoir 6-5702.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEmple 1-0790
Br. Mgr.: Ivan Clovet. Soles: Stonley Molinowski.

• *Film Delivery Services*

C&T DELIVERY SERVICE, 2310 Cass Ave.—WOodward 1-3940
Pres.: Thomas Beeton. Traffic Mgr.: Lee Eagleson. Emerg. Phone: TEmple 2-5646.

PEP LINES TRUCKING CO., 15120 Third, Highland Park—Tulsa 3-3200
Pres.: Peter T. Ellis. Troffic Mgr.: Walter Goword. Emerg. Phone: WA 5-4650.

• *Film Inspection and Shipping*

NATIONAL FILM SERVICE, INC., 6111 Concord—WAlnut 3-2150

• *Signs, Advertising and Printing*

HAL R. BURRIS, 2333 Cass Ave.—WOodward 1-2251
CENTRAL NEON SIGN, 525 E. 7 Mile Rd.—TWinbrook 3-5440
LONG SIGN, 6209 John C. Lodge—TRinity 1-5477
NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEmple 1-0790
THEATRICAL ADVERTISING, 2310 Case Ave.—WOodward 1-2158

• *Service Companies*

ALTEC SERVICE CO., 2211 Woodward—WOodward 3-3180

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!
Albany Territory
Issue of August 10
Cincinnati Territory
Issue of August 17

Save Them!

Loew's Circuit Seeks New Manhattan Hotel Site

NEW YORK CITY—Laurence A. Tisch, chairman of Loew's Theatres, Inc., finance committee, confirmed last week that the company is seeking to acquire another hotel site in Manhattan.

This will be the company's second hotel in its diversification program. Last month, Loew's broke ground on the east side for a 21-story hotel at Lexington Avenue and 51st Street, which is slated to open in October, 1961.

Circuit Heads Endorse Will Rogers Campaign

NEW YORK—At a pre-drive conclave last week, conducted by Emanuel Frisch, New York exhibitor chairman, some eighty circuit heads in the metropolitan area gave their endorsement to the Will Rogers Hospital's Audience Collections, and the 1960 trailer which will be released this week for the campaign now getting under way. The trailer was narrated by Shirley MacLaine against a background of true Will Rogers shots. In the unanimous opinion of those present, this year's trailer outranks all others for its authenticity and sincerity.

The circuit men also heard a tape recording which is to be a feature of the area meetings, now being set up in the exchange areas. Copies of the tape have been supplied to all distributor chairmen. Campaign procedure and objectives are outlined on the tape by hospital president A. Montague, board chairman Richard F. Walsh, who succeeds the late R. J. O'Donnell. Jim Velde and Morey Goldstein addressed the distributors, and Charles Kurtzman the exhibitors, as national chairmen of those respective committees.

Si Fabian and Ned Depinet, national chairmen of the overall campaign, gave the drive its official start, and put in an appeal for "any new ideas from the field" that could be used to further advance "the things we are working for at Will Rogers."

Eugene Picker, finance chairman, makes the point that this year's goal of one million dollars on the combined Audience Collections and Christmas Salute embodies provisions for the physical expansion of the Research Laboratories, for building new living accommodations for the resident staff making available additional space for more patients, and also for the annual operations costs of the hospital's healing and research program.

Sol Schwartz, president of R.K.O. Theatres, pledged all-out support of the campaign, and said, in reflection of the enthusiasm generated at the meeting, that he is confident that his circuit will far exceed past performance.

This year's drive is keyed to the O'Donnell Memorial Research Laboratories and their expanded program. This recently was dedicated by A. Montague as a living memorial to R. J. 'Bob' O'Donnell.

New York exhibitors have taken on a goal of $300,000 for the area.

Magna In Name Switch

NEW YORK—At a special stockholders' meeting last week, Magna Theatre Corporation changed its name to Magna Pictures Corporation.

President George P. Skouras said the name change was designed to reflect overall activities of the company, including theatre operations and the planned production of films in Todd-AO.

LONDON Observations

by Jock MacGregor

VACATIONING IN LONDON, W. H. Jamieson, who has risen from theatre management through publicity to head Rank's distribution companies in Mexico and South America, has a real successful story to tell. Four years ago, when the company started operating from Buenos Aires, they were told they would never make it, that British pictures would never be accepted. Now the product is enjoying extended runs in the biggest theatres and the distribution network is as powerful as any major American company. June has produced the all time record for billings. In addition to Rank and other British Product, Disney, RKO, and other American pictures are handled.

"Jamie" revealed an interesting sidelight. In one country he splits the product equally between the two major circuits and ran into trouble over the allocation of "Carry on, Nurse." Both wanted it. They had read about the big business the picture had done and seen the Anglo Amalgamated advertisements in MOTION PICTURE EXHIBITOR. These Latins apparently followed the American trade press avidly.

IF ONE wants cheering, Jim Carreras' office is the place to visit. When I looked in for a pre-lunch noggin he was bursting with enthusiasm as he checked the pre-release figures for "Sands of the Desert." Introducing TV's top comedy discovery, Charlie Drake, this has been made in conjunction with Associated British and is doing holdover business.

British comedies just cannot go wrong at present. Betty Box's latest, "Doctor in Love," has got off to a fabulous start and looks like challenging her dramatic "Conspiracy of Hearts" as the top grosser on the Rank circuit. Over on ABC, her husband, Peter Rogers, leads with "Carry On, Constable," with British Lion's Peter Sellers comedy, "Two Way Stretch," coming on hard behind.

HOW CONDESCENDING can you get? In Laurence Olivier's "The Entertainer," which after delays and rumors has finally opened, a character who has been to "the pictures" groans about the quality of current programs, etc. While the remarks were understandable in John Osborn's original play, surely producer Harry Saltzman or director Tony Richardson, a youthful recruit from the theatre, should have deleted them from the film. Despite Oliver's Karlovy Vary Festival acting award, this picture certainly does not enhance program standards. . . . Congratulations to Arthur Watkins on being elected president of the International Federation of Film Producers; Bob Goldstein on being appointed head of 20th-Fox production in Beverly Hills; Tony Bray on becoming secretary to Columbia and its subsidiary companies; Edward Jarratt on forming Anglo Amalgamated's first international publicity set up for Nat Cohen and Stuart Levy. . . . Jonas Rosenfield outlined Columbia's publicity campaigns for "Song to Remember," "Pepe," and "Guns of Navarone" to exhibitors, cinema publicists, and the trade press, and showed sample trailers, TV footage, and advertising layouts. . . . Regal Films International's Michael Green is staying at the Savoy Hilton, New York, to finalize a big deal. . . . Jack Lemmon, here to make "Dangerous Silence" for Columbia, is likely to tire of joking requests for "that key" after "The Apartment," which was opened to a rich press and even richer business. . . . "The Bell Boy," like certain other Jerry Lewis comedies, was not shown to the London critics though the second feature at the Plaza, "Tarzan the Magnificent," was. . . . Nat Miller of Orb has done a deal with British Lion to reissue "Hobson's Choice" and "McDenning Drives North" as "The John Mills Show." . . . ABC are building two more Tenpin Bowling centres. At Birmingham a cinema will be converted. At Liverpool the centre will be constructed over a cinema car park. Rank is to convert the Odeon, Warley, into the largest ten pin bowling center in the country.

Phila. Taxes Bowlers

PHILADELPHIA—Starting Aug. 15, bowling alley proprietors will be required to collect city amusement tax from their customers.

A memorandum of legal advice issued by Levy Anderson, first deputy city solicitor, cleared the way for collection of a five per cent tax from bowlers by ruling that bowling alleys are subject to provisions of the city amusement tax ordinance. The memorandum noted that bowling alley owners pay a special annual tax of $25 for each alley in their establishment, but that payment of this does not exempt their customers from the amusement tax.

The amusement tax division of the Department of Collections will aid proprietors in setting up tax collecting procedures.

SW Sets Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Aug 25 to stockholders of record Aug 10.

General D-I's Set Dividend

BOSTON—The board of directors of general Drive-In Corporation has declared a 12½-cent quarterly dividend payable Aug. 22 to shareholders of record on Aug. 1, Philip Smith, president, announced.

The company last paid a 12½-cent quarterly dividend on May 16.

General Drive-In Corporation is a diversified company controlling a major outdoor drive-in theatre chain, shopping center, and other indoor movie houses, and a newly created bowling center chain in New England.

The company was formerly Mid-West Drive-In Theatres, Inc.

Bronx Theatre Leased

NEW YORK—Berk and Krumgold, theatre realty specialists, announced that they have consummated a long term lease for the 2600-seat Park Plaza, Bronx, N. Y.

The lessee, J. J. Theatres, headed by Julius Joelson, contemplates a rehabilitation and refurbishing of the theatre including the installation of new air conditioning and reseating. The lessor is Tremac Holding Corporation.

CANADIAN Highlights

By Harry Allen, Jr.

DIVERSIFYING its operations in this country even further — already it is into records and equipment — the Rank Organization will open its first bowling centre in Newmarket, 29 miles north of Toronto, Sept. 1. The opening of the 16-lane five-pin alleys follows upon the success the company has had with bowling alleys in England. Rank is not closing one of its Odeon Theatres to convert to bowling, but constructing a new building. It is expected that the alley will be expanded to 32 lanes. If Rank has success with this first alley, then it is expected to expand further. Chris Holmes, veteran film-man and manager, Odeon, Newmarket, will also take charge of the bowling centre. Famous Players is also diversifying its operations. Not only is it in the theatre business, but owns through a subsidiary organization an interest in a vending company, has ventured into three other areas of screen entertanment — free TV, community antenna TV, and pay-as-you-see TV. It also is extending its amusement interests into the field of bowling. Famous Players associates, among them Jack Fine, are already in it. Ted Smith, formerly manager, Parkdale, Toronto, is to be assigned to the bowling venture. Together with its Winnipeg associates, Richard and George Miles, Famous Players will erect the Airlines Hotel, near the Winnipeg airport, at a cost of $700,000. First mention of these diversifications by FPCC, was made by R. W. Bolstad, vice-president, as he was preparing to welcome members into the company's 25 Year Club.

Twelve new members were welcomed into the 25 Year Club of Famous Players. Inducted were James Cameron, district supervisor out of Toronto; Gerard Raoul Comte, projectionist, Cartier, Hull; Bob Harvey, manager, Capitol, North Bay; Ida Johnson, janitoress, Capitol, Sudbury; John Patrick Owens, projectionist, Downtown, Hamilton; Ted Smith, until recently manager, Parkdale, Toronto, and at present awaiting assignment; Joseph Adonia Deslauriers, projectionist, Strand, Geraldton; Joseph Rosenfeld, lawyer, Toronto; Alfred C. Schwartz, Toronto; Edward Thomas Willis, manager, Vogue, Stratford; Thomas Sharp Sr., Donlands, Toronto; and Clifford Mills, manager, Capitol, St. Thomas.

NTA OF THE U.S. has an interest in the winning application for a TV license in Ottawa. Heading the application was Ernest L. Bushnell, whose group of 37 shareholders won out over four other applicants, and included Granada TV Network of the UK, subsidiary of a theatre circuit; and Spence Caldwell, Toronto film studio owner and TV sales-and-service operator. Also in the company is NTA Telefilm (Canada), Ltd., an N.A. Taylor Associates company headed by David Griesdorf. The Halifax licence will go to a company organized by radio station CJCH in which Canastel Broadcasting Corp. of Toronto, a wholly-owned subsidiary of Associated Television of Britan, is a shareholder. . . . Colin D. McArthur, managing director, J. Arthur Rank Overseas Film Distributors, Ltd., was a visitor to Toronto, after a flying trip to Mexico and Los Angeles. He conferred with Frank Fisher and Frank Vaughan of the Rank Organization in Canada. . . . Halifax office of General Sound and Theatre Equipment, Ltd., has been moved to 76 Hollis st.

Raporte Joins Loew's

NEW YORK—Arthur J. Raporte has been named director of real estate activities for Loew's Theatres, Inc. Prior to a two year association as real estate manager of Wien, Lane and Klein, Raporte was, for 11 years, counsel and real estate director for the Welch Grape Juice Company and Jack Kaplan.

Loew's Theatres, Inc., has large real estate holdings in New York City and in other key cities throughout the U. S. and Canada, all of which will be under Raporte's administration.

IN A HURRY FOR
SPECIAL TRAILERS?
Let Filmack make them!
You'll be glad you did! We'll give you fast service and the finest quality!
1327 S. Wabash FILMACK CHICAGO, ILL.

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations
and Maintenance

Phila. MGM Fetes Madden

PHILADELPHIA — William Madden, former local branch manager, MGM, recently promoted to midwestern division manager, was given a going away party last fortnight by the entire MGM staff at the Warwick Hotel.

Variety Club Tent 13 and Motion Picture Associates are planning a luncheon in honor of Madden and Sidney Eckman, his successor at the local exchange. Eckman comes from Detroit, where he was MGM branch manager since 1954.

R.C.I.P.-RKO In Dallas Deal

DALLAS—A deal has just been consummated between RKO Radio Pictures and R.C.I.P., Inc. (Releasing Corporation for Independent Producers), Joseph Satinsky, president, for the distribution of the former's product in this exchange area, according to an announcement by Harry Gittleson, sales supervisor for RKO.

R.C.I.P. has established headquarters here, and Al Wolf is the local manager.

WB Names Kronenberg

NEW YORK—Abe Kronenberg has been named national coordinator of activities for Dore Schary's motion picture production of "Sunrise at Campobello," it is announced by Richard Lederer, advertising and publicity director for Warner Bros.

Kronenberg, who formerly was special events director for Warner Bros. for 16 years, recently served as promotion and exploitation director for Screen Gems.

Ezzes, Zittau Named To Top UAA Posts

EZZES

ZITTAU

NEW YORK—Erwin H. Ezzes has been elected to the new post of executive vice-president of United Artists Associated, Inc., it was announced by Arthur B. Krim, president of UAA and of United Artists Corporation, with which UAA is affiliated. Krim also announced the promotion of Henry J. Zittau to senior vice-president of UAA. Zittau has been vice-president.

Ezzes, who will take over his new post at once, comes to UAA from Television Industries, Inc., of which he was vice-president and director. He held the same post, as well as that of sales chief, with Television Industries' subsidiary, C & C Films, Inc. The latter was the original distributor to TV of the RKO feature library.

Ezzes will be in charge of distribution of the world's largest library of feature films and cartoons available to TV. This includes the United Artists post-'48 features which are already in release, plus a new package soon to be announced, and the Warner Bros. and RKO libraries. It also includes the "Popeye" and "Bugs Bunny Cartoons," the recently-released "Mel-O-Toons" cartoons and the forthcoming "Beany and Cecil" animated series.

Ezzes has held a series of top executive positions in the motion picture and television industries. In 1952 he joined Flamingo Films as vice-president in charge of sales. This organization later became Motion Picture for Television, Inc. Before joining C & C Films in 1956, he served for a year as vice-president in charge of sales of Guild Films.

Zittau's promotion follows 11 years of service with UAA and its predecessor company, Associated Artists Productions. He has had 25 years of top-level banking and business experience in Europe and the U. S.

Krim also announced the resignation from UAA of Robert Rich, vice-president in charge of sales, and Don Klauber, his assistant.

VC Names Area Reps

PHILADELPHIA—Appointment of six international representatives, each of whom will serve as a link between Variety Clubs International and a group of tents in an assigned region, was announced by Chief Barker Edward Emanuel.

Morton Gerber of Washington, Joe Podoloff of Minneapolis, Robert Bostick of Memphis, and Gene Murphy of Las Vegas were reappointed, and John J. Fitzgibbons, Jr., of Toronto and Harry Kodinsky, Pittsburgh, are replacing former representatives William Koster, now Variety's heart chairman, and Ralph Pries, now international dough guy.

Star, Harrisburg, Sold

HARRISBURG, PA.—The 400-seat Star and three-story building housing it was to be sold at public auction today (Aug. 3).

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any simliar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION Indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SECTION TWO
VOL. 64 NO. 11
AUGUST 3, 1960

COLUMBIA

All The Young Men

DRAMA
87M.

Columbia

Estimate: Fast-moving war story has names.

Cast: Alan Ladd, Sidney Poitier, Ingemar Johansson, James Darren, Glenn Corbett, Mort Sahl, Ana St. Clair, Paul Richards, Dick Davalos, Lee Kinsolving, Joe Gallison, Paul Baxley, Charles Quinliven, Michael Davis, Mario Alcade, Maria Tsien. Written, produced, and directed by Hall Bartlett.

Story: Before Christmas, 1951, in Korea, an advance platoon of Marines is attacked and only 12 men are left alive. Negro Sidney Poitier, a Sergeant, is put in charge of the platoon by the dying Lieutenant. This is viewed coldly by the other men who feel that veteran Alan Ladd, recently demoted from sergeant, is the more capable leader. Particularly offensive about the appointment is southerner Paul Richards. They have orders to capture a farmhouse which dominates a mountain pass and hold it against all opposition until the main force of Marines arrives to consolidate the position. The house in inhabited by a Korean family, including pretty Ana St. Clair, and the Marines set up defensive positions there. The enemy attacks in force and is repelled several times as several of the Marines die. When tanks are brought up, Ladd and Poitier stop them. Ladd's foot is mangled and Medical Corpsman Glenn Corbett performs an emergency amputation. Poitier donates blood to the operation, earning the respect of all his men. Another attack forces them to evacuate the house, but Marine reinforcements are sighted. Ladd and Poitier remain behind to keep the enemy busy until reinforcements arrive. They have found mutual respect and real friendship.

X-Ray: Hall Bartlett chalks up another fine triple credit here as his knowing production, sharp direction, and interesting script combine with fine performances to provide an exciting story of war, racial tolerance, and explosive action. The cast is fine, with Ladd and Poitier superior, and several casting surprises provide additional exploitation possibilities. Ex-heavyweight champion Ingemar Johannson is a natural performer, and comedian Mort Sahl lightens the grim doings with his peculiar brand of highly effective humor. Jimmy Darren even sings a song. The main concern of the film, however, is the action and drama of war, and there are several exciting sequences, including a two man attack on an advancing tank. The racial bit may be oversimplified, but Poitier handles the role of the reluctant but dedicated Negro leader with real dignity. Those audiences that like war films should find this much to their tastes and the additional exploitation opportunities could attract many others.

Tip on Bidding: Fair program rates or better.

Ad Lines: "The Hell Of War As Heroism And Cowardice Emerge From The Fiery Cauldron Of Battle"; "Eleven White Men And A Negro Who Must Lead Them Out Of A Korean Death Trap."

20th-FOX

For The Love Of Mike

DRAMA
84M

20th-Fox
(Color by DeLuxe)
(CinemaScope)

Estimate: Good program entry for family trade.

Cast: Richard Basehart, Stu Erwin, Arthur Shields, Armando Silvestre, Elsa Cardenas, Michael Steckler, Rex Allen, Danny Bravo. Produced and directed by George Sherman.

Story: Twelve year old Indian orphan Danny Bravo has two loves, an injured colt he found and nursed back to health and critically ill Father Arthur Shields. The boy knows that Shields has been hoping to build a new church and the lad would like to see the dream comes true before he dies. Young priest Richard Basehart could have been assigned to more important communities but chose to come and help Shields and then take over when he passes on. Dr. Stu Erwin has been caring for Shields and is also a close friend of Bravo. He helps him with the various sick and injured animals that the boy picks up. Bravo decides to enter his horse in a race and to donate the winning purse to the building fund. Erwin, Shields, and Basehart back the boy with the money at their disposal. Rex Allen, sponsor of the race, pays off when Bravo wins but also suspects that the colt might belong to him. When Basehart informs Bravo that Allen is coming for the horse, the boy runs away with the animal. The others trail and save him from a mountain lion. Allen insists on giving Bravo the animal, but the boy insists that monies won by the animal in future races belong to Allen. They compromise by becoming partners with part of the monies to go into a fund to insure Bravos being educated and becoming a doctor. Everybody is happy.

X-Ray: An interesting, wholesome story with a touch of the religious, along with animals and the great outdoors are to be found here, and the result is a film that is fine for family audiences and for the younger element. Attention is well maintained throughout, the cast is fine, and direction and production are good. It should do well as part of the show. D. D. Beauchamp wrote the screenplay. The use of color and CinemaScope are particularly effective here.

Tips On Bidding: Better program rates.

Ad Lines: "A Great Adventure Yarn About A Boy Who Had Faith And Friends"; "He Had A Way With People And Animals."

The High-Powered Rifle

MELODRAMA
60M

20th-Fox

Estimate: Program filler.

Cast: Willard Parker, Allison Hayes, Dan Simmons, John Holland, Shirley O'Hara, Terrea Lea, Clark Howat, Lennie Geer. Produced and directed by Maury Dexter.

Story: When private detective Willard Parker is about to enter the office of district attorney John Holland, he is wounded by a high powered rifle fired in the distance. He is unaware of the reason for the attempt on his life and can't help Holland, who hoped to pin it on a racketeer he is holding. Parker had a run-in at one time with the crook. Another attempt on his life, this time with a bomb, brings him to the girl friend of the racketeer, Allison Hayes, with whom he becomes quite friendly. Evidence shows that an aide to the gang head may be responsible for the attempts on his life, but word comes that the suspect's body has been found in Florida where he went to sell a huge shipment of narcotics. Parker suspects that the body may be a phoney, and he surprises Hayes and the henchman, Clark Howat, as they are about to run away. Parker wounds Howat, and Hayes in turn wounds Parker. As she tries to make off with the money, Howat kills her. Before he can escape, he is stopped by police lieutenant Dan Simmons.

X-Ray: Short on running time and short on plot is this entry which will wind up as filler on the lower half of the program with a fair yarn and adequate performances, direction, and production. The screenplay is by Joseph Fritz.

Ad Lines: "A Fast-Moving Tale Of Narcotics And Murder", "He Had To Move Fast To Stay Alive."

The Idiot

DRAMA
122M

20th-Fox
(Russian-made) (Dubbed in English)
(Color)

Estimate: Interesting import.

Cast: J. Borisova, Y. Yakovlev, N. Podgorny, L. Parkhomenko, R. Maximova, N. Pazhitnov, V. Pashennaya, K. Polovikova. Adapted and directed for the screen by Ivan Pyriev.

Story: Prince Y. Yakovelev, returning from a prolonged illness abroad to St. Petersburg, makes the acquaintance of L. Parkhomenko, who is to pick up a sizeable inheritance left him by his father. The latter mentions the name of J. Borisova hoping that she will still remember him. He hears her name again when he comes to pay his respects to the wife of General N. Pazhitnov, and he finds her photo on his desk. It turns out she has a reputation of questionable virtue, having been taken into the home of a wealthy man as an orphan. When she grew older he seduced her and made her his mistress. Now her patron wants to marry one of Pazhitnov's daughters, and he and the General seek to marry her off to the General's secretary, N. Podgorny, with a large dowry going with her. She saves her reply for a party. Yakovlev goes to live in Podgorny's house where lodgers are taken in and where his mother and sister argue with him over his marriage, Borisova comes for a visit which touches off a row. Parkhomenko arrives and offers her one hundred thousand rubles if she will marry him. The party is attended by all the principals even Yakovlev, who has fallen in love with Borisova. She asks the Prince to decide whether she should marry Podgorny and he tells her not to. At this point, Parkhomenko shows up with money and followers and begs her to go with him. The Prince can stand the turn of events no longer and proposes marriage to her himself, even revealing that he is to receive an inheritance which should make him quite wealthy. She is touched but sees it is not right to impose her life on his and offers to go with Parkhomenko. Before leaving, she gives Podgorny the money after putting him through a gruelling test to see how badly he wanted it. As she leaves with her new man, the prince vainly runs after her pleading for her to remain with him.

X-RAY: Presumably, this import can best play the art and specialty spots because of the subject matter, its point of origin, etc. It's well done for the most part, though rather long, taking its time to get to the climax of the story. It is also reminiscent of the way pictures were turned out in this country a number of years back. The story holds interest, the cast is good, and direction and production are adequate. The use of color and good dubbing into English are points much in the film's favor. It is part of the cultural exchange program fostered and supported by the State Department. The screenplay is based on Part One the novel of the same name by Fedor Dostoevski.

AD LINES: "A Great Classic Brought To The Screen As A Dramatic Hit"; "A Bold Film From A Bold Novel."

The 39 Steps

MELODRAMA
95M

20th-Fox
(English-made) (De Luxe Color)

ESTIMATE: Chase meller for the program.

CAST: Kenneth More, Taina Elg, Brenda de Banzie, Barrie Jones, Reginald Beckwith, Faith Brook, Michael Goodliffe, James Hayter, Duncan Lamont, Jameson Clark, Andrew Cruikshank, Leslie Dwyer, Betty Henderson, Joan Hickson, Sidney Jame, Brian Oulton. Produced by Betty E. Box; directed by Ralph Thomas, A J. Arthur Rank production.

STORY: Kenneth More innocently becomes enmeshed in a web of intrigue, espionage, and murder. When an agent, Faith Brook, is murdered in his apartment, More finds himself wanted by both the police and the espionage agents. He goes to Scotland to find the brains of the organization and is chased by both. Taina Elg, schoolmistress, also becomes innocently involved and helps More escape when she finally believes his fantastic story. Handcuffed, they return to London and the music hall where they know they will find the solution to "The 39 Steps."

X-RAY: This mystery by John Buchanan is a remake of the 1935 Alfred Hitchcock classic, which featured Madeline Carroll and Robert Donat. This time, the telling is enhanced by DeLuxe Color which adds to the natural beauties of the Scottish location shots no end. More makes a fine hero, and the supporting players are excellent. The story, however, is not clearly defined and remains somewhat a mystery with its hurried ending and mumbled explanation by a dying variety performer. The film is one long, detailed chase, with hardly a moment out for romance or anything else. This will do best in the art and specialty houses, or as part of the program in houses that can play English-made product.

TIP ON BIDDING: Fair program rates.

AD LINES: "A World Of Suspense"; "The Most Suspenseful Manhunt In History."

Trapped In Tangiers

MELODRAMA
74M

20th-Fox
(CinemaScope)
(Italian-made)
(Dubbed in English)

ESTIMATE: Lower half filler.

CAST: Edmund Purdom, Genevieve Page, Gino Cervi, Jose Guardiola, Felix Bafonce, Antonio Molino, Enrique Pelayo, Mario Moreno. Produced by Riccardo Freda; directed by Antonio Cervi.

STORY: Tangier police are baffled by a series of murders and by the actions of a drug smuggling ring. American Edmund Purdom makes the acquaintance of Genevieve Page and her father, professor Gino Cervi, much respected in the community. In reality, Cervi turns out to be an infamous gangster, who has been missing from the United States for several years. Purdom is an undercover police agent working with the International Police organization, who after several narrow escapes, manages to uncover the workings of the dope ring and to identify Cervi as the crime ring leader. Cervi is killed during a showdown battle. Page, unaware of the real identity of her father and innocent of any involvement, hopes for a happier life in the future with Purdom.

X-RAY: This imported melodrama emerges as filler for the lower half of the program with an inferior yarn, average performances, and passable direction and production. The dubbing and off-beat editing lead to confusion at times in following the yarn, and there is enough action as well as quite a bit of brutality. Purdom's name may be familiar to audiences here.

AD LINES: "Most Hunted Man On Earth In The World's Most Dangerous City;" "Danger Waited Behind Every Door The Only Way Out Led To Murder."

UNITED ARTISTS

Studs Lonigan

DRAMA
95M

United Artists
(Longridge)

ESTIMATE: Book notoriety should help sell interesting film.

CAST: Christopher Knight, Frank Gorshin, Venetia Stevenson, Carolyn Craig, Jack Nicholson, Robert Casper, Dick Foran, Katherine Squire, Jay C. Flippen, Helen Westcott, Kathy Johnson, Jack Kruschen, Suzi Carnell. Produced by Philip Yordan; associate producer, Leon Chooluck; directed by Irving Lerner.

STORY: In Chicago on New Year's Eve, Christopher Knight looks to 1920 with fear and uncertainty. The two most prominent things in his life are 16-year-old nice girl Venetia Stevenson, with whom he is in love, and his gang of fellow teen-age jobless idlers, Frank Gorshim, Jack Nicholson, and Robert Casper. When Stevenson leaves him early, he winds up with the gang and some girls of easy virtue, after which he stops to see friendly spinster school teacher Helen Westcott in whom he confides his fears and uncertainties. At home, father Dick Foran is always nagging at him to get a job or join him in his painting firm, while his mother, Katherine Squire, seeks to over-protect him. As the years pass, the time is spent playing pool, chasing girls, and drinking, with brief dates with Stevenson now and again. Stimulated by drink and sex, he makes a play for Westcott. He is sobered and shocked by what he's done, but she accepts and comforts him and their relationship continues for some time. Eventually, he joins Foran and goes to work but still sees and drinks with the gang. One of the latter is killed. Knight decides to ask Stevenson to become engaged, only to find she has moved away. Another friend is arrested and jailed for rape, while the third becomes a comedian and leaves to keep out-of-state bookings. He meets Westcott's pretty niece, Carolyn Craig, and she is attracted to him. They become lovers. The 1929 depression wipes out Foran and he puts Knight on his own. Craig tells him she is pregnant and life hits him with a bang. He seeks guidance from priest Jay C. Flippen, who spells out his responsibilities and also informs him that Craig has been to see him. He runs off to find her and profess his love, while she, fed-up, looks pityingly at him as he pleads with her to marry him.

X-RAY: In years gone by, the book on which this film is based was a controversial "best seller." This, combined with the exploits of the "hero" of the work, should stimulate and attract attendance at theatres. Those who would see a filmization of the book on screen will find that it's been changed and laundered somewhat, although there are still enough scenes and passages to be viewed as sensational. The story itself shifts and moves about so that the viewer gets an overall picture and impression of the characters rather than a concentration on story and thorough character development. The characterizations are good, as are the direction and production, and a substantial campaign could get this going at the box-office. The moody script was written by Philip Yordan, based on the novel by James T. Farrell.

TIPS ON BIDDING: Higher program rates or better, depending on situation.

AD LINES: "The Girls All Waited For Studs To Show;" "He Had A Ball Though He Didn't Know Where He Was Going."

FOREIGN

Carry On, Nurse

COMEDY
88M

Governor
(English-made)

ESTIMATE: Plenty of laughs for art house trade and some conventional spots.

CAST: Kenneth Connor, Charles Hawtrey, Bill Owen, Cyril Chamberlain, Wilfrid Hyde White, Hattie Jacques, Shirley Eaton, Joan Sims, Ann Firbank, Marita Stanton, Leigh Madison, Jill Ireland, Irene Handl, Marianne Stone, Martin Boddey, Norman Rossington, Kenneth Williams, Terence Longdon, Leslie Phillips, Henry Bray, Ed Devereaux, Joan Hickson, Susan Stephen, Susan Beaumont, Rosilind Knight, Harry Locke, Susan Shaw, June Whitfield, Hilda Fenemore, Michael Medwin, Frank Forsyth, John Mathews, Graham Stewart, David Williams, Patrick Durkin, Stephanie Schiller, Christine Ozanne, Shane Cordell, John Van Eyssen, John Horsley, Lucy Griffiths, Anthony Sagar, Fred Griffiths, Charles Stanley. Produced by Peter Rogers; directed by Gerald Thomas; an Anglo-Amalgamated Production.

STORY: A men's ward in an English hospital goes to war with nurses and hospital staff. After a series of misadventures, including the patients getting drunk and attempting to operate on a bedfellow, most are cured and discharged and one even finds love with a pretty nurse.

X-RAY: The English have a way with lining up characters for their comedies, and this one includes as wacky an assemblage as ever hit the screen. The laughs come thick and fast in a series of situations that explore the ludicrous side of hospital life. There is enough reality present to keep the satire fresh, however, and a fine cast enjoys the proceedings as much as audiences should. A blockbuster in England, this should find favor in art house engagements here as well, as well as being suited for those conventional spots that can successfully play good English comedies. The pace is fast, the lines are good, and the result should be enjoyable.

AD LINES: "The Hilarious Truth Behind Hospital Life . . . With No Holds Barred"; "You'll Be Weak From Laughter As The Wackiest Crew Ever To Drive A Nurse Crazy Turn A Hospital Upside Down With Merriment."

Dreams

DRAMA
86M

Janus
(Swedish-made)
(English titles)

ESTIMATE: Satisfactory import has Bergman name.

CAST: Harriet Andersson, Eva Dahlbeck, Gunnar Bjornstrand, Ulf Palme, Inga Landgre, Sven Lindberg, Naima Wifstrand. Directed by Ingmar Bergman.

STORY: Eva Dahlbeck is the owner of a model agency in Stockholm, and her most popular model is Harriet Andersson, who has an argument with her fiance Sven Lindberg just before leaving with Dahlbeck for another city to photograph a new collection. There, Andersson arouses the interest of aging consul Gunnar Njornstrand, who thinks he sees a resemblance to his wife, now in a mental institution. He persuades Andersson to let him buy her some clothes with no strings attached. They spend an exciting and strenous day together until his daughter arrives unexpectedly and upsets things. Andersson runs off leaving her finery. Meanwhile, Dahlbeck has arranged to meet her ex-lover, Ulf Palme, and he agrees to resume seeing her again until his wife, Inga Landgre, puts in an appearance and breaks things up. Dahlbeck and Andersson return to Stockholm where the model's fiance is waiting for her.

X-Ray: Devotees of Ingmar Bergman will undoubtedly want to see this entry, and they'll find it moderately entertaining, though perhaps not as sensational or emphatic as some of the writer-director's other films. It was made earlier in his career, in 1955 to be exact, and perhaps marks the start of his career of note. The story holds interest because of the uncertainty of plot, the competance of the cast, and the good direction and production. It should find its niche in the art and specialty houses. Bergman wrote the screenplay as well.

Ad Lines: "Another Ingmar Bergman Thriller;" "Every Man And Woman Has Dreams."

She Was Like A Wild Chrysanthemum

Drama 100m

Brandon
(Japanese-made)
(English titles)

Estimate: Fair import.

Cast: Shinji Tanaka, Chishu Ryu, Haruko Sugimura, Noriko Arita, Keiko Yukishiro. Produced by Kiyoshi Takamura; directed by Keisuke Kinoshita.

Story: In the autumn of his life, Chishu Ryu recalls his youth. At 15, he liked his slightly older cousin Noriko Tanaka who had come to live with the family. While they play as brother and sister, her feelings are blossoming into romance, but his relatives refuse to permit it to go any further promising her to another in marriage and sending him off to school. She dies during a miscarriage unaccepted by her in-laws. He pauses at her grave covered by chrysanthemums.

X-Ray: Hampered by a slow story, this entry takes its time to make its points, but patient viewers can extract a few moments of beauty and enjoyment. Art and specialty house audiences should give it a mild reception. Performances are good, and direction and production are adequate.

Ad Lines: "A Beautiful Love Story"; "This Was A Time When Love Could Not Find A Way"; "An Unusual Japanese Film."

The Song of Sister Maria

Drama 81m

(Citation Films)
(Spanish-made) (Dubbed in English)

Estimate: Mild religious entry.

Cast: Dominque Blanchar, Maria Dulce, Julia Alba, Margaret Roblen, Carmen Rodriguez, Francisco Rabal. Produced by Vincente Escriva; directed by Rafael Gil.

Story: Dominique Blanchar leaves the stage to become a nun, against Julia Alba's wishes. Sister Lucia, Margaret Robles, attempts to teach Blanchar respect and discipline, and provides many menial tasks for the new Sister. Befriended by Maria Dulce as Sister Inez, Blanchar tries to change many of the customs at the convent. Blanchar manages to persuade Carmen Rodriguez as the Mother Superior to have a Christmas party before Christmas in order to help Francisco Rabal, a dying patient. Blanchar also cajoles another patient into taking his first steps after an operation. Against the orthodox rules of the convent, Blanchar also makes records, getting money for much-needed operating expenses at the convent's clinic. All of her unorthodox actions turn out for the best and she is finally commended by Rodgriguez. Granted her wish to serve in a leper colony in India, Blanchar leaves for the colony, eventually to sacrifice her life while helping others.

X-Ray: A weak plot, average direction, and uninspired acting make this film suited only to religious tieins. It is slow-moving, with no suspense and slight emotional drama. The dubbed-in dialogue is evident. Best results will be achieved by concentrating on the religious elements.

Ad Lines: "The Story of a Great Christian Woman"; "The Warmly Moving Story of One Who Served."

MISCELLANEOUS

Career Girl

Novelty 61m

Astor
(Color)

Estimate: Filler for exploitation spots.

Cast: June Wilkinson.

Story: June Wilkinson, English beauty, goes to Hollywood, and after the usual frustrating experiences becomes a star. She also becomes a nudist.

X-Ray: Aside from serving as a show case for June Wilkinson, English girl of remarkable proportions, this is pretty much a waste of time. Silent film, with first person narration of the fan magazine type, there is really nothing to this except fine color photography and some startling exposure of the well-endowed Miss Wilkinson. There are also several subdued scenes of life in a nudist camp. Padded out to feature length, this would have been much better as a one or two reel short.

Ad Lines: "Bundles From Britain . . . A Keyhole View of The World's Shapeliest Girl"; "The Private Life Of A Hollywood Career Girl."

The Girl In Lovers' Lane

Melodrama 78m.

(Filmgroup)

Estimate: Meller for the duallers.

Cast: Brett Halsey, Joyce Meadows, Lowell Brown, Jack Elam, Selette Cole, Emile Meyer. Produced by Robert Roark; directed by Charles R. Rondeau.

Story: Lowell Brown runs away from home and meets Brett Halsey, who defends the less worldly youth from those who would part him from $100 he has. They spend some time in a small town, where Halsey is attracted to Joyce Meadows. The town idiot, Jack Elam, also covets her and follows the lovers wherever they go. Not sure he wants to settle down, Halsey decides to leave with Brown. A heartbroken Meadows is attacked by Elam and dies. Angry townspeople, whipped into a fury by Meadows' father, Emile Meyer, blame Halsey and threaten to lynch him. Brown forces a confession from Elam, and he and Halsey plan to return to Brown's home.

X-Ray: This is planned for release with the same company's "The Wild Ride" and the low budget package is aimed directly at the younger members of the audience. Acting, production, and direction are adequate, and the combination makes up as no better or worse show than many designed for the same market. In this one, the youths, while a bit wild, are not bad and not of the beat generation. It is strictly for the duallers.

Ad Lines: "Too Young To Know . . . Too Reckless To Forget . . . You Will Never Forget The Girl In Lovers' Lane"; "Troubled Youth, Wild And Reckless."

The Wild Ride

Melodrama 63m.

(Filmgroup)

Estimate: Teen-age meller for duallers.

Cast: Jack Nicholson, Georgianna Carter, Robert Bean. Produced and directed by Harvey Berman; executive producer, Kinta Zertuche.

Story: Hot-rodder Jack Nicholson callously causes the death of several policemen who try to stop him on the road. Troubled and jealous of the adjustment to life made by his friend Robert Bean, whom he dominates, Nicholson tries to break up the romance between Bean and Georgianna Carter. Playing a cruel joke on Carter, Nicholson tells her Bean will meet her at a drag race. She watches Nicholson win the race by causing the death of another driver. Nicholson drags Carter and his wild crowd on a victory celebration tour of hot spots. Bean learns of her abduction and gives chase in his car. He is killed in an accident, and a subdued Nicholson is arrested by the pursuing police.

X-Ray: Loaded with beat talk that may mean something to the kids but is sure to be incomprehensible to their elders, this is the other half of the package which also includes "The Girl In Lovers' Lane." Nicholson provides an interesting performance as the heavy, and production and direction, while low-budget, are adequate. The yarn features fast cars and sudden violence, and perhaps, unfortunately, this is what the kids want from their entertainment. That is the market it is aimed at, certainly, and it is no worse than other such films that have performed well enough at the boxoffice.

Ad Lines: "From Roaring Hot Rods To The Racing Big Time . . . With Death Beside The Driver"; "Youth On A Rampage, With The Accent On Speed."

The Shorts Parade

TWO REEL

COLOR TRAVEL

PACIFIC PARADISE. U-I Specials in Color. 18m. Four teen-agers receive a trip to the Sandwich Islands as a graduation present. They swim at Waikiki; visit the shrines of the ancients of Polynesian dynasties; visit the Neighbor Islands; Maui, the Valley Isle; Haleakala, Hawaii, Kauai, the Garden Isle, and finally return with memories that will surely draw them once again to our exotic 50th State. GOOD. (4003).

ONE REEL

COLOR CARTOONS

BILLION DOLLAR BONER. U-I Walter Lantz Color Cartunes. 6m. Woody Woodpecker is wrecking the home of an irate Irishman. A rich eccentric offers the Irishman a billion dollars if he is kind to birds. Woody takes advantage of this until it is disclosed that the benefactor is a fake. GOOD. (4013).

FROM DIME TO DIME. Paramount Modern Madcaps Cartoon. 7m. A bum finds a dime on the street. He lets the gambling bug trick him into running it into a fortune only to loose the whole push on one spin of the wheel. FAIR. (M19-3).

GOLDIMOUSE AND THE THREE CATS. Warners Merrie Melody-Looney Tunes. 6m. A burlesque on "Goldilocks and The Three Bears", this has Pa, Ma, and Brat Cat with the latter falling for a golden-haired girl mouse. Baby cat throws a temper tantrum for the mouse instead of his porridge and Papa takes it upon himself to procure same with very funny results. GOOD. (7708).

HORSE HARE. Warners Bugs Bunny Specials. 7m. Private Bugs is guarding Fort Lariat while the cavalry is away. The Indians attack with the cavalry returning in the nick of time. Bugs, of course, retreats to his rabbit hole to avoid the ruckus. GOOD. (7724).

(*Continued on page 4728*)

ALPHABETICAL GUIDE TO 330 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A
Adventures Of Huckleberry Finn, The—107m.—MGM 4701
All The Fine Young Cannibals—112m.—MGM 4721
All The Young Men—87m.—Col. 4725
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
And Quiet Flows The Don—107m.—UA 4722
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I 4685
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. 4667
Atomic Submarine, The—72m.—AA 4685

B
Babette Goes To War—103m.—Col. 4681
Back To The Wall—94m.—For 4635
Battle in Outer Space—90m.—Col. 4709
Battle of Blood Island—64m.—Misc. 4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. 4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Bellboy, The—72m.—Par. 4722
Bells Are Ringing —127m.—MGM 4710
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Chief, The—98m.—For 4723
Big Night, The—74m.—Par. 4677
Black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Dracula, The—85m.—U-I 4710
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C
Cage Of Evil—70m.—UA 4718
Can-Can—131m.—Fox 4686
Captain's Table, The—90m.—Fox 4714
Career—105m.—Par. 4641
Career Girl—61m.—Misc. 4727
Carry On, Nurse—88m.—For. 4726
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chartroose Caboose—75m.—U-I 4719
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. 4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE 4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB 4663
Crimson Kimono, The—82m.—Col. 4637

D
David And Bathsheba—116m.—Fox—RE 4702
Day Tey Robbed The Bank Of England, The—85m.—MGM 4721
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Dreams—86m.—For. 4726
Drunken Angel—102m.—For. 4682

E
Edge of Eternity—80m.—Col. 4649
Electronic Monster, The—72m.—Col. 4709
Elmer Gantry—145m.—UA 4718
Expresso Bongo—108m.—For 4695

F
FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. 4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. 4661
For The First Time—97m.—MGM 4634
For The Love Of Mike—84m.—Fox 4725
Four Fast Guns—72m.—U-I 4658
From The Terrace—144m.—Fox 4717
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G
Gallant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. 4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I 4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girl in Lovers' Lane, The 78m.—Misc. 4727
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA 4670
Guns Of The Timberland—91m.—WB 4675

H
Hannibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Head Of A Tyrant—94m.—U-I 4715
Hell Bent For Leather—82m.—U-I 4670
Heller in Pink Tights—100m.—Par. 4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—For. 4671
High-Powered Rifle, The —60m.—Fox 4725
Hiroshima, Mon Amour—88m.—For 4719
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For 4691
Home From The Hill—150m.—MGM 4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA 4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
House Of Usher, The—85m.—A-I 4713
Human Condition, The—138m.—For 4691
Hypnotic Eye, The—77m.—AA 4673

I
Ice Palace—143m.—WB 4715
Idiot, The—122m.—Fox 4725
IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inherit The Wind—127m.—UA 4718
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started in Naples—100m.—Par. 4722
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. 4682

J
Jack The Ripper—85m.—Par. 4677
Jailbreakers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. 4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K
Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. 4693
King Creole—116m.—Par.—RE 4634

L
Last Angry Man, The—100m.—Col. 4645
Last Days Of Pompeii, The—103m.—UA 4715
Last Voyage, The—91m.—MGM 4669
Leech Woman, The—77m.—U-I 4719
Legend Of Tom Dooley—79m.—Col. 4633
Lesson in Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back in Anger—99m.—WB 4635
Lost World, The—98m.—Fox 4717
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M
Macumba Love—86m.—UA 4703
Magician, The—102m.—For. 4639
Man In a Cocked Hat—88m.—For. 4697
Man On A String—92m.—Col. 4693
Man Who Died Twice, The. .70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Michael Strogoff—115m.—For 4719
Middle Of The Night—116m.—Col. 4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. 4689
Mouse That Roared, The—83m.—Col. 4641
Murder Inc.—103m.—Fox 4717
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N
Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Nights Of Lucretia Borgia, The—108m.—Col. 4721
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. 4694
Nude In A White Car—87m.—For 4687

O
Odds Against Tomorrow—95m.—UA 4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox 4681
Operation Petticoat—120m.—U-1 4647
Oscar Wilde—96m.—For. 4723
Othello—108m.—U-I 4690
Our Man in Havana—107m.—Col. 4673

P
Paris Hotel—90m.—For 4643
Payoff With Love—104m.—For 4723
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM 4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. 4683
Pollyanna—134m.—Misc. 4695
Portrait in Black—112m.—U-I 4715
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Prisoner Of The Volga—82m.—Par. 4705
Private Property—79m.—Misc. 4708
Psycho—109m.—Par. 4714
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R
Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For. 4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S
Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Savage Eye, The—67m.—Misc. 4719
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
She Was Like A Wild Chrysonthemum—100m.—For. 4727
Sign Of The Gladiator—85m.—A-I 4645
Sign Of Zorro, The—89m.—Misc 4719
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Ski Troop Attack—61m.—Misc. 4699
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA 4666
Song Of Sister Maria, The—81m.—For. 4727
Song Without End—129m.—Col. 4713
Sons And Lovers—103m.—Fox 4718
S.O.S. Pacific—92m.—U-I 4722
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Stop, Look And Laugh—78m.—Col. 4717
Story On Page One, The—123m.—Fox 4666
Story Of Ruth, The—132m.—Fox 4714
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. 4709
Studs Lonigan—95m.—UA 4726
Subterraneans, The—89m.—MGM 4714
Subway in The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T
Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. 4661
Tarzan The Ape Man—82m.—MGM 4646
Tarzan The Magnificent—88m.—Par. 4714
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par 4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
39 Steps, The—95m.—Fox 4726
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4648
Thiteen Ghosts—88m.—Col. 4713
This Man Is Dangerous—80m.—For 4691
Thirteen Fighting Men—69m.—Fox 4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Thunder in Carolina—92m.—Misc. 4723
Tiger Bay—105m.—For 4679
Time Machine, The—103m.—MGM 4722
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669
Trapped in Tangiers—74m.—Fox 4726
Tread Softly Stranger—85m.—For. 4698
Trials Of Oscar Wilde, The—128m.—For 4723
Twelve Hours To Kill—83m.—Fox 4710
Twelve To The Moon—74m.—Col. 4713

U
Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V
Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W
Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. 4710
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox 4686
Why Must I Die?—86m.—A-I 4721
Wicked Go To Hell, The—74m.—For 4703
Wild Ride, The—63m.—Misc. 4727
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—84m.—For. 4667
Wonderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y
Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

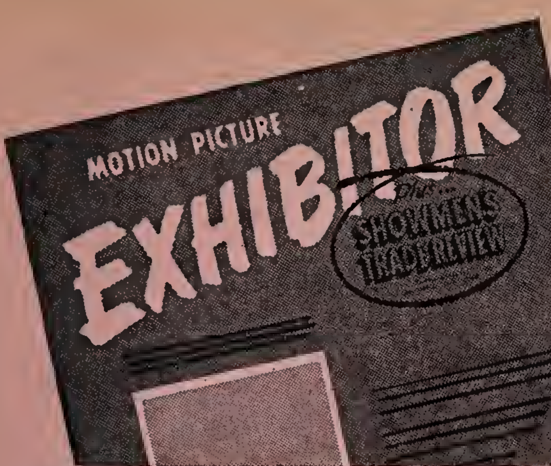
THE SHORTS PARADE

(Continued from page 4727)

PERSON TO BUNNY. Warners Bugs Bunny Specials. 7m. A take-off on "Person to Person" this has Bugs being interviewed in his rabbit home. After many interruptions by Daffy Duck and Elmer Fudd, hunting Bugs with a gun, the interviewer decides to let Daffy perform to get rid of him. However, when the duck learns that four million people are watching, he gets stage fright and passes out. GOOD. (7725).

WHO SCENT YOU. Warners Merrie Melody-Looney Tunes. 6m. A cute little girl cat, wanting to take a trip to France, crawls under a freshly painted fence, thusly acquiring a skunkish stripe. Pepe LePew spots her and the chase is on. The passengers finally abandon the ship. GOOD. (7709).

WITTY KITTY. U-I Walter Lantz Color Cartunes. 6m. Two bums, living in the city dump, con Doc into thinking he won a turkey. They send him to pick up his prize at the home of Hickory and Dickory, where he finds a bulldog relentlessly guarding the refrigerator. FAIR. (4014).



AUGUST 3, 1960 SECTION THREE
VOL. 64 NO. 11

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each Issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A43

A Somewhat Different Hospital Tie-up

THEATRE: **Lyric,**
ADDRESS: **Wellingborough, England**
MANAGER: **R. J. Crabb**

By arrangement with the local Hospital Committee when Eros' "Life In Emergency Ward 10" was shown, three "brave" patients were elected from the 300 in local hospitals.

The three chosen had spent an aggregate of 78 years in hospitals. A local merchant presented a bedside clock to a 71-year-old who has been in the hospital since 1936; a jeweller gave a pearl necklace to a cripple, who has been in for 32 years; and a cigarette lighter went to a third invalid.

The gifts were displayed in the foyer for a week prior to playdate. In addition, I arranged a number of window displays incorporating the various national tie-ups. Thirty posters linking up with the Better Drivers national campaign were used by the road safety committee and posted throughout the town. A further 30 posters vying in the Guard That Fire national campaign were also put to good effect in the district.

B | KIDS' MATINEES

NUMBER B63

Summer Series of Sponsored Kids Shows

THEATRE: **Fox,**
ADDRESS: **Redwood City, Cal.**
MANAGER: **Lou Singer**

We have been successful with a program of approved P.T.A. summer kiddie matinees, in which the P.T.A. group of our locality get together and sell season tickets at the local schools for the last three weeks of the school session for the summer series.

The local P.T.A. groups receive 25 per cent of the sales prior to the starting of the shows, which enables them to carry on their activities for the year.

Twelve shows are sold for $1.50, with non-season ticket holders charged 35 cents per show at the boxoffice the day of the show. The sales this year reached an all-time high, as well as our daily boxoffice receipts doing the same. The biggest and best thing about the summer shows are the P.T.A. groups each take a turn in supervision of these matinees, with all the mothers in attendance being loaned a flashlight and a whistle to keep the children in line.

Also, a series of 12 kiddie matinees were sold to the Broadway Markets of Redwood City and these are held every Friday with the markets giving out tickets at their stores for these events. The managers of the stores are highly elated over the extra revenue brought in by the mothers asking for these tickets; and they have agreed to sponsor a similar summer series next year on the same basis. These shows are sold to the markets for more money than we could possibly take in at a boxoffice matinee in off hours. All shows have been playing to capacity with the concession bar really getting a work-out.

P. J. Cordier, manager, ABC Rex, Norbury, London, England, is seen in his office examining his latest EXPLOITATION Citation from MOTION PICTURE EXHIBITOR. He now has five.

The P.T.A. sponsored shows are in their fifth consecutive year. No one over 14 years of age is admitted to these matinees unless they are parents accompanying children. The police department cooperates in plans laid out for the protection and safety of the younger children. Officers attend to handle traffic after the matinees are over; and children with bicycles may park them at either corner with racks set up exclusively for their use.

This year's "vacation movies", with showings starting at 1.30 P.M. and ending at 3.30 P.M., included "Gulliver's Travels", "Annie Get Your Gun", "Adventures Of Tom Sawyer", Disney Cartoon Carnival; "The Missouri Traveler", a Tarzan feature, "Men Of The Fighting Lady", "Merry Adnrew", "Gypsy Colt", "Snowfire", Lone Ranger feature, and a program of shorts.

D | MERCHANTS

NUMBER D75

This Is Fine Where Legal

THEATRE: **Virginia.**
ADDRESS: **Somerset, Ky.**
MANAGER: **Anna Bell Ward Olson**

It might be interesting to other exhibitors to know it is still possible to promote merchants. We have recently promoted 35 of them for our summer "Lucky," "Bingo" and bicycle give-aways; and have found these stunts quite a boxoffice stimulant. Where legal, these "games" should help others. Ours is a town of 7,000 people, a good country population. We run two indoor theatres in opposition to two drive-ins and we operate seven days a week on a continuous basis.

We now play the games a little differently since the criticism of television jackpot prizes.

Each week we put up a grand prize on Bingo. If the number doesn't come up, then the next week we add something nice to the prize jackpot. We play Bingo on Friday night and give 24 prizes from our stage to the winners. Each winner gets a gift certificate to be taken to one of the 24 participating stores for a gift valued at not less than $5. Our Bingo jackpot prize began with the first six numbers, the middle number on the card being a free one. The first week we offered a $24 grill. No one came up with Number Six, so the second week we added a croquet set. The third week we moved up the number to seven and added a pair of lawn chairs. As no one has yet won the jackpot prizes, we are adding a lawn couch and will let the jackpot number got to eight, and so on until some one "Bingo's." Then the winner takes all, and we start another group of jackpot prizes. The gift jackpot has run as long as 14 weeks before a winner took all.

We do this every summer. All special prizes are donated each week by one of the 24 merchants. In addition to these special gifts,

Surrounded by hundreds of dancers attending a "Ghost Convention and Haunted Hop," producer William Castle recently judged the best costumes for the evening. A world "scream-iere" was held at the Broadway Capitol, Detroit, and the street dance was just part of the ballyhoo prior to the opening of Columbia's "13 Ghosts."

each merchant puts up directly to the gift certificate prize winner.

In return for these gifts, each store displays a window card announcing they are participants in the Virginia-Merchants' Lucky Bingo on our stage every Friday night through the summer. We, in turn, run free a merchant trailer, which costs us $34; and also give a newspaper ad once a week listing the names of the participating merchants.

This not only brings people into the store but the merchants feel they are getting a lot of free advertising. At the same time, we get about $124 worth of gifts each week to give our enthusiastic Bingo players.

On Tuesday nights we play "Lucky" from our stage. For this we buy our own gifts and put up money on the board. No jackpot. We put up $10 on the board each week. Sometimes this money runs up to $100. It's odd how people can't pick the Lucky Number under which the money prize is held. So for several weeks at a time the board jackpot stays there. But the public knows the board jackpot money can not be controlled, so they like it better than a top jackpot that no one ever gets.

We buy these Lucky prizes locally from various merchants at cost. We give good fishing rods, reels, lawn furnishings, bath scales, bathing suits, clocks, ironing boards, aluminum wear, automobile tires, electric fans, and groceries. Each gift costs us from $3 to $15 and looks good from the stage. We give away 12 gifts plus the jackpot board money. Since our merchants sell us these gifts at cost (usually 50 per cent less than the retail price) we always mention where the gift comes from.

For our bicycle give-away every Saturday morning, we give a $55 bike. Twelve merchant sponsor this for 12 weeks. They get a free ad on our screen. We furnish all coupon tickets and announcement cards, plus the trailer and newspaper ad. They pay for the bike, which costs $32.50 wholesale, by putting up $30 a month to the theatre.

This monthly payment covers all cost to the theatre and we give a bike each Saturday around noon through the summer. Incidentally, we have run a Saturday morning show since 1932.

Children must go to the stores for the coupons, which are free for the asking. We do not give them at the theatre. Parents may also participate and when they make purchases from these stores, our merchants give them a half-dozen coupons.

As a result we are playing to about 1,000 kiddies each Saturday morning. The adults come, too, and try for the bike. Saturday morning the coupon container is pretty well filled and we have been lucky to give the bike each week on the first number drawing, which means the kiddies know they must be in the theatre to get the bicycle. So they come bringing older sisters and brothers, as well as their parents, many of whom are farm people from the country.

Each week we get a free radio plug every morning at 10.30 advertising our program and the gifts. We give the radio station a free ad for this. We also pay for 50 plugs a week on our local station at $1 each.

G | STUNTS-BALLY

NUMBER G102

Have You Been Hexed Lately

THEATRE: **Trans-Texas Strand,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Fred McHam**

United Artists' "Macumba Love "seems to be one of those all too infrequent exploitation naturals; and we recently went to town on it.

Capitalizing on the voodoo angle we ran, in addition to regular ads, teasers in the classified ad section of the newspaper. Copy read: "GIRLS—Having trouble with your boy friends. Call the Voodoo Queen. (theatre telephone)." This resulted in hundreds of calls to the "Voodoo Queen."

Fred McHam, manager, Strand, Wichita Falls, Texas, had this voodoo queen handing out reverse love potions and free advice on hexing in his lobby as bally for United Artists' "Macumba Love."

Amusement editors were sent a special "hex" box consisting of a rubber snake, a doll, a tiny bottle of "vampire blood," a shrunken head, three hat pins with labels reading "death," "pain" and "hate," dried bones, "love potion," small carrot, onion, and radish, along with two recipes for hexing people. As a result we garnered plenty of "stolen" space in the local papers.

We had complete saturation on both radio stations with spots starting on Sunday prior to opening and running through the following Saturday. A special radio contest featured music from Brazil and weird music for voodoo and was tied into the voodoo theme of the movie. Passes were given as prizes with shrunken heads attached. Program directors and disc jockeys were also sent "hex" boxes.

A "hate hut" presided over by a "voodoo queen" was set up in the lobby in advance with the "queen" answering all questions and placing a hex on anyone requested by patrons.

Shrunken heads and love potions were given away the first four days of the run. The "love potions" were also given to girls in cafes, banks, drug stores, etc., and created lots of talk.

Bones, shrunken heads, dolls with hex pins, made an attractive boxoffice display and enhanced our front.

At intermission time, we played a special recording two weeks in advance giving a pitch about the picture with the announcer then stating "Here are a few scenes from this wild, weird voodoo film" and then we went into the regular trailer.

Heralds were distributed away from the theatre at all shopping centers, swimming pools, super markets, etc.

Special voodoo punch was sold at our concession stand, called "Macumba Love Potion."

In the afternoons, the "voodoo queen" and "voodoo princess," the latter my little daughter, were out in front of the theatre giving away "love potions," with envelopes imprinted with date of showing.

A circus has to have clowns so Bill Cruson, manager, Fine Arts, Denton, Texas; his small son, and an employee put on the grease-paint recently to exploit Paramount's "Circus Stars," U.S.S.R. Cultural Exchange film.

This entire campaign created more talk and interest than anything in recent months, especially the voodoo queen and the teaser ads run in the classified section of the newspaper. We actually received over 300 phone calls asking the "voodoo queen" questions and many of these were in all seriousness. As Art Linkletter says, "People Are Funny."

NUMBER G103

Clowning It Up For Circus Film

THEATRE: **Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Bill Cruson**

The old saying is that a circus isn't a circus without clowns, so for the U.S.S.R Cultural Relations film released by Paramount, "Circus Stars", clowns we had.

Since one of the employees, myself, and one of my small sons didn't mind the taste of paint, we put on the make-up and played the part of the clowns.

The grease paint was donated by the art department, and the wigs by a local beauty shop.

A clown always has to have something to give to the kids he meets and talks to, so Finney Bread Company donated over 1,000 balloons. They not only donated the balloons, but also an air compressor to blow them up.

The clowns not only walked around the square giving away the balloons; but also visited the local newspaper and radio station for an extra plug.

We had signs on our backs with the following copy: "See Popov, The World's Funniest Clown In 'Circus Stars' starting Wednesday, Fine Arts Theatre."

The concession attendent was also dressed as a clown.

We attracted a lot of attention with the only cost to the theatre being a little extra hard work, which we never mind doing.

I | INSTITUTIONAL

NUMBER I—86

Utilizes Talents Of Trainee

THEATRE: **Ritz,**
ADDRESS: **Edinburgh, Scotland**
MANAGER: **John L. Smith**

With the periodic presentation of Warners' "Sylvester and Tweetie Pie" cartoons at both our regular and kids' shows, I decided that a special eye-catching display was required. The main problem was to find something that could be used regularly without losing its appeal when placed in the foyer.

A standee was decided upon. At this point, I. G. Rintoul was appointed to the theatre as a trainee; and he volunteered to make a "statue" of Sylvester holding "Tweetie Pie" in his hand. Using a poster for his inspiration he devoted almost every free moment for three weeks moulding plaster of paris, cement and alabastine on a very rough base of rags tied around a central metal frame, into the required shape. As a final touch before painting, bristles from a stiff floor brush were carefully glued into pre-drilled holes.

The entire project was the personal brainchild of Rintoul, who carried out the work without any assistance. At the cost of a couple of dollars, the theatre now has a novel method of boosting this very popular cartoon series and one which has already proven a great attention getter.

Rintoul also provided us with a good newspaper break. For two years prior to joining this theatre he produced in his spare time a 200 foot 8mm. film, "A Story Of Pompeii." I gave this story to the press and a print is now available for screening by cine clubs and other organizations in the city.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

HOLLYWOOD PRESENTS THE 1960
ACADEMY AWARDS
ON TV TO-NIGHT AT 10:30 P.M.
WATCH THE ACADEMY AWARD TELECAST MONDAY, APRIL
Pepsi-Cola

On the left, this float was part of the giant parade staged by Michael Dorso, Community, Kingston, N. Y., as part of his prize-winning Pepsi-Cola Academy Awards Exhibitor Promotion Contest, while, right, Thomas Mitchell, Paramount, Baton Rouge, La., had this special Pepsi-Cola float in his 'Oscar' parade with girls carrying giant Pepsi-Cola Six-Paks. Note the picketing sign: "Sorry Boys, No Dates Watching 'Oscarcast'."

Pepsi-Cola Salutes Oscar Showmen

Some highlights of this year's Pepsi-Cola Academy Awards Exhibitor Promotion Contest were made available recently by Norman Wasser, national manager of theatre sales, Pepsi-Cola Company, and may serve as a guide for those interested in future contests.

This year for the first time there were three separate contests—the $2,000 prize contest with 10 prizes; the special $500 U.S. Savings Bond award for the best Academy Award promotion campaign in conjunction with the local Pepsi-Cola bottler; and an additional $100 Canadian Savings Bond award for the outstanding campaign awarded by the Pepsi-Cola Company of Canada.

Entries were received from circuits representing as many as 168 theatres and from individual exhibitors in small situations. Many of the entries exemplified the finest of theatre promotion, wherein every type of contact with the public—by press, radio and television; complete theatre promotions and many imaginative away-from-the-theatre activities—were utilized. One of the most ingenious stunts was a printed sticker used on one side of pennies calling attention to the Academy Awards telecast and the NBC local station. These were used as change at the theatre boxoffice; and soon were in circulation all over town. The exhibitor commented that though the banks didn't like it, it certainly commanded tremendous attention in this town.

Among the prize winners were Michael Dorso, Community, Kingston, New York; Thomas J. Mitchell, Paramount, Baton Rouge, La.; and Ivan Ackery, Orpheum, Vancouver, B.C., who also won the $100 Canadian Savings Bond for the outstanding Canadian entry.

Dorso held an essay contest, with six and three months' passes as prizes, in two high schools; a general public "Guess The Winners" contest with local merchants and radio station WBAZ cooperating; and plenty of backing from three other radio stations. He also rubber stamped envelopes of business firms with the slogan, "Hollywood's Academy Awards (date)"; promoted some full page co-op ads from merchants; bannered the trucks of many local firms and placed window cards in many store windows and stores. He also utilized the marquee of the theatre while closed, as well as a drive-in sign; and placed a hanging banner on the side of a railroad bridge over the main street in town. He used Academy Awards discs and had them pinned on employees at two super markets, Woolworth's five and 10 cent store, all Gulf Gas Station attendants, and had them attached to all 6 packs of Pepsi-Cola bottles in the stores. He also had them placed on each table of a Kiwanis Club luncheon. In addition to obtaining a proclamation from the Mayor on "Academy Awards Motion Picture Day," Dorso held a big parade which resulted in plentiful newspaper, radio and TV coverage Another feature was a school contest to pick "future Academy Award winners."

He only held one complete regular show the night of the telecast; and then had two large TV sets put on stage and one out in the lobby for the Academy show. He had a special hook up with Cablevision, a community antenna service, who also paid for 4,000 large heralds advertising the event. During the showing of the telecast in the theatre, free Pepsi-Cola and snacks, courtesy of a local meat packing company, were passed out.

Pepsi
OSCAR NIGHT AT OSCAR'S!
AL POLLARD'S OSCAR'S
FROM HOLLYWOOD
ACADEMY AWARDS
MONDAY NIGHT
CBUT Ch2
COME AND VIEW THE ACADEMY AWARDS

Ivan Ackery, Orpheum, Vancouver, B. C., had this Pepsi product display in his main lobby for seven days in advance of the 'Oscar' telecast.

This big campaign cost the theatre just about nothing; all was promoted.

It is a curious fact that the campaign of Mitchell almost paralleled that of Dorso. He, too, held a big parade; obtained an 'Oscar' proclamation from the Governor, etc.

Up in British Columbia, however, Ackery made a large scale tie-in with one of the city's top restaurants, which bears the name "Oscar's." This was Called "Oscar Night At Oscar's." It was arranged to have 17 portable TV's set up in dining areas so that all guests could watch the broadcast unhindered. This was given regular "red carpet" treatment, with searchlight, personalities, a door prize valued at $350 retail was promoted; free miniature "Oscar" pins were presented each customer; etc. Bumper strips were used on all taxicabs; and the huge CKNW mobile studio bannered with special copy was drawn through city streets.

Other winning exhibitors were John G. Corbett, Strand, Scranton, Pa.; Jerry Baker, RKO Keith's, Washington, D.C.; A. DeRagon, Walter Reade Theatres, Plainfield, N. J.; J. G. Fustey, Gaiety, Winnipeg, Canada; Karl F. Hembleben, Capitol, Aberdeen, S.D.; Carl Rogers, Loew's, Dayton, Ohio; Bill Sorenson, Fox West Coast Theatre, Long Beach, Cal.

Certificates of Merit were received by Chris Gorder, Fort, Poplar, Mont.; Robert L. Howell, Palace, Norwich, Conn.; E. E. Haines, Fox, Sidney, Nebraska; Dwight F. Perrey, Crest, Superior, Nebraska; Fred McBee, Star Upper Sandusky, Ohio; Mrs. Helen Steinline, Maumee, Maumee, Ohio; Merle J. Burns, Roxy, Menno, S. D.; Rose Marie Bell, Taylorville, Theatres, Taylorville, Ill.; C. H. Stewart, Waco, Waco, Texas; W. J. Towey, Fort, Rock Island, Ill.; Fred Souttar, N. T. & T. Amusement Corporation, Kansas City, Missouri; Joe Ruddick, Fox Joplin Theatres, Joplin, Mo.; Bob Boucher, Gulf, Robstown, Texas; John Di Benedetto, Loew's Poli, Worcester, Mass.; Kurt R. Wilske, State Theatre Company Redfield, S.D.; Curtis Mees, Skouras Theatres, Nyack, N. Y.; and Robert Kessler, Benn, Philadelphia, Pa.

1960 EXPLOITATION INDEX

(For index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A
CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gangster Pic EX205
A35. A Blood Bank Premiere EX213
A36. Cashes in On Football Fever EX213
A37. "Dee Day" In Bayonne EX217
A3B. Beauty Contest With Civic Overtones EX229
A39. Carries On With "Carry On, Nurse" EX233
A40. "Name The Dog" Contest EX237
A41. Street Dance Gets Attention EX241
A42. An After Prom Party EX241
A43. A Somewhat Different Hospital Tie-Up EX245

B
KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX1B5
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets in School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Baseball Emblems Give-Away To Kids EX225
B62. Coke Bottles Fight Polio EX233
B63. Summer Series Of Sponsored Kids Shows ..EX245

C
MASS MEDIA

C19. Football Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX1B9
C21. TV "Sadie Hawkins" Day Dance EX193
C-22. Newspaper Carriers Help "Sink The Bis-Marck EX209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To National Contest EX225
C26. Some Newspaper Tie-Ups EX229
C27. Night Club Dancer Help "Solomon" EX237

D
MERCHANTS

D63. "Goliath" Lends Itself To A Big Coop EX1B9
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermarket Tieup EX206
D-6B. Big Sales Days on "Goliath" EX209
D-69. Super Super-Market Tie-Up EX209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chase The Face" Contest EX225
D72. Restaurant-Movie Month EX230
D73. Teen Age Fashion Show Tieup EX233
D74. A Merchants' Tie-in EX237
D75. This is Fine Where Legal EX245

E
SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F
ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX1B6
F15. An All-Out Navy Tie-Up EX218
F16. Civil Air Patrol Tieup EX234
F17. The Navy Helps Out EX241

G
STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX186
GB0. Ye Olde Circus Bally EX189
GB1. Some "North By Northwest" Stunts EX1B9
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tingler" EX198
G85. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
GB9. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bally EX218
G92. Camel-Mobil Plugs "Tarzan" EX221
G93. How To Get Attention in A Hurry EX221
G94. "Please Don't Eat" Campaign EX222
G95. "Petticoat" Sold To Petticoats EX226
G.96. Walking Book Bally EX230
G97. "Muscle Boys" Contest For "Goliath" EX237
G9B. Premiere Of Locally Made Feature EX23B
G99. Some Gruesome Stunts For Horror Pic EX23B
G100. Personal Touch Sells "Hot" EX239
G101. Hangs Himself As "Dracula" Bally EX241
G102. Have You Been Hexed Lately? EX246
G103. Clowning It Up For Circus Film EX246

H
LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encourages Safe Crackers EX206
H-2B. Darned Clever These Chinese EX210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226
H31. Frigid Display For "Ice Cold In Alex" EX234

I
INSTITUTIONAL

I—66. Some Public Relations Stunts EX188
I—67. Do It Yourself Ads EX190
I—6B. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary ideas EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks EX203
I-74. Local Academy Award Contest EX210
I-75. Personal Theatre Survey EX210
I-76. Organ Music Comes Back EX214
I-77. Shows For 'Swing Shift' Pay Off EX222
I-7B. "Golden Age Club" Party EX222
I-79. Good Will Show is Good Will Builder EX226
I-B0. A British Lion in The House EX227
I-81. Never Sell A Short "Short" EX230
I-B2. Academy Award Helps EX231
I-B3. More Good Public Relations EX236
I-B4. Drive-In "Handouts" EX239
I-85. Selling Along Arty Lines EX242
I-86. Utilizes Talents Of Trainee EX246

Bells Are Ringing
NOW
CARIB-MIAMI
MIRACLE

Here's how MGM's "Bells Are Ringing" was exploited on Lincoln Road, Miami Beach, Fla., for the Carib-Miami-Miracle playdate.

COMPANY ASSISTS

MGM concluded arrangements for a major national tie-in with the Fred Astaire Dance Studios to promote its dance-filled film, "Bells Are Ringing." The picture, which highlights Judy Holliday in a terp duo with Dean Martin, and a cha-cha with Doria Avila, is being heralded by the Astaire Studios in their bulletins and mailings. All local branches are being advised on how to offer teams of exhibition dancers to "Bells" theatres, and free dance lessons to some movie patrons, plugging the cha-cha featured in the movie.

COLUMBIA has arranged an extensive nation-wide tie-up with Raleigh Industries to cross-plug "I'm All Right Jack" and Raleigh Bicycles. In many key cities throughout the country, Raleigh will supply bicycles for stunting, display and raffle purposes and for prize merchandise in radio and television contests. Raleigh is also distributing two-color counter cards and window display posters in its 800 retail outlets.

UNITED ARTISTS has set a record total of 19 book tie-ups for current and forthcoming releases. These tie-ups for publication of paper-back editions of books on which motion pictures are based is part of the company's expanded program of promotion in the movie-book merchandising field. The 19 books are being published by eight houses. Avon Books is publishing "The Alamo"; Bantam Books is publishing "Exodus", "First Train To Babylon", "Flight From Ashiya", "Inherit The Wind", "Judgment At Nuremberg", "Short Weekend", "Time On Her Hands", and "Two For The Seesaw". Belmont Books is issuing "Something Wild"; Crest Books is publishing "By Love Possessed"; Dell Publication is issuing "Elmer Gantry", "No Place To Run" and "The Nightfighters". New American Library is publishing "Studs Lonigan"; Pocket Books is issuing "The Facts Of Life", "The Magnificent Seven" and "A Matter Of Conviction"; and Popular Library is publishing "Force Of Impulse".

WARNERS and the Mosler Safe Company have made a nation-wide tie-up for "Open-The Safe" theatre contests in behalf of "Ocean's Eleven". More than 1,200 dealers throughout the nation will join in.

La Vaughn Wilson, assistant manager, Granada, Reno, Nev., is seen with Chuck Leonard, Joe Mayor and Frankie Carr, "The Novelties," current at the New Golden Mardi Gras Room. "The Novelties" will make a personal appearance at the Granada in connection with the opening of Paramount's "The Bellboy," in which they appear.

THE NEW 1960 "Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITON, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$ IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, BLACK or RED; fits Wagner, Adler, Bevelite Signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 42nd Street, New York 19.

THEATRES FOR SALE

CINEMAS FOR SALE. Cinemas required. In America. BOVILSKY, Cinema Agent, 34 Batson Street, Glasgow.

THEATRE PROGRAMS

28 years theatre experience plus 22 years printing experience equals GOOD PROGRAMS. Let us print yours. Write for samples. SUSSEX PRINTING CORP., Box 210, Seaford, Delaware.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

DISMANTLING 700 seat theatre. Equipment in lots to suit purchaser. Make offer. R. O. WILSON, Rio Theatre, Sweet Home, Oregon.

BOOST B. O. FILMING LOCAL EVENTS: Filmoarc 16mm Sound Projector, High Intensity, rolling stand, rectifier, 50W amplifier, 2—12" speakers, lens, $975.00. Time Payments S.O.S., 602 W. 52nd Street, New York 19.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00; Century C (rebuilt) $337.50. Rebuilt Brenkert Enarc or Ashcraft "E" arclamps w/new reflector $319.50 pair. Time Payments. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

To further help you with your records . . .

Order ANNUAL EMPLOYEE EARNINGS RECORDS Plus Service No. 10

Complete with all witholdings and tax return deductions

- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

MOTION PICTURE EXHIBITOR BOOK SHOP, 246-248 NORTH CLARION STREET, PHILADELPHIA 7, PA.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for small theatre Nassau County Long Island. Evenings only weekdays, continuous Saturday, Sunday and holidays. No book work. Strictly house man. References required. **BOX A83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 15 years experience, all phases of theatre work including promotion, ads, layout, concessions. Can supply the best of references. Conventional theatre, North Central area preferred. **BOX B83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE, 9 years experience. Employed in West as city manager. Dissatisfied, wish to return to N. Y. State or vicinity. Must match present salary. Full particulars only, please. **BOX A720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER seeking secure position, family man, sober, experienced conventional. First Run or Drive-In, good references. **Reply Box C720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

REAL SHOWMAN, 40, A.B., 27 years mgt. Phila., N.Y., Cinerama, Roxy, re-locate. Exec. mgr., dist. mgr., field exploit. Top salary, security musts. Finest references. Circuit, indep. and distrib. exp. nabe and downtown houses. **BOX C83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

FIRST-CLASS MANAGER/SUPERVISOR recently arrived from Europe. Seeks good opportunity with prospects. "Art" and conventional background, 25 years publicity, public relations, buying and booking. Connecticut preferred. **BOX A727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXECUTIVE, FINE RECORD top circuits as city manager, district manager, assistant general manager. Hard worker with established reputation advertising and exploitation. Will go anywhere. **BOX B727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER, 8 years experience, trained in exploitation and advertising, both indoor and Drive-In. Desires position Phila. general area. **Write BOX B720 c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

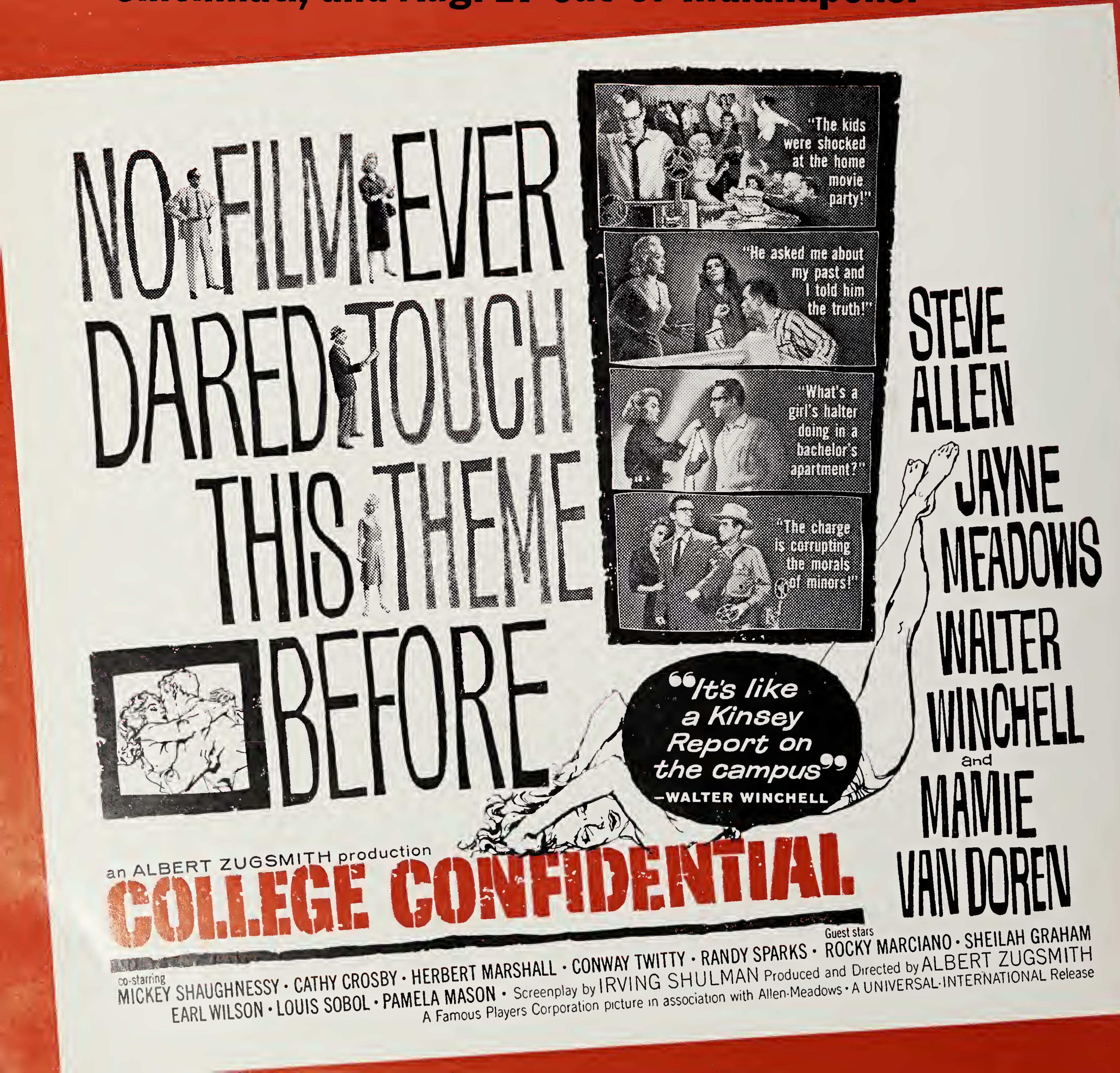
☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.

LAUNCHED WITH AN ALL-OUT UNIVERSAL SHOWMANSHIP SATURATION CAMPAIGN!

WORLD PREMIERE Detroit, Aug. 5, Broadway Capitol and throughout Michigan territory, followed by territorial saturations beginning Aug. 10 out of Cincinnati, and Aug. 17 out of Indianapolis.



NO FILM EVER DARED TOUCH THIS THEME BEFORE

"The kids were shocked at the home movie party!"

"He asked me about my past and I told him the truth!"

"What's a girl's halter doing in a bachelor's apartment?"

"The charge is corrupting the morals of minors!"

"It's like a Kinsey Report on the campus" —WALTER WINCHELL

STEVE ALLEN
JAYNE MEADOWS
WALTER WINCHELL
and
MAMIE VAN DOREN

an ALBERT ZUGSMITH production
COLLEGE CONFIDENTIAL

co-starring
MICKEY SHAUGHNESSY · CATHY CROSBY · HERBERT MARSHALL · CONWAY TWITTY · RANDY SPARKS · Guest stars ROCKY MARCIANO · SHEILAH GRAHAM
EARL WILSON · LOUIS SOBOL · PAMELA MASON · Screenplay by IRVING SHULMAN Produced and Directed by ALBERT ZUGSMITH
A Famous Players Corporation picture in association with Allen-Meadows · A UNIVERSAL-INTERNATIONAL Release

MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 10, 1960

Volume 64 Number 12

IN TWO SECTIONS • THIS IS SECTION ONE

New Cash Deal For Fox Studio

(See Page 7)

Penna. May Appeal Censor Decision

(See Page 12)

Howard Kennedy, of Broken Bow, Nebr., president, Kennedy Theatres of Nebraska, is one of four co-chairmen at Theatre Owners of America's annual convention and trade show at the Ambassador Hotel, Los Angeles, Sept. 13 to 16.

editorial: That Penna. Censorship Decision . . . see page 3

The year's big-time, great-time show with the once-in-a-lifetime talent combination!

BING CROSBY

He's the freshest frosh you ever met!

FABIAN

He's singin' up a storm in a dorm!

TUESDAY WELD

The new teen-age crush!

NICOLE MAUREY

She teaches Bing a thing...*(and what things...!)*

are having a

"HIGH TIME"

and so will you!

PRODUCED BY
CHARLES BRACKETT
DIRECTED BY
BLAKE EDWARDS
SCREENPLAY BY
TOM WALDMAN &
FRANK WALDMAN
BASED ON A STORY BY
GARSON KANIN
CINEMASCOPE
COLOR by DE LUXE

It'
HIGH TIM
you called th
man from 20th!

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blockburn Avenue, Los Angeles 48 Calif London Bureau: Jack MacGregor, 16 Leinster Mews, London. W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR Plus... SHOWMENS TRADE REVIEW

Volume 64 • No. 12

AUGUST 10, 1960

THAT PENNSYLVANIA CENSORSHIP DECISION

When the six judges of the Dauphin County (Penna.) Court agreed that the motion picture code, as enacted by the 1959 session of the General Assembly, was unconstitutional, they only confirmed the belief of most responsible attorneys who had read its stipulations. But they agreed unanimously, and they stated their objections very clearly.

Efforts to establish censorship usually stem from some one religious pressure group. This particular effort was often referred to as "the Catholic bill" because it was: (1) drawn by a professor at Villanova Law School who gave assurances of its legality before parish and other meetings; (2) lobbied for by a Monsignor who is reported to have been privileged to sit in on legislative deliberations, and even on the industry's protest meetings; (3) passed by an overwhelming majority of the legislature due to whipped up pressure from letters and telegrams, and from editorials in the religious press; and (4) signed by the Governor, who is of the same religious persuasion, and who was reported to have owed the obligation to a neighboring churchman. Two of the three members of the Censorship Board that was eventually appointed were also of that faith.

In any event, a protesting court action was filed immediately and this current decision resulted. But the politicians didn't wait. The Censorship Board set up offices early this year and appointed an executive director at an annual salary of $7407. While the Board never actually functioned, members' salaries were $5000 per year, plus $500 extra to the chairman, and no doubt some expense money.

So, as a matter of political expediency, and as a result of an important pressure group, a supposedly able legislature and an experienced politician-governor permitted the waste of considerable tax-payers' funds on a bill that they too should have suspected was at least as unconstitutional as its 1919 predecessor. And an Attorney General, with a straight face, opined that the bill was sound. It will be interesting to note whether the same lady will in fact *"appeal the decision to the U. S. Supreme Court if necessary,"* and waste more of the taxpayer's funds, in view of the unanimous and documented findings.

We suppose that this Pennsylvania occurrence is typical of most efforts to establish local censorship. Local pressure groups, from the highest of motives, and possibly goaded beyond endurance by some of the "fast buck" operators who skirt the fringes of our industry, join with a political group that has been won over by promises of support, or slugged into line by threats of reprisal. The bill that results, whether by accident or design, is a hodge-podge of illegalities, such as the exempting of movies in lodge halls, barrooms, or over TV, while insisting on censorship of the same movies in theatres. No thoughtful judge could possibly uphold this. But the political group takes a bow. They are "on the side of the angels." They passed it. And they passed the buck to that great indefinite, "the courts," who must become the bogeymen.

Whether this Pennsylvania decision is appealed or not, one doesn't need to be a lawyer, or even a professor at a law school, to understand what these first six judges found objectionable. They called the law "inoperable," "vague," and "indefinite," and they questioned whether any three persons could determine "contemporary community standards" throughout Pennsylvania, or what would be a sympathetic presentation of crime in a child's mind. Six judges agreed to that, and backed their views without a dissenting opinion. We think they will be sustained.

To sum it up: the losers are the taxpayers who will pay all of the bills, and the local pressure group that thought its campaign had won; and the winners are the politicians who got "on the side of the angels," the job holders who "made a buck." and the "fast-buck" theatre operators who can now breathe easy until their sexsational pictures and picture advertising kick up another storm.

"The courts" can only umpire balls and strikes. And foul balls too!

THAT "PSYCHO" SHOWMANSHIP

We won't attempt to put our finger on the originator of the idea of not seating patrons "after the show starts." It has been used on earlier mystery shows, and no doubt came originally from the legitimate stage. But the Paramount merchandising team, in its handling of "PSYCHO," certainly did itself proud in the way it "brain washed" the public into liking the policy, and accepting it.

Sure "PSYCHO" is a good horror picture. It's gory and it sends the average patron out talking to himself. But that isn't the only thing that is giving it strong holdovers on top of strong holdovers. Dozens of different theatremen have reported that, while the restricted seating policy may prevent the opening week from setting any house records, the fall-off in the second week is so gradual as to provide surprise. And the third week follows the same pattern. In other words, the picture holds level, more in the image of a hard-ticket two-a-day that's clicking, than like a continuous multi-show operation.

The reason can be found in the pressbook and in the exploitation kit. At no time are they "hit on the head" with the seating policy. Step by step, it is explained to them, firmly but politely, that they will actually be missing something, something that is vital and exciting, if they don't observe the rule and see the show from the beginning. To a certain extent, the whimsy of the Hitchcock humor and the pixy quality of his mugging, that patrons have come to expect, are used to add conviction. But the average audience, whether standing behing tie-back ropes outside, or parked down the street near a drive-in, has been sold. They're in that line because they want to be. You'd probably have a fight on your hands to get 'em out!

And the net result of good picture plus good showmanship is "sock" business!

Universal pro

the WORLD

"Midnight

RADIO CITY

in OC

RADIO CITY MUSIC HALL
Hall RADIO CITY
RADIO CITY

DORIS DAY · REX HA

A ROSS HUNT

"Midnight

CO-STARRING MYRNA L

HERBERT MARSHALL · NATASHA PA

Directed by DAVID MILLER · Screenplay by IVAN GOFF an
Produced by ROSS HUNTER and M

ly announces

EMIERE of

Lace"

he

MUSIC HALL

BER

ISON · JOHN GAVIN

WIN PRODUCTION

Lace"

DDY McDOWALL

N WILLIAMS with HERMIONE BADDELEY

ERTS Based upon the play "MATILDA SHOUTED FIRE" by Janet Green

CHER • A Universal-International Release

IN EASTMAN COLOR!

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Albert J. Kallis, advertising art director, American International Pictures, became the proud father of a son, **Mathew David,** seven pounds, two ounces, born at Kaiser-Permanente Hospital, Hollywood. Grandfather is **Micha Kallis,** advertising art director, U-I.

Diamond Ring

William M. Wetsman, partner of **Lou Wisper** in W & W Theatres, Detroit, and son of the late **Frank** and **Mrs. Wetsman,** will be married in October to **Jan Brown** of the same city.

Obituaries

Mischa Bakalenikoff, 70, Columbia musical director for 19 years, died of lung cancer. He is survived by his wife, two sons and two daughters.

Abraham Beilan, father of **Charles, Samuel** and **Herman,** died last fortnight. In addition to his sons, he is survived by seven grandchildren. **Charles Beilan** is a salesman for American International in the Philadelphia area. He was formerly with Warners.

Joe Bernstein, 61, veteran of 30 years in the motion picture business, died in Suburban Community Hospital, Cleveland, after having suffered a stroke. He had been associated with **Nate Schultz,** Allied Artists Ohio franchise owner, in various capacities, most recently in charge of the shipping department. Surviving are his wife, three sisters and one brother. A double funeral for Bernstein and his mother-in-law, **Mrs. Esther Scolnick,** who lived with Mr. and Mrs. Bernstein, and who died a few hours after Bernstein, was held.

Henry Cohen, 54, well-known industry lawyer in New York City, died following a heart attack at New York hospital. He had been general counsel to Decca Records and special consul to Universal Pictures Company.

Albert Sydney Howson, 79, associated with Warners for 32 years until his retirement as manager of the scenario and censorship department in 1958, died at his Forest Hills, N. Y., home. For 27 years he had been an actor on the legitimate state. Surviving is a sister.

Louis G. Kerasotes, 77, retired partner in Kerasotes Brothers Theatres, died in St. John's Hospital, Springfield, Ill. His brother, **Gus,** partner in the chain of central Illinois theatres, died last May.

Jeff Morell Mattler, 22-month-old son of John Mattler, sales representative, National Theatre Supply, died of leukemia.

John Polzer, 86, who joined **Thomas Edison** as an office boy and stayed with him to become general sales manager of the motion picture division of Thomas Edison, Inc., in 1909, died at his home in Olmsted Falls, Ohio. Three daughters, two grandchildren and three great-grandchildren survive.

Toby Tabachnick, secretary to **Arthur K. Howard,** president, Affiliated Theatres Corporation, died suddenly at City Hospital, Boston. She is survived by two brothers.

Mrs. Marilyn Tucker died after a short illness at her Beverly Hills, Cal., home. A dancer, she was married to **Forrest Tucker** at one time.

Henry R. Wendt, 56, who had been manager, Osage, Kirkwood, Mo., died recently. Surviving are his wife, a daughter, a son, two sisters, and two brothers.

Rubin Weinstein, 80, father of **Jack R. Weinstein,** district manager, Century Circuit Theatres, died at his home following a lengthy illness. Other survivors are his wife and a daughter.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 8

Col.'s Rothman Sees Just One Film World

NEW YORK—A one-world concept of sales and merchandising was detailed recently by Mo Rothman, executive vice-president of Columbia Pictures International, at his first meeting with the trade press since assuming his post with the film company last March.

Rothman, just returned from a series of high-level conferences at the Hollywood studios during which special attention was paid to sales and promotion plans for "Pepe" cited this "summit meeting" as typical of the unified global thinking behind Columbia productions.

"We view the American and world market as one," Rothman said. "There are no language and custom barriers in the motion picture field. Rapid interchange of ideas making for a community of interest among nations requires our combined thinking pointing to a single goal. Our pictures are being produced for an international audience and our selling and merchandising is similarly geared."

As for Columbia business success in the international market, Rothman said that he looked forward to substantial improvement over last year's figures.

Columbia, he stated, will have the best year in its history starting in June when the fiscal year commences. At the moment, the company is running 10 per cent ahead of last year.

Business is off in many countries and he attributed this to the continuing rise of TV. Taxes on admission prices are still the chief problem although relief in a few countries has come through. It will have to be more widespread if it is to benefit the business.

BROADWAY GROSSES

Long-Runs Lead Way

NEW YORK—Mainly with strong holdover attractions, the Broadway first-runs reported good grosses over the week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"FROM THE TERRACE" (20th-Fox). Paramount claimed the fourth week would be $34,000.

"BELLS ARE RINGING" (MGM). Radio City Music Hall reported $88,000 for Thursday through Sunday, with the seventh and last week reaching $145,000. Stage show.

"ELMER GANTRY" (UA). Capitol stated the fifth and last week would tally $28,000.

"PSYCHO" (Paramount). DeMille claimed $38,000 for the eighth week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, reported $55,500 for the 37th week.

"THE LOST WORLD" (20th-Fox). Warner stated the fourth week would reach $18,000.

"THE APARTMENT" (UA). Astor did $23,000 on the eighth session.

"SONS AND LOVERS" (20th-Fox). One of the newcomers, this did $23,400 on its first week at the Victoria.

"13 GHOSTS" (Columbia). Forum claimed $30,000 on the initial session.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $27,000 for the sixth week.

"CAN-CAN" (20th-Fox). Rivoli did $26,000 on the 22nd week of hard ticket policy.

D-I Circuit Plans 10 Four-Wall

NEW YORK—General Drive-In Corporation announced that it will build and put into operation 10 suburban indoor theatres during the next 18 months.

This announcement follows by a week the company's starting of a $10,000,000 project to diversify into the bowling business with the creation of a chain in New England of 15 centers with 500 lanes.

Philip Smith, president, said the new theatre project was part of the company's plan to move into resort and growth areas. General Drive-In operates the country's second largest chain of drive-ins.

Gil Golden, newly appointed 20th-Fox's merchandising department, is welcomed by vice-president Charles Einfeld as Rodney Bush, center, rear, exploitation director; Nat Weiss, left, publicity manager; and Martin Michel, right, radio-television director, looked on. Golden will be responsible for the complete merchandising of a number of forthcoming 20th-Fox releases, beginning immediately.

New Cash Deal For 20th-Fox Studio

Webb & Knapp Will Pay $43 Million, Subject To Fox Stockholder Okay; Studio Lease Included

NEW YORK—Twentieth Century-Fox Film Corp. and Webb & Knapp, Inc., have reached an agreement under which Webb & Knapp will buy the film company's Los Angeles studio property for $43 million. The agreement is subject to the approval of 20th-Fox directors at a meeting scheduled for later this month and a special meeting of stockholders this fall.

Announcement of the agreement was made by Spyros P. Skouras, president of 20th-Fox and William Zeckendorf, president of Webb & Knapp.

As part of the agreement, Webb & Knapp has made a deposit of $5 million with Twentieth Century-Fox towards payment for the property. On part of the 267-acre tract in western Los Angeles near Beverly Hills, Webb & Knapp plan a large residential and commercial complex called Century City to be built over the next decade. If the agreement to purchase the land is approved by 20th-Fox directors and stockholders, Webb & Knapp will pay an additional $38 million in cash upon taking title to the land, anticipated sometime in the spring of 1961.

This agreement, if approved, will supersede one made in May, 1959, under which Webb & Knapp contracted to buy the movie company's studio property over a 10 year period for approximately $56 million.

Under the terms of the new agreement, Webb & Knapp will buy the entire tract of studio land and lease back to the film company approximately 75 acres at a net rental of $1,500,000 a year. On this parcel, 20th-Fox has studios and related facilities.

If stockholders should not approve the $43 million all-cash transaction, then the present contract, calling for payments of $56 million over ten years will be closed in the spring of 1961. Under the present contract 20th-Fox has a 20 year lease on its studio properties which it may cancel on one year's notice. Under the all-cash transaction 20th-Fox receives a lease on the studio property for 50 years and renewal options totalling 49 years and the right to sublet the property.

3-D Pic Opens Big

NEW YORK—"September Storm," the first three-dimensional motion picture in five years, has opened to record-breaking business in its first engagement at the California, San Diego, cueing, according to theatre management, a possible return to the 3-D policy in the near future on the basis of strong interest evinced by patrons.

Twentieth Century-Fox, distributing the Edward Alperson attraction, is planning selected key city engagements for the future and will "test" the film in a number of other playdates.

The theatre's management further reports that "a whole new audience, never before exposed to the 3-D process and the Polaroid glasses, is responding very favorably to the attraction. The audiences who went through the original 3-D phase has grown-up and the youngsters filling the theatre this week have never before seen the process."

Continental Sets First National Sales Convention

NEW YORK—Continental Distributing, Inc., will hold its first sales convention from Aug. 17 through Aug. 21 in Asbury Park, it was announced by Carl Peppercorn, vice-president in charge of sales.

The meetings will be held at Mayfair House, the home office of Walter Reade, Inc. Sales representatives from throughout the United States and New York office department heads will attend. During the course of the convention, screenings of important forthcoming Continental releases will be held.

22-Week Sales Drive Honors Youngstein

NEW YORK—Max E. Youngstein, vice-president of United Artists, is being honored for his continuing contributions to the leadership and growth of the company with a 22-week sales drive.

YOUNGSTEIN

Announcement of the Max Youngstein Drive, covering billings, collections and playdates, was made by William J. Heineman, UA vice-president. Kick-off date was July 31. Co-captains are Heineman and David V. Picker, executive assistant to Arthur B. Krim, UA president.

This is only the second time in his industry career that Youngstein has accepted a sales tribute. The first was UA's Coats Off Drive in 1955.

More than $60,000 in cash prizes, a record sum, will be awarded to the 33 competing branches in the United States and Canadian territories. Exchanges will be aligned in three major groups.

The Max Youngstein Drive will be run in two laps and a final stretch period. The first lap of nine weeks ends Oct. 1. The second lap of eight weeks ends Nov. 26, and the final stretch period of five weeks ends December 31.

Substantial cash prizes will go to the first three winners in each division for each three laps. Grand prizes will be awarded to the three winners in the overall standings at the conclusion of the drive. Division and district prizes will also be awarded.

Loew's Sells Pa. House

HARRISBURG, PA.—Loew's Regent and properties on both sides were purchased last week by Central Parking, Inc., who announced the theatre would be closed at the end of the month and demolished for a parking lot with a 134-foot frontage on the north side of Market Street, west of Aberdeen. Central operates other parking lots in the city. The amount paid was undisclosed. The theatre was built in 1912. A representative of Loew's, Inc., said the sale is in line with its new policy of closing its interests in Pennsylvania.

Upturn In Product Forecast By Hyman

By MEL KONECOFF
New York Editor

NEW YORK—According to Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, and outstanding advocate of the orderly release of product, the 10 film companies will release a total of 120 new pictures from July through the end of the year. In addition, there will be six special attractions in either 70 mm or on a two performances per day basis. He estimated at a press luncheon at the home office that the total for the year, including reissues and foreign pictures, will be close to 300.

Concentrating on the period of September through the end of the year, Hyman urged that emphasis be placed on new faces in each campaign conducted on national as well as local levels. In the 3,000 brochures circulated to exhibitors in the U.S. and Canada and to producers and distributors, he had advice concerning the forthcoming releases.

To the studios, he reported exhibitor promises of all-out efforts everywhere. However, he said that they need material to work with. The best source for attention-getting would be making the new personalities themselves available for in-person appearances, interviews, etc. They should be routed through the hinterlands as well as through the big cities. The smaller towns prove most enthusiastic about visits of this kind. The project could be most beneficial to all concerned and would result eventually in increased theatre attendance.

He praised the distributor for making available quality pictures during the final months of the year.

To his fellow exhibitors, he urged the pulling of all stops in the campaign and the use of every showmanship trick at their disposal in publicizing the new faces. Specimens of the campaigns and clips on the efforts should go to the distributors and studios to show them the substantial contributions by exhibitors.

The close cooperation between all three segments will insure attainment of set goals opined Hyman.

He also presented a sample of a new pocket-sized movie magazine guide called "Movie Digest." He has shown the sample to exhibitors who have endorsed his program of orderly distribution, and the response in its favor has been overwhelming.

Turning to business, he noted that the first quarter of 1960 showed substantial improvement over 1959 whereas the second quarter found comparison between the two years more difficult because of the unseasonably fine weather this year, the later Easter period, and disappointing performances by some pictures. In addition, strikes caused postponements which could have reversed the downward trend.

The summer improvement should carry well into September and October. In a way, the Hollywood strikes made possible the playoff of better pictures during the normally "scarce" months of September, October, and November, and revenue will be picked up that was lost earlier.

Regarding his circuit's disposal of theatres that have no place in the future, he believes that this phase has already been completed.

Virginia Theatre Owners Join TOA; Convention Hails ACE Productions

VIRGINIA BEACH, VA. — The Virginia Motion Picture Theatre Association, one of the country's oldest independent exhibitor organizations, has joined the Theatre Owners of America.

TOA national president Albert M. Pickus and Roy Richardson, president of the Virginia unit, announced the affiliation shortly after the conclusion of the association's annual convention at Virginia Beach, Va.

The Virginia unit's membership gives TOA a total of 27 state and regional units, and complete coverage of every state along the eastern seaboard, Pickus said.

Negotiations for the affiliation were conducted by George Roscoe, TOA's director of exhibitor relations, under Pickus' direction, and by Richardson.

TOA now has state or regional units covering the northern New England states, Connecticut, New York, New Jersey, Washington, D.C., Maryland, Virginia, North Carolina, South Carolina, Georgia, and Florida.

Meanwhile, actions of the American Congress of Exhibitors in proposing to organize a motion picture production company to produce or cause to be produced a supply of films to relieve the continuing shrinkage of feature films, were applauded by a resolution of the association at its convention.

Stating that the proposed ACE Productions Company with its new source of feature films ". . . is the only way for the (theatre) industry to save itself from continual financial trouble and eventual destruction . . . ," the resolution also lauded the foresight of ACE and its leaders in meeting the crisis brought about by the film shortage. It also pledged financial support ". . . to such production company as shall result from the efforts of ACE . . ."

Organization of the proposed new film company to obtain an additional source of supply for feature films had been explained in a speech to the association by Emanuel Frisch, ACE executive committee member.

Loew's Circuit Enrolls 100 Theatres In TOA

Loew's Theatres, Inc., one of the nation's larger and most important circuits, also has joined the Theatre Owners of America, it was announced jointly by Albert M. Pickus, TOA president, and Eugene Picker, president of Loew's.

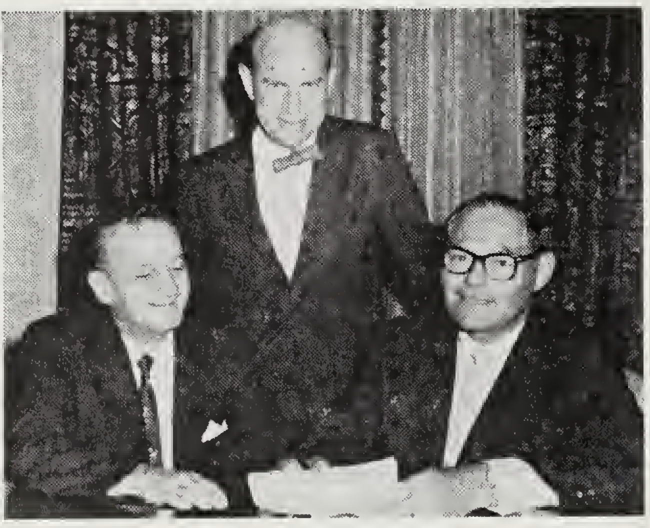
The enrollment was hailed by Pickus as a step which makes TOA even more representative of the country's theatres, and materially increases unity among exhibitors.

In joining, Loew's brought its nearly 100 theatres located in 19 states, the District of Columbia and Canada into TOA. Loew's joins three others of the major theatre companies in TOA membership, the others being Stanley Warner, National Theatres, and American Broadcasting-Paramount Theatres.

Arrangements for Loew's membership were made by Pickus and Joseph G. Alterman, Administrative Secretary, for TOA; and Picker, Laurence A. Tisch, director and chairman of Loew's finance committee, and Preston R. Tisch, board member, for Loew's.

Now members of TOA are the Loew's Theatres in California, Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Louisiana, Massachusetts, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, and the Province of Ontario in Canada.

Pickus said that while TOA now embraces the great majority of the largest theatre circuits, 61 per cent of its members own and operate only one theatre, and 90 per cent run less than 10 theatres.



Eugene Picker, president, Loew's Theatres, Inc., checks his circuit's membership application with Theatre Owners of America president Albert M. Pickus, seated, left, as Laurance A. Tisch, chairman of Loew's finance committee, looks on.

AB-PT Razes House For Office Building

NEW YORK—In keeping with the policy of American Broadcasting-Paramount Theatres, Inc., to convert or divest marginal theatre properties for more profitable purposes, Atlanta Enterprises, Inc., a subsidiary of AB-PT and part of its Wilby-Kincey Theatres southern circuit, has formed a new corporation to erect a modern 12 story office building in Atlanta to replace its Paramount Theatre Building which will be demolished.

Atlanta Enterprises, Inc., which has a long term lease, has sublet the property to the new corporation in which it will be a 50% owner.

The new building, to be named "The America Fore Building," will be constructed by the S. S. Jacobs Company of Jacksonville, the president of which company, Robert Jacobs, will be the other 50 per cent owner of the new corporation. The building is expected to be completed in early 1962 with financing arranged by New York Life Insurance Company. Henry G. Greene of New York is the architect.

The principal tenant in the new building will be the America Fore Loyalty Group insurance companies, which will occupy seven floors.

American Broadcasting-Paramount Theatres, Inc., through its subsidiaries, operates the largest motion picture theatre chain in the country in addition to its other operations in radio and television broadcasting and phonograph recordings.

Stein New WB Ad Exec

New York—Max Stein will join Warner Bros. Pictures early next month as advertising manager, it is announced by Richard Lederer, the company's advertising and publicity director. Stein has been creative ad manager for 20th Fox.

Theatre Business Dip Lessens Disney Net

BURBANK, CALIF.—Roy O. Disney, president of Walt Disney Productions, announced that the consolidated net profit of Walt Disney Productions and its domestic subsidiaries (three wholly owned and Disneyland, Inc. —65.52 per cent owned) for the nine months to July 2 was $323,151, equal to 20 cents per share on the 1,626,023 common shares outstanding after provision for taxes of $525,000. The corresponding period ended July 4, 1959, showed net profit of $2,366,497, equal to $1.50 per share on the 1,581,011 common shares outstanding after provision for taxes of $2,681,000. Third quarter net was 26 cents per share compared with 93 cents per share for the third quarter last year.

Consolidated gross income was $30,648,126, down $8,715,030 from last year's $39,363,156. Film revenue was off by $4,166,278 due to continued disappointing earnings and television down by $4,946,044. Disneyland Park increased $1,465,295, while other income, including publications, character merchandising, nontheatrical film, music and records dropped $1,068,003.

Low earnings are a result of continuing disappointing theatrical business on motion picture product, Disney said.

The company's purchase of the former AB-PT interest of 34.48 per cent of Disneyland, Inc., stock is not reflected in this nine months report.

Para. Studio Names Rackin

HOLLYWOOD—The appointment of Martin Rackin as supervisory chief of theatrical film production for the Paramount Studio here was announced by Jack Karp, studio head.

All productions already scheduled for filming by Paramount, as well as those being prepared for the future, will be under Rackin's supervision. He will assume the new post on Aug 15.

Rackin, who recently left the National Broadcasting Company after dissolving Mahin-Rackin Productions, is a former New York newspaperman and a 20-year Hollywood veteran writer. A writer-producer at Warner Bros., he left that company in 1957 to enter a partnership with John Lee Mahin. Together, they wrote and produced the recent "The Horse Soldiers."

Josephs Leaves Col.

NEW YORK—George M. Josephs, Columbia Pictures' director of domestic sales for Samuel Goldwyn's "Porgy and Bess," has announced his resignation from Columbia after an association of 32 years.

Josephs has spent his entire motion picture career with Columbia, with early assignments including the managerships of the print and sales accounting departments. In 1946, he became assistant to A. Montague, then the company's general sales manager. He was named a circuit sales executive in 1954 and last December was made sales director for "Porgy and Bess."

Lesser Heads Museum Group

HOLLYWOOD—Sol Lesser, chairman, Hollywood Motion Picture and Television Museum Commission, was named president of the Hollywood Museum Associates.

The other officers are E. L. DePatie, first vice-president; John Guedel, second vice-president; John L. Dales, secretary; Harry Ackerman, treasurer; and Norman Freeman, assistant treasurer.

Selig To Launch TOA Convention As Head Of Showmanship Conference

NEW YORK—Robert W. Selig, Denver, executive vice-president of National Theatres and Television Company, will stage the Showmanship Conference at the 13th annual convention of the Theatre Owners of America, at the Ambassador Hotel in Los Angeles, Sept. 13-16, it was announced by Albert M. Pickus, TOA president.

Instead of the customary keynote address and lengthy board and committee reports which normally open a convention, TOA's session will open Sept. 13 with "Showmanship," Pickus said. After a brief welcoming adress, the opening session will immediately be turned over to Selig.

The report of the annual joint meeting of TOA's board of directors and executive committee, which was to take place at the Ambassador on Sept. 11, will instead be delivered at the luncheon on Tuesday, Pickus said.

"We feel showmanship and ticket selling is so important to the future of our theatres," Pickus said, "that we have placed this subject first on our convention agenda. Further, Mr. Selig has demonstrated at prior conventions that any meeting he directs will be lively, interesting, and inspirational. We believe the rousing send-off his meeting will give our convention will set the spirit and the pace for the ensuing meeting days."

Selig, until recently head of the Fox Inter-Mountain Division of NT&T, was recently appointed executive vice-president of the parent company, and also given direct responsibility for operation of the Fox Midwest division as well as Inter-Mountain. Widely known in the industry, he is considered one of exhibition's leading showmen and promotional experts.

In conjunction with the four-day convention, TOA will also conduct an industry trade show at the Ambassador. The Theatre Equipment Supply Manufacturers' Association and the Theatre Equipment Dealers Association have joined TOA in co-sponsorship of the trade show.

TOA Drive-In Session Set In Authentic Locale

For probably the first time in exhibition history, a national exhibitor's session on drive-in theatre operation will be held right in a drive-in theatre.

Theatre Owners of America announced that the drive-in conference scheduled for its 13th annual convention will be staged in the new Canoga Drive-In in the San Fernando Valley section of Los Angeles. Cars will transport delegates from the Ambassador Hotel, convention headquarters, on Sept. 14, to the Drive-In.

At the theatre the conventioneers will be taken on an inspection tour of the complete physical plant, which is believed to be one of the country's most modern, and then will move to an open-air ampitheatre in the drive-in to discuss outdoor theatre operations, business building, and other specialized phases of management pertinent to drive-ins.

The drive-in will be completely staffed for this special day-time operation, with box-office, playground and concessions all open, so conventioneers can talk to the management as well as see the physical plant.

The Canoga Drive-In is a unit of the Pacific Drive-In Theatres. Arrangement for its use was made by Lester Blumberg, general manager of Pacific.

Sol A. Schwartz, president, RKO Theatres, is seen with David A. Lipton, Universal Pictures vice president, going over plans for the preselling of "Spartacus," which will have its world premiere at the RKO Pantages, Hollywood, on Oct. 19.

Kastner Duties Cut For Health Reasons

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, announced that Lacy Kastner, president of Columbia Pictures International Corporation, its foreign sales subsidiary, has requested to be relieved of his post because of ill health. Schneider stated that Kastner will remain as a vice-president of Columbia International and also will serve as vice-chairman of the board of that company headquartering out of Paris.

Because of the ever-increasing activities of Columbia abroad in acquiring motion picture distribution rights for its foreign local offices, Kastner, in addition to his other duties, will assist M. J. Frankovich in the acquisition of such film.

Mo Rothman, executive vice-president of Columbia International, will be the chief executive officer of Columbia International under A. Schneider, who is assuming the presidency.

M. J. Frankovich will continue to head all production activities away from Continental United States and will continue to serve as European production liaison to Samuel J. Briskin, vice-president in charge of Columbia Pictures' west coast activities, along with his other duties as a vice-president of Columbia Pictures Corporation.

Lewis Forms Firm

NEW YORK—Formation of The Bernard Lewis Company for general promotion, advertising, and publiicty to serve the comprehensive special needs of the independent film producer and distributor and to provide specialized services to the advertising, publicity, and exploitation departments of larger companies, was announced by Bernard Lewis.

For several years, until recently, advertising-publicity director for Kingsley International, Lewis previously had served in the capacities of publicity director and exploitation director for Italian Films Export and I.F.E. Releasing Corp. Prior to that he was in key advertising, publicity, and exploitation posts with Paramount and the reactivated Hal Horne Organization, after serving under the late Horne at 20th Century-Fox and at Story Productions, with Stanley Kramer and Armand Deutsch.

MPAA Ad Unit Plans Lazarus Follow-Up

NEW YORK—A committee to work out a follow-up program to Paul Lazarus' address —"The Amusement Page . . . Friend or Foe?" —was appointed by Si Seadler, chairman of the Motion Picture Association of America advertising and publicity directors committee.

The new committee, under the chairmanship of Jerome Pickman, vice-president of Paramount Pictures, will move immediately to bring the motion picture industry-newspaper problem directly to the heads of key newspapers throughout the country. Local exhibitor groups, COMPO, TOA, and the industry's advertising agencies will be asked to cooperate in this important effort.

The committee authorized Taylor Mills, MPAA director of public relations, to act as its representative at a meeting called by Robert Moses, director of the 1964-1965 New York World's Fair, which was to convene at the City Building, Flushing Meadow Park.

Martin S. Davis, Paramount's national director of advertising, publicity and exploitation, was unanimously elected chairman of the advertising and publicity directors committee for the ensuing year.

Having completed his chairmanship of the committee, a post which rotates among the companies, Seadler urged the members to "inject themselves more aggressively into industry policy matters that impinge on public relations. While the principals of the companies direct the industry's policies, there is no central group that is in a better position to be vocal about areas in which they operate. For example, the recent appearance and message of Paul Lazarus before the Newspaper Advertising Executives Association convention in San Francisco, which had the endorsement of this committee, received wide attention throughout the nation. Such appearances should be more frequent. Our committee should seek representation for speakers at annual conventions of publishers, exhibitors and other groups before whom our press problems should be personally presented."

Among highlights of the committee's activities under Seadler were the following: Initiating a low-cost industry publicity project: "1960—The Big Year of Motion Pictures," which resulted in a great deal of nationwide publicity, the most successful Academy Awards campaign in a long line of such events; inauguration of committees for studying newspaper censorship problems and initiation of a program for handling them; project to study newspaper movie pages with a view to enlisting the cooperation of publishers to improve their movie pages, and, where they do not now have them, to establish them; full Committee backing of Lazarus' appearance before the Newspaper Advertising Executives Association, Danville, Ill., which empowered Lazarus to speak for all the major distributors.

NSS Adds Two Salesmen

NEW YORK—National Screen Service is adding two new men to its sales staff, it was announced by Burton E. Robbins, vice-president in charge of sales.

Charles R. Palmer will be the new salesman in the Cincinnati office, in charge of the territory formerly handled by Carl Dortic.

In Seattle, Cedric R. Hess has been assigned to replace Harry Lewis, resigned.

IMPO

N.S.S. POLICY ANNOUNCEMENT CONCERNING OUR TRAILERS ON COLUMBIA PICTURES

Columbia Pictures Corp. has publicly announced its decision to handle its own trailers and accessories on all features released on and after September 1, 1960. This decision by Columbia automatically will affect both the exhibitors of the United States and National Screen Service, and has therefore necessitated the formulation by us of the following policy, which we must bring to your attention.

We have already announced our intention to create and produce our own trailers on Columbia Pictures feature product. These trailers will in no way whatsoever contain any copyright material of Columbia Pictures. Our trailers will have novelty appeal — animation and unique treatment that will intrigue and have impact on your audience and we are supremely confident that they will stimulate your box office on Columbia pictures.

Our decision to create, produce and distribute our own trailers on Columbia product was mandatory, since in excess of 70% of our accounts are served on a "weekly service plan", which includes the service of trailers on Columbia product. The weekly service plan, as you know, costs less per trailer to the exhibitor than on an individual trailer basis. Similar to the nationally established policy of table d'hote meals costing less than on an a la carte basis.

Since we have the necessary creative and production talent to make our own trailers, it would be unconscionable that we not do so, and thus be guilty of not fulfilling our obligation, which unquestionably would not be in the best interest of our customers.

Columbia has announced that they will charge exhibitors for the use of their trailers. For the 70% of the nation's exhibitors being served by us on a weekly service plan, Columbia's announced intention means that those exhibitors who elect to use Columbia trailers will increase their trailer costs, for just as we shall fulfill our contractual obligation to exhibitors—we shall both expect and require that they likewise fulfill their contractual obligation to us.

TANT

We cannot, and shall not, permit any deduction to be made from our weekly service charges by those exhibitors who for any reason whatsoever voluntarily elect to use Columbia trailers.

It is of course the prerogative of any exhibitor to use Columbia's trailers but any exhibitor electing to do so, as already stated, must do so at his own expense — not at the expense of National Screen Service.

There exists therefore no requirement or obligation to use Columbia's trailers, a fact which is substantiated by the following clause in Columbia's own trailer license agreement:

> "DISTRIBUTOR HEREBY NOTIFIES EXHIBITOR THAT EXHIBITOR MAY LICENSE ONE OR MORE TRAILERS DISTRIBUTED BY DISTRIBUTOR AND THAT EXHIBITOR IS NOT REQUIRED TO LICENSE ANY TRAILER OR TRAILERS DISTRIBUTED BY DISTRIBUTOR AS A CONDITION OF OBTAINING ANY OTHER TRAILER OR TRAILERS OR ANY OTHER MOTION PICTURE DISTRIBUTED BY DISTRIBUTOR."

Thus any exhibitor who contracts with Columbia for use of their trailers, clearly does so of his own volition and must accordingly do so at his own expense — not ours.

In closing I wish to state that we regret exceedingly the decision made by Columbia to handle their own advertising materials, because we intensely feel that it will impose additional hardships to exhibitors at a time when they are faced with many other serious difficulties. We shall, however, as we have always done, do everything within our ability to meet the situation in such a manner as is in the best interest of our exhibitor customer and our company.

Herman Robbins PRESIDENT

NATIONAL SCREEN SERVICE CORP.

Penna. May Appeal Censor Ruling Industry Hails State Court Action

HARRISBURG, PA—The State Justice Department last fortnight prepared to appeal the Dauphin County Court decision that Pennsylvania's newest Motion Picture Censorship Law is unconstitutional.

State Attorney General Anne X. Alpern said the ruling, handed down in Commonwealth Court, will be taken to the State Supreme Court and indicated it probably would go to the U.S. Supreme Court if the State court upholds the opinion.

An injunction issued by the Court against State officials will prevent the spending of any part of the appropriation made by the 1959 General Assembly for administration of the law. It also will prevent the taking of any action under any portion of the now invalid statute.

The entire Dauphin County Court concurred in Judge Walter F. Sohn's opinion that the new law is "so vague and indefinite as to be inoperable." It was also held that the law violates the procedure of due process contained in both the Federal and State constitutions. It pointed out that it does not provide for a full judicial trial, for any hearing, and that it improperly shifts the burden of proof. The law is also invalid, the opinion said, because it denies plaintiffs and "others similarly situated" the equal protection under State and Federal Constitutions since its exemptions and exceptions are not based on reasonable classifications."

The opinion upheld complaints filed by 20th Century-Fox, William Goldman Theatres, and the Pennsylvania Association of Amusement Industries.

Eric Johnston, president, Motion Picture Association of America, said, "The Pennsylvania court decision striking down the new state film censorship law is a most significant advance in the continuing fight to maintain freedom of the screen. The Court has rescued Pennsylvania from its dubious position of being the first state in our history to re-establish a censorship board. . . . In this time in the world when some dark forces are out to destroy freedom, it is reassuring that an American court serves notice once more that freedom of expression has meaning and vitality in our land. Our industry believes, as do all true believers in democracy, that freedom imposes responsibility upon the individual and the group in America. We have tried to exercise our responsibility through self-regulation under our Production Code. We adhere to this Code today with the same devotion that we did when it was voluntarily adopted 30 years ago. Our record is assurance to the public in the U.S. and around the world that motion pictures approved under the Code will always be reasonably acceptable to reasonable persons."

Charles E. McCarthy, executive secretary, Council of Motion Picture Organizations, declared, "Advocates of motion picture censorship are bound to continue their efforts despite the court decision nullifying the newly-enacted Pennsylvania censorship law.

"While everybody in the industry has reason to be delighted by the court's decision," McCarthy said, "the case does not end there. An appeal will be made to the U.S. Supreme Court, if necessary. In view of the court's sweeping rejection of the Act, however, the Pennsylvania Attorney General may reconsider the advisibility of such further expenditure of the tax-payer's money. Regardless of what may be further done in the courts, the people back of this legislation in Pennsylvania, and similar groups in other states, will return to the fight as soon as State Legislatures convene after the beginning of the year. That we can expect. Exhibitors should be on the watch for such activity and be ready to fight all proposed legislation that has for its objective any curtailment of the screen's freedom of expression."

Hitchcock Reissue Package Set For Theatre Release

NEW YORK—Samuel S. Sigman, domestic sales manager of the Selznick Releasing Organization, announced today that SRO will immediately arrange an experimental release of "The Alfred Hitchcock Festival," consisting of three productions directed by Hitchcock during the years that he was under contract to the David O. Selznick Enterprises, after the producer brought Hitchcock to America. The productions are "Spellbound," "Notorious," and "The Paradine Case."

Sigman stated that several aspects of the release were unique. It will be a triple bill running over four hours. All three pictures have appeared on television, and it is planned to advertise this fact prominently, inviting the public to see all three pictures as part of one program, in the comfort of theatres, without interruptions by commercials.

Merchandising Is King As ITOO Plans Meet

COLUMBUS, O.—Convention of the Independent Theatre Owners of Ohio, to be held Oct. 11-12-13 at the Neil House here, will be a "merchandising convention" designed to "put bucks in your pocket," said Ken Prickett, executive secretary, in a bulletin to members.

Session starting at 9 a.m. Wednesday, Oct. 12 will be concerned with equipment, including the newest types of projection, the development of new transistor sound and other types of newer and better theatre equipment, said Prickett. Description of the adaptability of the new developments in this area will be given by men who are experts in their field.

At the Wednesday afternoon session, there will be speakers on concessions' merchandising, including those from the automatic vending industries, candy companies and popcorn and buttered corn producers.

The entire day Thursday, Oct. 13, will be given over to picture-marketing discussions. "This will give you definite information on forthcoming pictures by the production companies and means and methods for merchandising those pictures," said Prickett.

Skouras Aids USO Drive

NEW YORK—Spyros P. Skouras, president of 20th-Fox, will serve as co-chairman of the 1960 Greater New York USO campaign to expand its services to armed forces personnel both in this country and overseas.

Golden Joins 20th-Fox In Merchandising Post

NEW YORK—Gil Golden, until recently domestic and world-wide advertising director for Warner Brothers, will be responsible for the complete merchandising for a number of forthcoming 20th-Fox releases, effective immediately, the film company reported.

It will be Golden's responsibilities on these pictures, from completion of script straight through release, including subsequent runs, to determine the most effective methods of merchandising which will develop the widest possible theatre patronage on an international and local-level basis in line with the often stated policies of 20th-Fox president Spyros P. Skouras.

"The method employed will mark an even closer affinity in the relations between theatres and the promotion and sales divisions of our company," vice-president Charles Einfeld stated.

"Today, more than ever, the principles of 'total merchandising' must be employed in order to justify a picture's cost and for theatres to capitalize fully on every avenue of appeal to the widest possible audience."

In his new connection, Golden will have the full support of, and will work closely with 20th-Fox president Spyros P. Skouras, 20th-Fox International president Murray Silverstone, vice-president Charles Einfeld, and general sales manager C. Glenn Norris.

This is considered a major step forward in picture-by-picture and theatre-by-theatre merchandising that is abreast of today's conditions and is another facet of Skouras' recent activities in this direction.

"Golden's reputation for original and courageous thinking is widely recognized," Einfeld stated, "and we know theatres throughout the world join us in welcoming his unique talents to the 20th Century-Fox organization."

His first project will be the launching in October of "The Battle" which stars Leslie Caron, Vittorio DeSica, Jack Palance, Martine Carol, Rossano Brazzi, and Orson Welles.

Gluck To U Exec Post

NEW YORK—The appointment of Norman E. Gluck to an executive post at Universal Pictures was announced by Milton R. Rackmil, president of Universal.

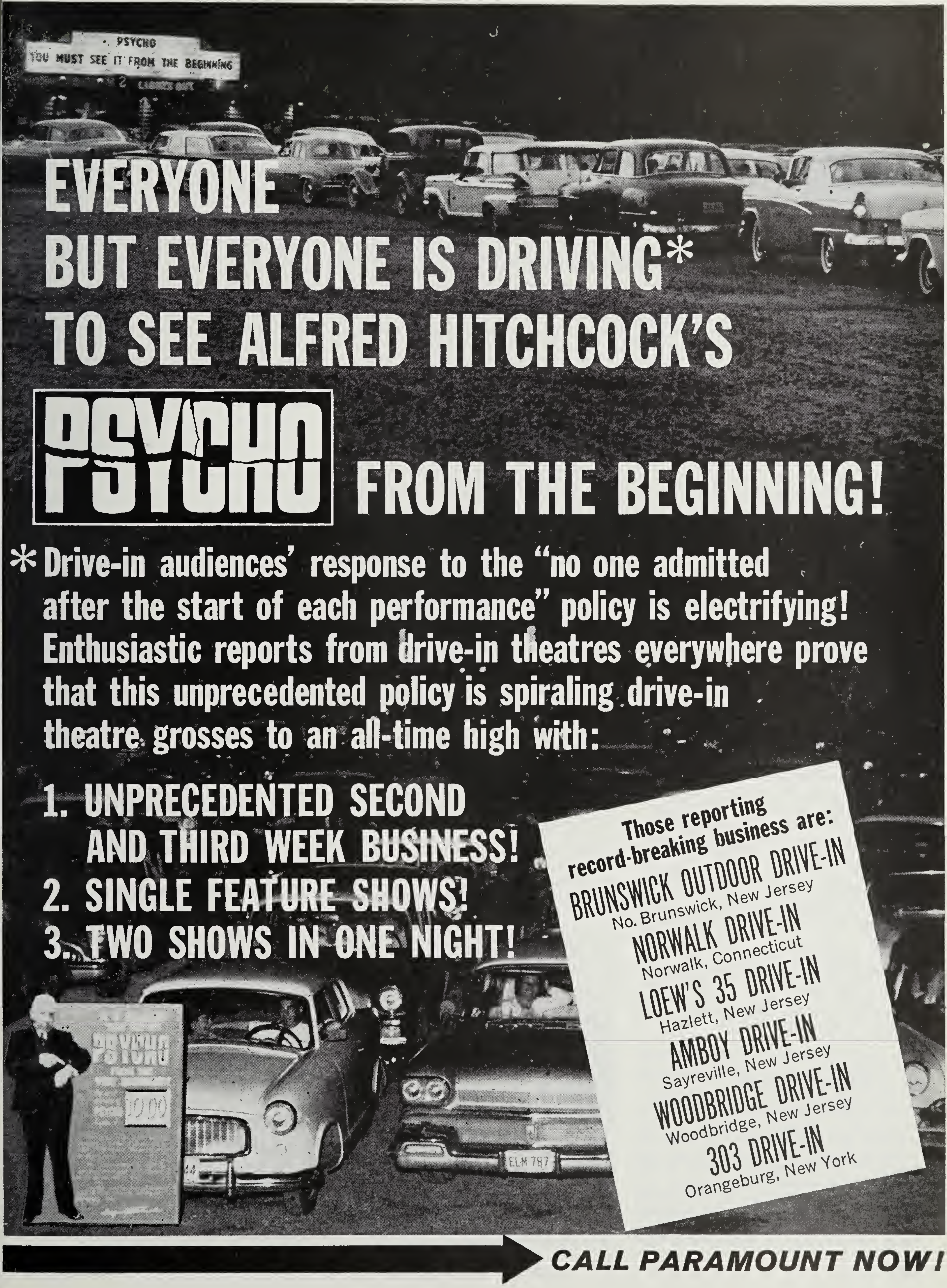
Gluck, who had been a vice-president of the Elliot, Unger, and Elliot division of Screen Gems, television subsidiary of Columbia Pictures, for the past 16 months since leaving Universal, will work on special assignments from the president.

Prior to his leaving Universal in March of 1959, Gluck had been vice-president of United World Films and head of Universal's television department. Before joining Universal in 1946, he had been associated with Skouras Theatres for 14 years.

America Corp. Names Di Fonso

NEW YORK—Rocco J. DiFonso has been elected treasurer and chief financial officer of America Corporation, it was announced by Gordon K. Greenfield, president.

America Corporation (formerly Chesapeake Industries, Inc.) is a diversified holding company. Its subsidiaries in the film processing, metal products and gas utility fields had aggregate sales in 1959 of $27,284,286. The subsidiaries are Pathe Laboratories Inc., New York City and Los Angeles; Virginia Metal Products Inc., Orange, Va.; Portsmouth Gas Company, Portsmouth, Ohio.



EVERYONE BUT EVERYONE IS DRIVING* TO SEE ALFRED HITCHCOCK'S

PSYCHO FROM THE BEGINNING!

* Drive-in audiences' response to the "no one admitted after the start of each performance" policy is electrifying! Enthusiastic reports from drive-in theatres everywhere prove that this unprecedented policy is spiraling drive-in theatre grosses to an all-time high with:

1. UNPRECEDENTED SECOND AND THIRD WEEK BUSINESS!
2. SINGLE FEATURE SHOWS!
3. TWO SHOWS IN ONE NIGHT!

Those reporting record-breaking business are:

BRUNSWICK OUTDOOR DRIVE-IN
No. Brunswick, New Jersey

NORWALK DRIVE-IN
Norwalk, Connecticut

LOEW'S 35 DRIVE-IN
Hazlett, New Jersey

AMBOY DRIVE-IN
Sayreville, New Jersey

WOODBRIDGE DRIVE-IN
Woodbridge, New Jersey

303 DRIVE-IN
Orangeburg, New York

CALL PARAMOUNT NOW!

The NEW YORK Scene

By Mel Konecoff

THE OTHER DAY we dropped down to the Production Center to witness producer George Justin and director Jack Garfein shoot some interiors with Carroll Baker for the UA release, "Something Wild." She was in bed undergoing an examination following a rape scene, and as the set was being readied, Justin was only sorry we didn't show the day before when she was in a bathtub all day long. We were sorry, too.

Justin called the project "picture-making without frills or nonsense." He praised the local unions and crew as "fantastic," with encouragement forthcoming as seldom seen before.

Jack Garfein paid tribute to Max Youngstein and United Artists for recognizing the value of a property like this one and for giving the makers a free hand as to the entire project.

He thought that new talent is urgently needed and suggested that it could be developed by the studios getting together and by the government getting together with the studios and perhaps providing subsidies or other incentives.

The budget for the film is set at a million dollars, which is the limit for what a black and white film should cost. Anything over that, Garfein said was waste.

Incidentally, he thought that new talent behind the cameras should also be developed, and perhaps this can be done by getting older directors to encourage younger assistants and take newcomers under their wing, letting them watch and even actively participate.

IN MEMORIAM: The man we used to call "Pop" affectionately is gone. His name was Al Goldberg and he was 71 years of age. He was also receptionist at the Columbia Pictures executive offices for 24 years. We said "Hello" to him for over 20 of them. We're sorry to say "Goodbye."

THE METROPOLITAN SCENE: He's finally done it. Harold Rand, Paramount publicity manager, has announced his engagement to Lillian Wishnia, secretary to 20th Century-Fox exploitation director Rodney Bush. We wish them the best. . . . Aside to Charlie Levy: That was a pretty cute way to announce a screening notice on "Jungle Cat." . . . UA is distributing more than 5,000 campaign manuals in the form of loose-leaf binders to exhibitors which will be augmented each week with bulletins and other materials relative to the release of "Inherit The Wind." . . . Dirk Bogarde, Britain's gift to women, arrived in town to participate in promotional activities on behalf of the Columbia release, "Song Without End." A cocktail party was in order at Mon Plaisir. . . . Lois Brandt, comedienne, actress, and wife of Richard Brandt, took over the TV program of Fred Scott on WNEW-TV while the latter was on vacation for a week. The program is directed at kiddies. . . . Anyone who has Hannibal for a name, first, last or middle, got in for nothing when the film "Hannibal" hit the RKO Circuit. . . . A "Song Without End" piano marathon, sponsored by Columbia, in conjunction with the world premiere at the Radio City Music Hall and held in a Times Square restaurant, really attracted crowds and called attention to the film. . . . Some visitors to town were startled to see a headless driver piloting a sports car around town plugging "13 Ghosts." Inhabitants took it all in stride.

SEC Okays Stock Deal After Circuits Merge

WASHINGTON—The Securities and Exchange Commission last fortnight okayed a stock offering resulting from the merging of two theatre chains dominated by Philip Smith, Boston, involving a total of 33 conventional theatres and drive-ins.

Plans call for the sale of 180,000 shares of stock by the new chain with receipts to be used to finance the opening of 10 new theatres and several bowling centers in New England.

Under the merger, General Drive-In Theatres, Inc., Boston, owner of 19 theatres in the east and midwest, acquired 15 theatres in New England and Florida, owned by the Smith Theatres Group. General Drive-In was formerly named Mid-West Drive-In Theatres, Inc.

The Smith Group received for their holdings 188,930 shares of General Drive-In stock with a book value of $880,891.

Philip Smith is president of General Drive-In and a major shareholder in both of the merged firms. Richard A. Smith is vice-president, and S. S. Stoneman, is secretary.

General Drive-In also owns a 50 per cent interest in 10 other theatres known as the western and the Jersey groups.

The stock sale authorized by SEC permits the sale of 50,000 shares by the company, 33,550 by Philip Smith, 33,000 by Marian J. Smith, and the rest by other shareholders.

UPA Launches New Profit Sharing Plan

BURBANK, CALIF. — A revolutionary profit sharing plan, outstanding among major film production companies, has been instituted by UPA Pictures, Inc., it was announced by Henry G. Saperstein, president of UPA.

"A portion of the profits," he said, "is being set aside under the plan. Sharing in this are all employees, from top executives to delivery boys. A points system has been established based on the length of time spent on projects and coupled with the quality of work accomplished in a direct ratio to the production indices set up for the projects."

Saperstein said the points system will be the key to the participation of each employee in the profits recorded by UPA Pictures.

He said employment at UPA is at an all time high of more than 250 persons involved in production projects.

In addition to the profit sharing plan, he said, a new insurance plan has been placed in effect for all employees.

UPA is in capacity production of motion picture and animation shows for television. Its facilities are producing the new "Adventures of Dick Tracy" TV series to be released in January and the "Mister Magoo" series to be released this fall.

In addition to the cartoon films, UPA produces features, institutional films, etc.

N. E. Industry Girds For Hospital Drive

BOSTON—Charlie Kurtzman, national exhibitor chairman for the 1960 Will Rogers Memorial Hospital drive, flew here from Loew's Theatres in New York to address the local distributor-exhibitor general meeting. Interested exhibitors and distributors heard the recording from Columbia president Abe Montague on the purposes of the drive. Kurtzman presented a graphic description of the work being done in other sections and explained that in New England, the Will Rogers drive will not in any way interfere with the annual Jimmy Fund drive.

New England distributor chairman Tom O'Brien, Columbia branch manager, reported that last year, under the chairmanship of E. Myer Feltman, the Will Rogers drive was increased by 25 per cent over the previous year. He urged all exhibitors to start planning immediately for the 1960 drive which starts Aug. 15, in the hope that all theatres will take audience collections.

"It is important that the trailer and the collections will be on your screens when you exhibitors are playing a top-notch attraction for the best results," he said. The packaged material with the pledges will be delivered to all theatres. O'Brien also urged that the collections for the Christmas scrolls within the industry be started immediately. Lastly, he asked all salesmen to check and double check with every exhibitor he meets. "If, on your travels, you see an exhibitor, ask him if he has started his Will Rogers collection drive, even if he is not on your particular listing, or even if you have approached him before. Just keep reminding all theatre owners about the drive, so that every theatre in the area will be contacted."

Murray Enters Distribution

MIAMI, FLA.—K. Gordon Murray, head, K. Gordon Murray Productions, Inc., heretofore a roadshow operator, announced he is entering into national motion picture distribution on a regular release basis.

The firm now has 12 features which will go into release during the next year. Murray plans large national advertising and publicity campaigns on each release.

This product will be handled by established local independent distributors in most territories.

WB's Shmitken Retires

SAN FRANCISCO—Al Shmitken, San Francisco branch manager for Warner Bros., announces his retirement from the company.

Al Grubstick, assistant branch manager in San Francisco, moves up to become branch manager, according to Charles Boasberg, general sales manager.

Shmitken, San Francisco branch manager since 1939, has been associated with Warner Bros. for 28 years, serving in various sales posts. Grubstick joined Warners in 1955 as assistant branch manager in San Francisco.

WB Ups Grossman

NEW YORK—Ernie Grossman has been appointed exploitation and promotion manager for Warner Bros., it is announced by Richard Lederer, the company's advertising and publicity director. Grossman will make his headquarters in New York.

Grossman has been associated with Warner Bros. for 18 years, with the exception of his Army service during World War II.

Michigan State Fair Invites Movie Exhibits

DETROIT—A new avenue of industry exploitation may have been opened up when Gerry Lacey, director of sales and space allocation, met with representatives from distribution, exhibition, publicity and the projectionists' union to explore the possibility of having motion pictures as an exhibitor at the 1960 annual Michigan State Fair.

The 111th Fair, held at the State Fair Grounds in Detroit, expects traffic of over 800,000 persons from Sept. 2 through 11, many of whom have not been movie customers for a long time.

Lacey said the reason the industry had never been invited before was that lack of space precluded others than those who had participated for years. In September, the Ford Motor Company is lending the Fair a geodesic plastic dome which will provide up to 9,000 additional square feet of floor space.

Instead of charging for this, as is customary, approximately 7,000 square feet would be allocated in exchange for what amounts to cross-plugging between the state's distributors, over four-hundred movie houses and drive-ins and the Fair. Lacey asked that the industry provide both a formula for the exchange and a plan of exhibition. This could be static exhibits, and/or actual projection. Speaking for the union, president Dwight F. Erskine offered projectionists to further the interest of all.

In view of the complexity of possibilities, and the size of the gathering, a committee was chosen to formulate a program.

It is comprised of Henry Capogna, advertising and publicity director of the Butterfield Circuit, Dwight F. Erskine, Tom Maguire, publicity director for 20th-Fox here, Marie Meyers, director of advertising and publicity for United Detroit Theatres, and Fred Sweet, managing director of the Telenews Theatre.

Among those present at the meeting were exhibitor Leonard Brooks, U-I branch manager Richard Graff, exhibitors Adolph and Irving Goldberg, publicist Arthur Herzog, Jr., managing director of the Fox Joseph Lee, president of Michigan Allied Milton London, Jam Handy national salesman Arthur Levy, 20th-Fox branch manager Robert McNabb, president of UDT Woodrow R. Praught, and MGM branch manager Edward R. Susse.

Mich. Allied Plans Meet

DETROIT—Allied Theatres of Michigan announces there will be a repeat of last year's best business building idea contest at this year's 41st annual convention which will be held at the Sheraton Cadillac Hotel Oct. 12-13.

Ideas emanating from managers and owners will be heard during the convention, and the award made at the concluding dinner-dance by "a Hollywood actress." The award, a marble and silver inscribed trophy, is again being given by Lee Artoe, president of Electro Carbons.

MGM Names Keld

NEW YORK—Herman Keld has joined MGM as director of TV research, it was announced by George T. Shupert, vice-president in charge of MGM-TV. Prior to his appointment, Keld was with NBC. Keld also will assist Ronald Carroll, director of the MGM research department, in research studies for other MGM divisions.

CANADIAN Highlights

By Harry Allen, Jr.

CREATIVE TELEFILMS AND ARTISTS, LTD., buyers of the post-1948 library of Warner Bros., was formerly a tannery firm, Donnell and Mudge. In 1958, when the company was taken over, it was known as United Telefilms, Ltd., and last Dec. 23, changed its name to its present title.

General nature of the business actually transacted by the company is the exploration through the medium of TV and otherwise of a library of motion picture films and cartoons. It also has a record subsidiary, headed by Morton Craft, known as United Telefilm Records, Inc., incorporated under the laws of the State of Delaware.

The company has its head office in Toronto. The company is, in the main, controlled by Louis Chesler, although his name doesn't appear on the board of directors. Chesler, originally from New York, now lives in New York.

In 1957, the company purchased a large number of films from Warner Bros. for a total consideration of $450,000 cash, as well as the Popeye cartoons. David B. Stillman of New York was recently elected president of the company. Abraham Cass is director of sales, while Garfield Cass is general manager.

The company is also to back the Broadway musical of "Gone With the Wind" in an agreement with Davd O. Selznick. It will advance the cost of the production and exploitation with a loan not to exceed $1,250,000.

THEATRES in the Toronto area under the direction of Famous Players, and B and F and 20th Century Theatres, the latter subsidiaries of Famous, have had their runs realigned. The Palace and Parkdale joined the Nortown group, which also includes the Birchcliff and the Westwood, in playing day-and-date on a direct or delayed moveover from first-run.

Other changes include the Runnymede, College, and Beach joining the 20th Century Theatres' downtown group in a day-and-date combination. Then the State, Kingsway, and Scarboro, presently in the 20th Century Theatres group, and B and F Theatres' Donlands. Eastwood, and Parliament will join the Famous Players' "Show of the Week."

THE VARIETY CLUB of Toronto picked up $60,000 profit of the recent International convention, R. W. Bolstad, finance chairman has revealed. Bolstad presented Chief Barker J. J. Fitzgibbons Jr., convention chairman, with a diamond tiepin. There were 785 registrants at the convention. . . . Rev. Ray McCleary, one of the chaplains of the Variety Club of Ontario, has been appointed general secretary of the Missionary Funds of the United Church of Canada. In that capacity, he will be traveling to all parts of Canada. . . . Operation of Theatre Poster Services, Winnipeg, has come under the direction of the Toronto office and president Murray Sweigman, who also acts as general manager. The Winnipeg office will become the main depot for accessories and services for Western Canada, said Sweigman. . . . Joshua Lieberman, B & L Theatres, was recently installed as president of the Saint John Rotary Club. Lieberman, who was honored by the Canadian Picture Pioneers several years ago, has just been appointed one of three deputy chairmen for the 1960 campaign of the United Fund of St. John, N.B. . . . Frank Fisher, vice-president and general manager, Odeon Theatres (Canada) Ltd., announced the following managerial changes: Len McGuire of Port Arthur to Roseland, New Glasgow, NS; Lin Martyn of Sarnia to Odeon, Port Arthur; Jim Chalmers of Ottawa to city manager in Brampton; Al Allin of Brampton to Odeon, Sarnia; Eddie Leigh of Moncton, NB, to Elmdale, Ottawa. . . . Capitol theatre owner Joe LeBlanc, mayor of Shediac, NB, was re-elected to the legislature as a Liberal and was named Minister of Municipal Affairs in the new cabinet. Maybe a break for theatre owners in the province?

UA Sets Dividend

NEW YORK—The board of United Artists declared a regular quarterly dividend of 40 cents per common share, payable Sept. 30, to stockholders of record Sept. 16.

Irwin Allen, producer-director, 20th-Fox's "The Lost World," is seen conferring with Nat Weiss, right, 20th-Fox publicity manager, in New York City. This is Allen's first production for the company and he claims it is "not the last."

Martin Heads Distrib Unit

NEW YORK—Henry H. "Hi" Martin, vice-president of Universal Pictures Company, Inc., was made chairman of the MPAA national distributors committee at a recent meeting of the committee. He succeeds Jack Byrne of MGM.

Martin is a veteran of 25 years with the Universal distribution organization, having started as a poster clerk in Oklahoma City in 1935 and risen through the ranks to general sales manager by 1957.

The MPAA national distributors committee is composed of the general sales managers of all of the member companies.

Roadshow Bow For "Pepe"

HOLLYWOOD—Hailed by Columbia as one of the company's most important entertainment films in its history, "Pepe," the George Sidney International-Posa Films International production for Columbia release will be world premiered in New York and Los Angeles during Christmas week on a road-show basis, it was announced at the conclusion of the company's two-day "summit meeting" of top executives, which was held in Hollywood.

LONDON Observations

by Jock MacGregor

QUIETLY, LONDON is becoming the centre of international film production. The facilities are available, the artists are unrivalled, and technicians at all levels could not be bettered. Anything we may lack can be brought in by jet within hours. Most who have worked here have liked it and want to come back to film again. There are so many big names around that often their presence goes unreported.

This is fine and should be encouraged. An unfortunate trend is developing, however, and some visitors will have to change their outlook if we are to live in harmony. Some who are creeping in are throwing their weight about, being condescending and generally endearing themselves to nobody. Their talk and extravagances just do not impress. They will certainly not help the future of the industry.

One attitude which must be changed is that of some New York executives who are apt to regard far too many here as bums to be overridden or ignored. This is reflected particularly in some visiting publicists. While no one could be more cooperative than men like Phil Gersdorf, Mike Kaplan, and Halsey Raines, others appear to do little more than Americanize the British unit man's handouts in their West End Hotels and obstruct the London papers with their multi-million daily circulations getting stories. They take the advice not to "bash their heads against walls" too literally.

Now with the biggest picture to be made here in years, Walter Wanger's "Cleopatra," 20th Fox's publicity chief John Ware will supervise all publicity personally. To help him he has brought in Giulio Ascarelli, who has been with UA in Paris, as coordinator. He is not currently planning to have an American publicist working at the studios and this move will be watched with interest.

THERE IS REJOICING at Shepperton Studios. Chairman Douglas Collins reports a small net profit of $23,461 as a welcome contrast to the losses of the two previous years, and satisfactory bookings of the stages for the future. . . . Jim Carreras deputised for Chief Barker Monty Berman at the inauguration of the Variety Club's silver mile on the boundary of Brighton and Hove, twin south coast resorts with strong show business affiliations. There is competition between the two as to which completes its half mile first. Stars from London and local shows helped daily with the collections. Some who could not attend donated $1,700 to be laid on the mile. . . . Publicist Bob Webb on William Goetz's "The Story of David," now back at the ABPC Elstree Studios after location shooting in the actual Biblical settings in the Holy Land, reports that Jeff Chandler and others were working so near the Jordan Border that Israeli Guards were on hand in case of trouble. Jeff Chandler was received in audience by Prime Minister David Ben-Gurion.

JOE LEVINE's mighty blast on "Hercules Unchained" through countless TV spots and full page advertisements in the national newspapers and magazines is really paying off in the biggest way in the pre-release spots. In Birmingham, the house record has been broken. Now there is glut of Steve Reeves' starrers and Italian spectacles Cashing in on the publicity, UA rushed out "The Last Days of Pompeii" on the National Circuit in place of the previously booked "The Gallant Hours." Anglo were first away on the Roman Holiday. After successful try-outs they got an ABC circuit deal for "Goliath" and are offering "Sign of the Gladiator" to the independents, who are reaping a rich harvest. Archway reports heavy re-bookings of the original "Hercules," and now has "Slave Women of Corinth."

Franken Exits NT&T

BEVERLY HILLS—The resignation of Jerry Franken as head of the advertising-publicity-promotion department of National Theatres & Television, Inc. (NT&T) and National Telefilm Associates, Inc. (NTA) was announced recently.

Franken joined National Telefilm Associates, Inc. (NTA), in February of 1959 and moved to California last October when NTA transferred its sales headquarters to Beverly Hills. NTA is now in the process of returning its sales and advertising headquarters to New York and Franken is remaining in California because of personal reasons.

Richman Joins Fox

NEW YORK—Dick Richman has been appointed regional advertising-publicity manager for the New York area and will work out of the New York exchange, it was announced by Rodney Bush, exploitation manager.

Richman, who will concentrate on the New York campaigns including local-level exploitation and exhibitor relations, was formerly with U-I, RKO, and Columbia Pictures Corp.

Winchell-Zugsmith Firm Set

HOLLYWOOD—Walter Winchell and Albert Zugsmith filed incorporation papers last fortnight at Sacramento for Walter Winchell Productions, Inc., with Winchell as president and Zugsmith as vice-president and secretary.

Max E. Youngstein, vice-president, United Artists, recently accepted a plaque naming him honorary chairman of the Children's Asthma Research Institute and Hospital, Denver, from actress Nola Thorpe and Max Firestein, national board member of the Institute.

Chissick Heads New UA Branch In Israel

NEW YORK—Arnold M. Picker, United Artists vice-president in charge of foreign distribution, announced that the company is adding another link to its world-wide distributing facilities by establishing its own office in Israel, effective Aug. 1, under the corporate title, United Artists of Israel, Inc.

Headquarters of the Israel operation will be in Tel Aviv under the supervision of A. L. Chissick, who has been appointed general manager.

For the past 12 years, UA product in this territory has been handled by its distributor, Israel Film Distributors, Ltd., under the management of Norman Lourie, who will now devote himself entirely to the extension of his interests in the hotel and tourist field in Israel.

Chissick comes to UA with a broad background of motion picture experience in Israel. He was formerly associated with the Greidinger Theatre Enterprises, which controls Haifa Theatres, Ltd., and Israel Theatres, Ltd., and managed the En-Dor, Orly, Armon, and Chen Theatres. Besides English and Hebrew, he is fluent in French, German, Dutch, and Arabic. He is a past president of the Haifa Rotary Club and a member of the executive council of the Cinema Owners Association of Israel, from which he has now tendered his resignation.

"Spartacus" To Nixon, Pitt.

NEW YORK—"Spartacus" the $12 million Bryna Production, has been booked into the Nixon for an exclusive Pittsburgh and tri-state area engagement, beginning its reserved seat, 10-performances-weekly run just before Christmas. The Announcement was made by Gabe Rubin, operator of the Nixon, and F. J. A. McCarthy and Jeff Livingston, on behalf of Universal Pictures, distributors of the film.

The Nixon, which alternates between legitimate stage attractions and top roadshow films, has cleared its booking schedules for an extended run of "Spartacus."

More than two thousand women's clubs, civic and service organizations in the Pittsburgh area have been circularized with a special theatre party brochure, and, even before the official date has been set for the premiere, 54 groups have already elicited their interest in buying full house or partial parties.

Md. Studies Obscenity Laws

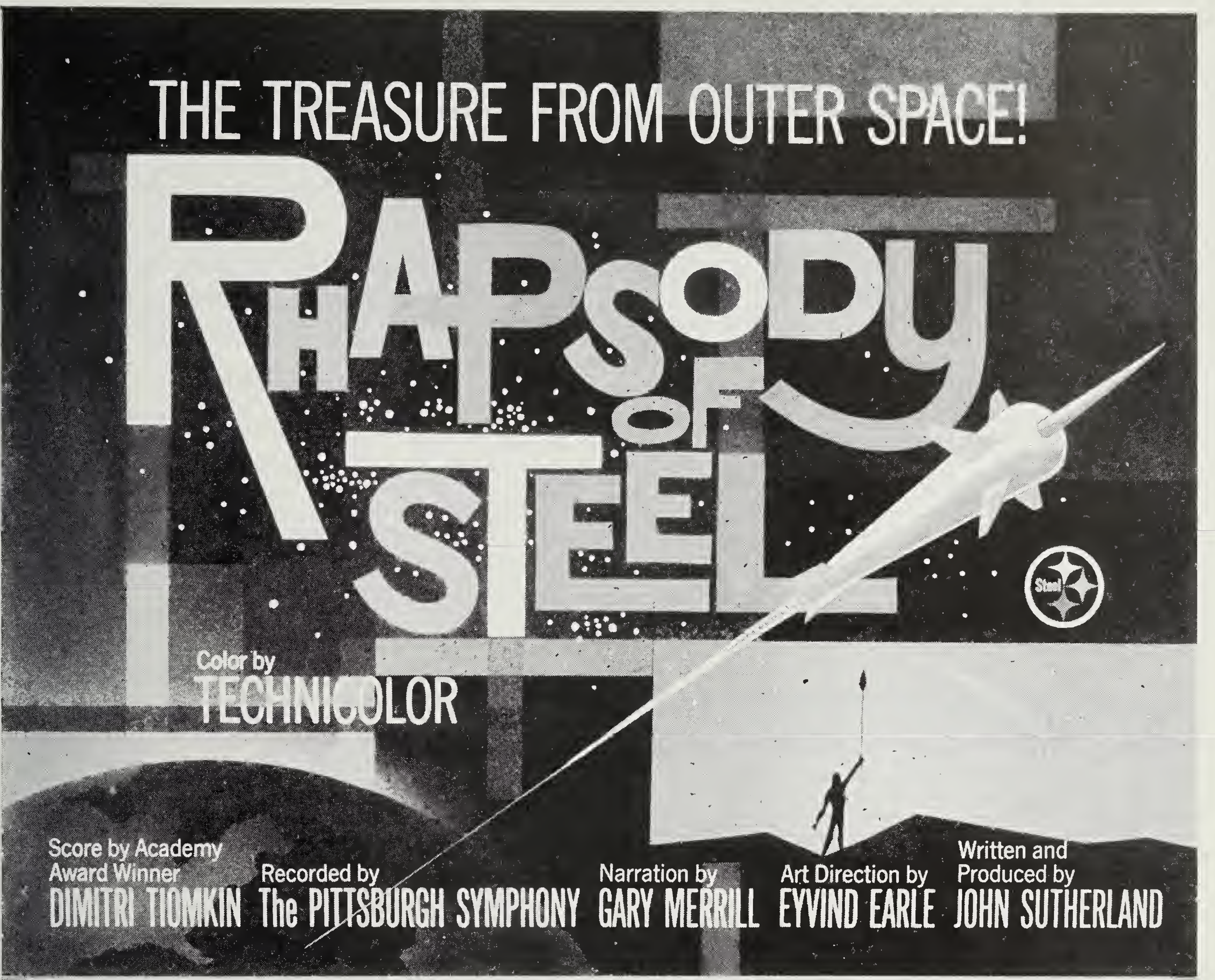
BALTIMORE, MD.—The Mayor's Committee for Decency has instituted a study of obscenity laws in the other states for the purpose of recommending "stronger and more workabel legislation in this field" for Maryland.

Ralph G. Murdy, managin director, Baltimore Criminal Justice Commission, is chairman of a subcommittee making this study, and the advice of State Senator Joseph A. Bertorelli and Delegate Francis S. Gallagher, sponsors of an anti-obscenity statute in 1959, will be asked.

Winters Quits Fox Post

NEW YORK—Dick Winters, 20th Century-Fox national magazine contact has resigned, effective Aug. 12, to join the public relations organization of Martial & Co. as an account executive.

Winters, with Fox for the past five years, held various publicity posts.


THE TREASURE FROM OUTER SPACE!
RHAPSODY OF STEEL
Steel
Color by TECHNICOLOR
Score by Academy Award Winner DIMITRI TIOMKIN
Recorded by The PITTSBURGH SYMPHONY
Narration by GARY MERRILL
Art Direction by EYVIND EARLE
Written and Produced by JOHN SUTHERLAND

A Box Office Plus For Your Summer Programs

BOOK THIS AWARD WINNING FEATURETTE
CHEERED BY AUDIENCES FROM COAST TO COAST.

What they say about "RHAPSODY OF STEEL"

"One of the best shorts we ever had"—Des Moines, Ia.

"One of the best"—Dayton, Ohio

"A Masterpiece"—Chicago, Ill.

"Great"—Los Angeles, Calif.

Running Time—23 minutes, animated in Technicolor.

Complete Press Kit available. Accessories in full color.

Distributed by The JAM HANDY ORGANIZATION—2821 E. Grand Blvd., Detroit 11, Mich.

ALBANY

Dinners for a branch manager promoted to a larger office, and for a salesman retiring after more than three decades of industry service were coupled with the organization of a Senator John F. Kennedy-For-President Club as Top Film Row developments. Arthur J. Newman, long-time manager for Republic, currently seller of independent product upstate, and a salesman for Pathe, when Kennedy's father, Joseph P., was its president, took the initiative in forming the Kennedy presidential club. Edward R. Susse, who came here from New York as a MGM booker in 1941 and who had been associated with the local office in various capacities ever since, with the exception of a five-year period as Buffalo salesman, will be honored at a farewell dinner Aug. 15. He was upped to branch manager in Detroit, whose volume of business is about four times that of the Albany unit, succeeding Lou Marks, advanced to central division manager. Ralph Ripps, salesman here for two decades, succeeded Susse at the manager's desk. The committee arranging the dinner for Susse includes Elias Schlenger, Fabian division chief; Herbert L. Gaines, Warners branch manager; and Joe Miller, long-time Columbia manager and in recent years operator of Menands Drive-In, Albany-Troy Road. A dinner was also planned for Rudi Bach, who retired Aug. 1 as salesman for George Waldman Films in the Buffalo and Albany territories. Bach, ex-salesman for Allied Artists and other companies, former Hollywood director and associated with the business in Europe for a time, is moving to California. He had recovered from a recent operation when his wife died of a stroke.

ATLANTA

Members of Local 225, IATSE and Moving Picture Machine Operators Union were temporarily enjoined from "obstructing or interfering" with the installation of Todd-AO equipment at the Rhodes for the Dixie premiere of 20th-Fox's "Can-Can." Employes of the firm which installs Todd-AO had refused to cross the picket lines. . . . Tommy Jones, son of Tom and Mary Jones, Jones Booking Service, and Ann White, Columbus, Ga., were married. . . . Jerry Rafshoon, southern publicity chief, 20th-Fox, became the proud father of a baby girl—his third girl. . . . E. F. Brooks, father of Howard Brooks, owner, Parkway Drive-In, Marysville, Tenn., died. . . . J. F. Estes, 20th-Fox cashier, retired after 40 years of service with the company. The office personnel presented him with a television set. . . . A new drive-in has been opened in Celina, Tenn., by Dale Hollow and Joe Master. . . . The new WOMPI finance committee, of which Mrs. Opal Tate, Wilby-Kincey, is chairman, held their first dinner meeting.

BOSTON

An enterprising exhibitor is Donald McNally, who operates the Derbyport Drive-In, Derby, Vt. and the Morrisville Drive-In, about 40 miles away. At Derby, he took over an empty building at the entrance of the drive-in, formerly a restaurant, and installed a complete western Bar-B-Q with a large oven pit and tables and chairs for about 80 persons. He hired four local girls, dressed in suitable Texan fashion with leather cowgirl boots, for waitresses. The menu consists of brabequed steaks, chicken, pork chops, and hamburgers. McNally himself is the chef, working from 6 to 10 pm while Mrs. McNally supervises the operation of the drive-in. The sauce is his own secret recipe which has proved so popular that his patrons are begging him to bottle the sauce and sell it separately, a suggestion to which he has not yet agreed. There is no view of the screen from the Bar-B-Q section so that restaurant patrons must enter the theatre to see the films. The new Texas restaurant does not compete with the snack bar within the theatre, McNally reports. . . . Arthur H. Carver, Enfield N.H., has taken over the lease on the Enfield which he is operating Fridays, Saturdays and Sundays. Closed for about a year, the theatre is owned by Mr. and Mrs. William Sullivan of Enfield. Carver operates a radio and TV shop in the town. . . . The Strand, Lewiston, Maine, has been sold by Maine and New Hampshire Theatres to a group who will tear it down to make it into a parking lot. This circuit now operates only the Empire, Lewiston, while the Cohen brothers operate the Ritz in that city.

BUFFALO

A proposal calling for the licensing of all coin operated vending machines has been submitted to the Legislation Committee of the Buffalo Common Council by a special subcommittee. The subcommittee, headed by Councilman Casimir I. Szudzik, Jr., has suggested the new ordinance carry a $250 license fee for the person or firm which owns and maintains the machines. The ordinance would cover cigarette machines, food and beverage machines, juke boxes, and other venders. Exempted in the proposal are coin-operated laundry machines, pay telephones, stamp machines, and devices operated by charitable groups. . . . There was a fire safety campaign on in the motion picture theatres over in Hamilton, Ontario, Canada, when safety inspectors visited every film house and outlined what should be done in case of fire. "It takes only three minutes to empty a modern movie house," said Chief Fire Prevention Officer Fred Staunton. "Most fires in theatres are small fires. If people keep their heads, a theatre fire is nothing to be afraid of.". . . The question of the fire-wrecked Keith's theatre in lower Main street. has been turned over to counsel Anthony Manguso by the building inspector's office. The referral came at the expiration of a 30-day period during which the owner of the building, Michael D. Perna, was ordered to repair or demolish the building. Manguso said he would investigate to determine whether any action should be taken.

CHARLOTTE

W. G. Enloe, Raleigh, N. C., district manager of North Carolina Theaters, Inc., has announced that he will not be a candidate for re-election as mayor of Raleigh next year. He says he plans to retire at the end of his term on June 30, 1961. At that time, he will have completed eight years of service on the City Council and four years as mayor. A native of Indiana, Enloe went to Raleigh 34 years ago to manage the Old Capitol. He first was elected to the City Council in 1952 and was elected mayor in 1957. . . . The Howell, Smithfield, N. C., was destroyed by fire with the loss estimated at $75,000. The building also housed offices of the Howell chain of theaters located in several eastern North Carolina towns. Origin of the blaze, which was discovered about 8 a.m. on a Sunday morning, was not determined. Nobody was in the building at the time and it was nearly four hours later before firemen had the flames under control. The Howell was the only movie house in the town.

CHICAGO

The Chicago Censor Board and Police Commissioner Wilson have refused a permit to the English-made "Nudist Paradise." . . . The sale of the Clarke Theatre Building, Pittsfield, Ill., an asset in the estate of Clark Armentrout, awaits approval of the county court. Plans call for remodelling of the structure into a store. All theatre equipment, including projectors, will be moved to the Zoe, which will install a larger screen for CinemaScope, etc. . . . Lou Chiecki has been named manager of United World Films. . . . Don Harris, Chicago staff, is better after recent illness. . . .Irving Lipnik, 61, former manager of the Shore and Orpheum, died. . . . Exchange Employes Union named Sam Lamansky as its delegate to the IATSE convention to be held here Aug. 1. . . . Sam Meyers, owner, Teatro Del Lago and Glencoe, and Lou Calamari, Mercury staff, entered hospitals for medical examinations.

CINCINNATI

Continental Distributing has opened an office at 1628 Central Parkway, with Irving Sochin as manager. . . . Paramount office personnel and friends enjoyed a picnic in Winton Woods, a county park. . . . Mrs. Thomas Jones, operator, Waverly, Waverly, O., has closed the house pending recovery of her husband from an operation. . . . Screenings have been resumed at the Reda Drive-In, London, Ky., after a recent freak wind storm demolished the screen tower. . . . Cinemiracle's "Windjammer" has opened at Twin Drive-In. Earlier this year the film had a 17-week run at the downtown Capitol. . . . The Paramount in Hamilton, O., owned by Northio Theatres Corp., will be demolished in October to permit expansion of an adjacent bank. . . . Jack Haynes, general manager. Shor Theatres, and James W. McDonald, president, TOC, were in Columbus, O., for a meeting of Independent Theatre Owners of Ohio. William A. Meier, Paramount manager, was in New York City for a company meeting.

M. F. Day is building a 500-car drive-in at Olive Hill, Ky. . . . A reissue of Paramount's "The Ten Commandments" is reported doing excellent business at many area houses. . . . Meyer Adelman of Philadelphia, president, States Film Service, was in.

CLEVELAND

Exhibitors in these parts now know, if they ever doubted it, that their so-called lost audience is at home looking at television. They learned during the week of the Democratic convention broadcasts that, deprived of their regular evening TV fare, people will go to the movies. Most of them reported they did excellent business when all three local TV stations devoted full evening time to the convention. They look forward to the same thing happening the week of the Republican convention. . . . Max Mink, Palace managing director, and Mrs. Mink threw out the welcome home mat for their son, Alan, who has completed his reserve military service for the time being. . . . Frank Murphy, Loew's Theatres division manager, has been named exhibitor chairman for the Will Rogers Memorial Hospital fund drive. Raymond Schmertz, 20th-Fox branch manager, is distributor chairman. . . . Reports from the 14 theatres involved are that the first-run multiple showings of Columbia's "The 13 Ghosts" are outgrossing all recent multiple engagements. . . . Cleveland contingent attending the Eddie Fontaine testimonial dinner in Pittsburgh brought back word that Duke Clark, one time area Paramount district manager, and Mrs. Clark recently celebrated their 50th wedding anniversary in their Dallas home. . . . Robert Blitz was guest of honor at a fare-

(Continued on page 22)

#41 of a regular every-week **EDITORIAL FEATURE** *found only in this trade pape*

"How I Would Sell . . .

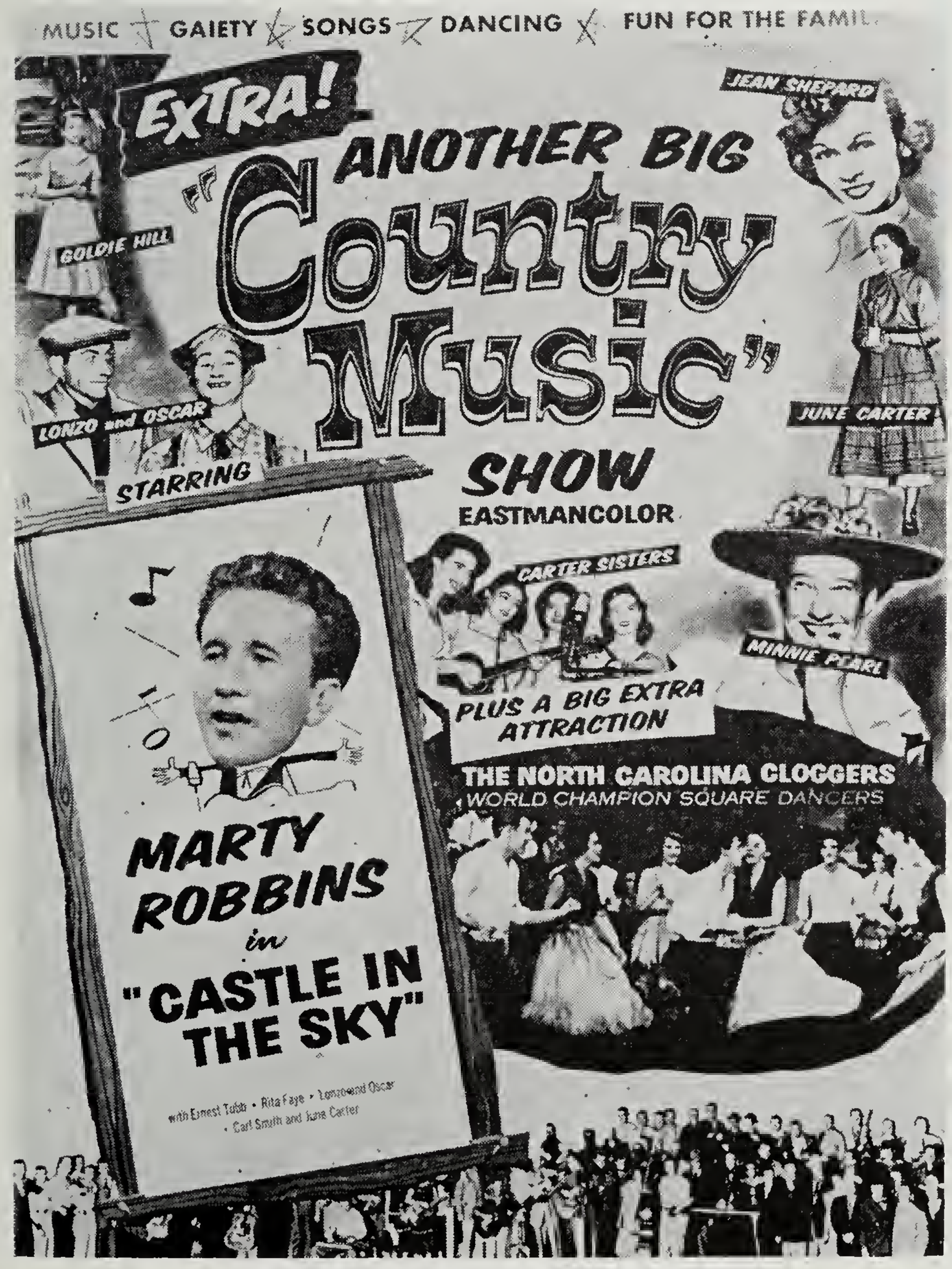
COUNTRY MUSIC SHOW

Citation Films' Happy Salute To Country Music

In doing a little research on COUNTRY MUSIC at a local level, I learned from record shop owners that they are currently selling more Country Music records than "Pop" and Classical combined. Further, I was told these current sales figures are increasing daily and have been on a constant rise for about three years. Thus it appears that the Country Music market is solid and is increasing constantly.

The local disc jockeys confirm this report from the record dealers. Coupled with this information regarding Country Music, it appears that Square Dancing is gaining popularity at about the same pace and ratio.

I also attempted to find out what age groups are buying Country Music records. I was told repeatedly—*ALL AGES*—from young teens to oldsters. So, the sell should not be directed at one particular age group but to Country Music fans in general.


MUSIC GAIETY SONGS DANCING FUN FOR THE FAMIL
EXTRA!
ANOTHER BIG "Country Music" SHOW
EASTMANCOLOR
JEAN SHEPARD
GOLDIE HILL
LONZO and OSCAR
JUNE CARTER
STARRING
CARTER SISTERS
MINNIE PEARL
PLUS A BIG EXTRA ATTRACTION
THE NORTH CAROLINA CLOGGERS
WORLD CHAMPION SQUARE DANCERS
MARTY ROBBINS in "CASTLE IN THE SKY"
with Ernest Tubb • Rita Faye • Lonzo and Oscar • Carl Smith and June Carter

LEFT, a handsome 30 x 40 for posting outside the theatre or in the lobby. Note that the star attraction panel can be changed to call attention to the country music personality appearing at each show.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

DON KNIGHT, Vice-President
Tri-States Theatre Corporation, Des Moines, Iowa.

ABOUT THE AUTHOR • Don Knight, 39, a native of Des Moines, Iowa, has been associated with Tri-States Theatre Corporation since 1938 when he started as an usher at the Paramount Theatre, Des Moines. He attained the post of assistant manager of the theatre before the outbreak of World War II and was in the Air Force from 1941 to 1948, serving in the European Theatre of Operations. After World War II, he served several theatres throughout the Tri-States Circuit. He also served for a time in the post of city manager of Des Moines, where Tri-States operates five theatres. Knight was appointed to the post of advertising and publicity director for the circuit four years ago, and is now a vice-president of the company. He and his wife, Helen, have one son, Michael, age 13. This is the second SHOWMANALYSIS he has prepared for MOTION PICTURE EXHIBITOR.

PROGRAMMING

Personally, I feel these shows should be approached as an Extra or Plus to the film program, and special care should be taken as to how they are booked if they are to be an asset to the program. Of course, there are many problems to be taken into consideration—whether they are playing at drive-ins, indoor theatres, city or town, seven day or split week bookings—but generally speaking, they would need to be booked with an action-type program of general audience or family-type appeal, in order to execute the type of campaign proposed here.

SALES ANALYSIS

Based on the preceding information, it would seem safe to assume that there should be Country Music fans in *every* city or town. Just how large this group is in each city or town will vary, but without doubt, the Country Music fans and Square Dance groups should be the main target of the campaign.

The Fact Board

BIG CITY APPEAL
On personal appearances last year, the Country Music Stars toured more than 85 cities . . . and broke records in New York, Philadelphia, Chicago, Los Angeles, Detroit, Cleveland, San Francisco, St. Louis, etc., country music live audiences have been as great as 43,000 a night.

EVERYBODY LOVES 'EM *
In country music's scrap book are cover stories and major pieces in such national magazines as Look, Newsweek, Time, Redbook, Good Housekeeping, American, Saturday Evening Post, etc.

DISK JOCKEYS
There are today more than 2000 disk jockeys who specialize in playing country music records.

READY MADE AUDIENCE
Stars of Country Music are responsible for the consistently high ratings of radio's Grand Ole Opry, and tv.'s The Country Show for so many years.

OUTSELL CROSBY AND SINATRA
Almost 20% of all records sold in the U.S.A. are by Country Music Stars . . . "Many of the stars sell more records than Crosby or Sinatra."

HUNDRED MILLION DOLLAR INDUSTRY
Last year country music sold 30 million records, 2 million copies of sheet music . . . and packed theatres and auditoriums from coast to coast.

FARON
YOUNG
in
"RUN
BOY RUN"

OPINION MAKERS, ETC.

Well in advance of playdate, invite a select group to the first showing. Those invited would include the newspaper music editor, Country Music disc jockeys, record dealers, western style clothing merchants, and the heads of each Square Dance group within your drawing area.

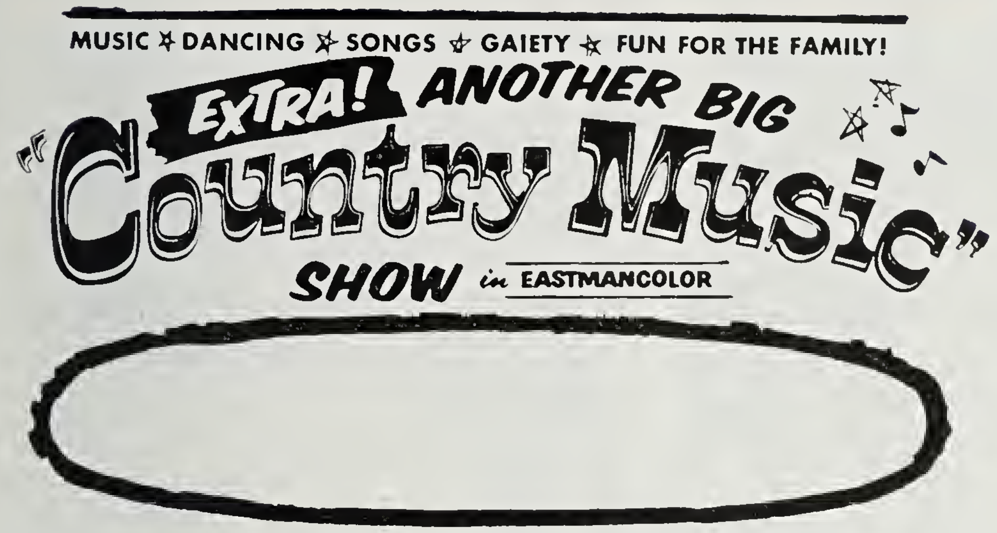
SQUARE DANCE CONTEST

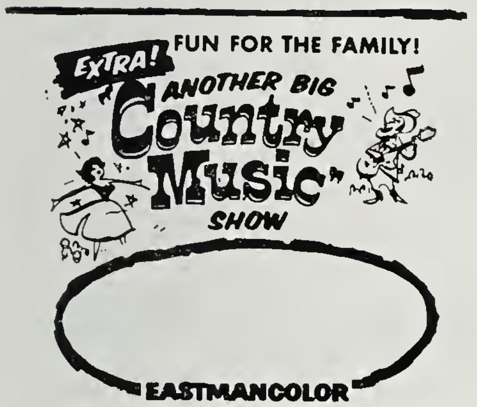
This can be the key to the whole campaign, and again, the exact working details of this contest would vary according to drive-ins, indoor, seven day or split week theatres. Also, it could be set up for a one-time shot, or a series, depending on the interest created and the type of policy in the theatre involved. As an example, a seven-day indoor theatre opening on Friday—have the most popular Country Music disc jockey run a contest on the air, asking all Square Dance groups to send in the name of their best caller and the names of their best dancing set. Each group responding before a certain date would receive a recording of each starring artist of the film, plus the opportunity to perform on the stage of the theatre and compete for additional prizes during the engagement of COUNTRY MUSIC.

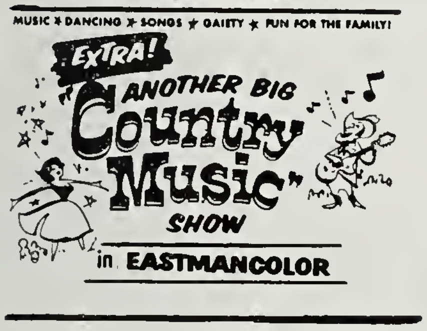
In addition to the disc jockey airing the contest, additional ideas would be—direct mail to all Square Dance groups explaining the contest in detail, a trailer on the screen, details posted in the lobby, all music stores and western clothing outlets. Of course in addition to contest information, playdate and name of disc jockey should be included.

According to the volume of response and interest shown by the dance groups, it will tell if the stage contest is to be held opening night only or two nights. Complete western costumes for the winning caller and set would make an ideal top prize.

COMING . . . in the issue of Aug. 17
WILLARD MATTHEWS. Director of Advertising-Publicity
Comerford Theatres, Scranton, Pa.
tell how we sell . . .
Columbia's
"ALL THE YOUNG MEN"


MUSIC ✯ DANCING ✯ SONGS ✯ GAIETY ✯ FUN FOR THE FAMILY!
EXTRA! ANOTHER BIG
"Country Music"
SHOW in EASTMANCOLOR


EXTRA! FUN FOR THE FAMILY!
ANOTHER BIG
"Country Music"
SHOW
EASTMANCOLOR


MUSIC ✯ DANCING ✯ SONGS ✯ GAIETY ✯ FUN FOR THE FAMILY!
EXTRA!
ANOTHER BIG
"Country Music"
SHOW
in EASTMANCOLOR

SEEN on these pages are some of the personalities featured in the COUNTRY MUSIC SHOWS. The ads (above and left) are available for newspaper use. The copy for the boxes are to be set by the paper, calling attention to the star attraction in the current show. COUNTRY MUSIC outsells popular and classical music combined, record distributors have revealed, and its appeal is not confined to any single group of persons or geographical area. Also featured in the COUNTRY MUSIC SHOWS is the world's finest square dancing. This recreational pursuit has also gained in popularity. Natural tie-ups for these shows include square dance contests and other tieups with western and country appeal.

STREET BALLY

This is old hat, but still very effective where traffic laws permit. Have a flat-bed truck appropriately decorated with a caller and Square Dance set going through their paces out in front of the theatre, calling attention to Country Music and your stage contest on opening night.

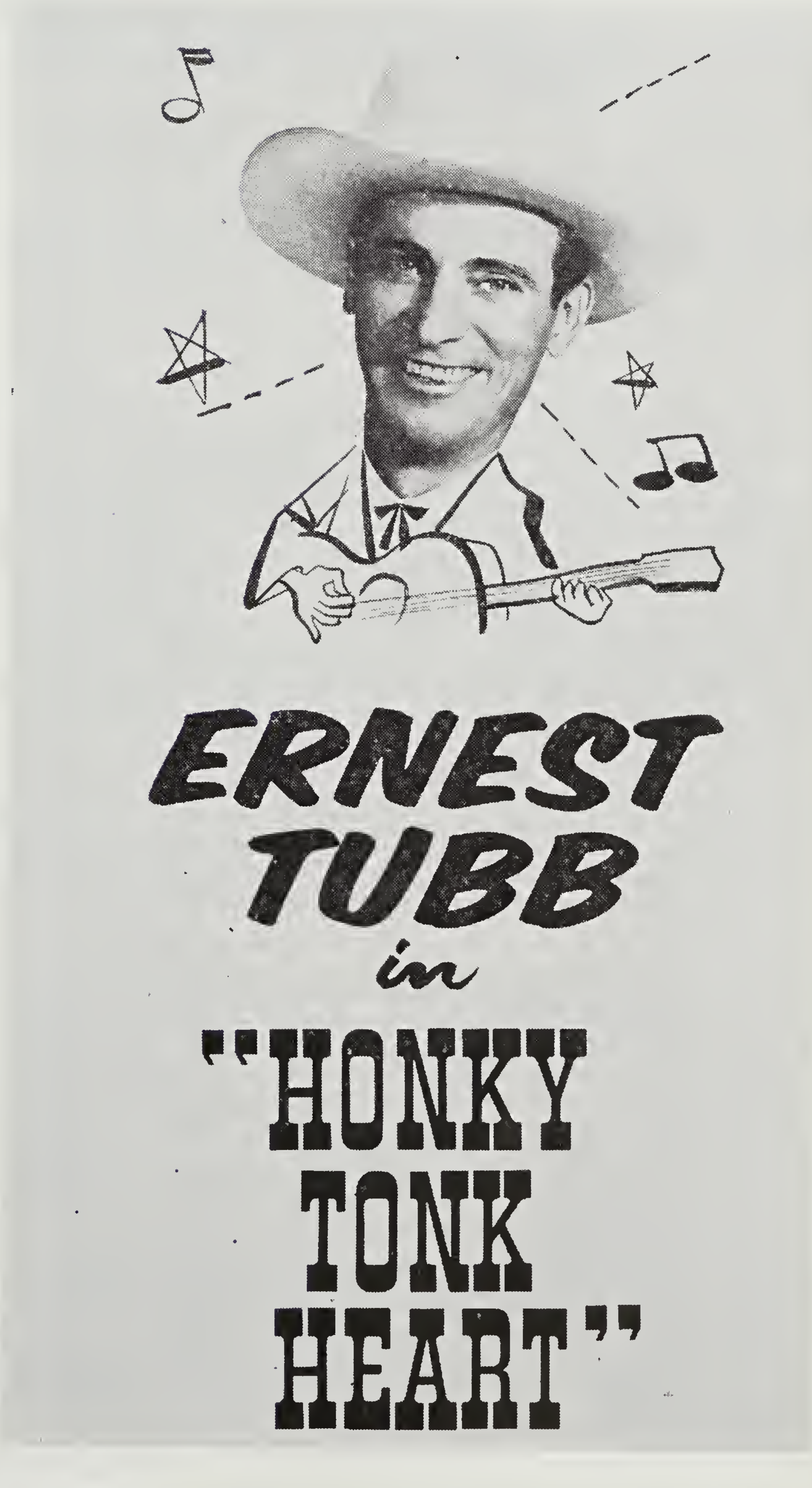
Window cards should be posted at all Square Dances just ahead of playdate.

RADIO

Some of the radio spot announcement budget for the program should be allocated to Country Music disc jockeys, with the hard-sell on the COUNTRY MUSIC shows. Of course, it follows that the disc jockey should program some of the recordings of the personalities starring in these featurettes.

NEWSPAPER

The ads as suggested in the pressbook, except on the days that live talent is on the stage, should do the job in the newspaper, as they sell it as an Extra or Plus! Country Music and Square Dancing are as American as apple pie and can be sold to people from Times Square to every village square in the country.


ERNEST TUBB
in
"HONKY TONK HEART"

CLEVELAND

(*Continued from page 18*)

well party marking the end of 17 years with the local Warners branch as booker and salesman. He resigned to join the local Paramount sales force. . . . James O'Gara, Buena Vista eastern division manager, was in town to confer with district manager Ted Levy. . . . Gary Greive, manager, Associated Circuit's Homestead, has taken on the added duty of managing the Hillard Square, another Associated unit formerly managed by Robert Long, Jr.

Variety Club annual golf tournament was held July 25 at the Forest City Country Club, is under the direction of Stuart Wintner as general chairman. . . . Mrs. Hazel Solether, briefly confined to the hospital, is back actively managing her Falls, Chagrin Falls. . . . Rudy Norton, Imperial Pictures branch manager, out of circulation the past three months to recover from a heart attack, reported for active duty on July 25.

DALLAS

Shirley MacLaine, star of stage and screen, received recognition from Texas film critics as "Actress of the Year." Raymond Willie, general manager, Interstate Theatres, presented her a plaque during a personal appearance at the Esquire, which is showing "Can-Can," in which she stars. She also received credentials from Texas Governor Price Daniel making her an honorary citizen of Texas. Miss MacLaine, Steve Parker. . . . The Variety Club of Dallas has announced it will build a new headquarters for the Dallas Services for Blind Children. James O. Cherry, president, Variety Club Foundation, said land at the site was purchased some two weeks ago for $20,000. He said architect's plans for the structure have not been drawn, and foundation trustees have not met to decide on further action since the land was bought. The building would be named for the late R. J. O'Donnell, former Interstate Theatre executive who died last year. He was founder of the local Variety Club. . . . Gordon McLendon has returned here from Hollywood after a conference in Hollywood with Paramount Pictures on a new medium budget film to be made here, tentatively titled "Tom Sawyer's Adventure." Eddie Hodges was considered for the main role, but feeling has now moved towards Mickey Rooney, Jr. If so, Rooney, Sr., would be considered part of the package. McLendon's film making plans call for four films a year. He has a contract for five more films to be made with "Buddy," the dog, plus a film to be made in Sweden this fall. Three McLendon-made films are in release and include "The Killer Shrews," "The Gila Monster," and "My Dog, Buddy."

DENVER

A summer vacation weekly children's matinee is nothing new, but to build one with steadily increasing patronage, each year, like Breck Fagin, manager of Fox's suburban Woodlawn, near Denver, is certainly worth noting. Starting with a modest 200 weekly attendance four years ago, Fagin, thru the cooperation of the local Chamber of Commerce to exclusively sell season tickets, has built the weekly attendance to better than 600. The advertised admission price is 30 cents, but about a month before the end of school, the Junior Chamber of Commerce makes a concerted drive to sell season tickets at half price, part of the proceeds going to the Junior Chamber's playground recreation fund. A particularly attractive aspect of the advance ticket sale is that the children already having their tickets paid for, have extra money to spend at the concession stand. . . . Jerry Shinbach of Chicago was in Denver to confer with the manager of his Lakeshore Drive-In, Bill Holshue, and attend other theatre interests. . . . Larry Goodenough, manager, Fox Esquire, has resigned to complete his college post-graduate work in modern languages at Los Angeles College, Glendale, Calif., being replaced by Steve Moser. . . . Fire destroyed the concession stand and booth at True View Drive-In, Delta, Colo. Police are investigating possible arson.

JACKSONVILLE

Carl Floyd, Haimes City showman, has acquired the Blossom Trail Drive-In, Orlando, from former owner Theodore Pawela, and has changed its name to the South Trail drive-in. The Floyd Theatres circuit now operates a total of 36 indoor and outdoor theatres in the central Florida area, making it the second largest theatre chain in the state. . . . G. W. Reed recently closed his Pug's Drive-In, Monticello, when he moved to Blountstown. . . . Bob Greenleaf, house manager, St. Johns, left for Army Reserve summer training at Camp Rucker, Ala. Before leaving, he announced that he and Marilyn Hodges, former Florida Theatre cashier, are scheduled to be married on Aug. 27 in the downtown Immaculate Conception Catholic Church. . . . WOMPI president Philomena "Phil" Eckert announced the following activities chairmen for the coming year: Betty Loop, publicity; Marjorie Edenfield, monthly bulletin; Doris Posten, parliamentarian; Flora Walden, programs; June Faircloth, membership; Wilma Murphy, community services; Mary Jewell, social activities; and Mary Hart, finances. . . . Here from his Atlanta base was Leonard Allen, Paramount exploiteer, to confer with Florida exhibitors on advance campaigns for runs of "Psycho.". . . . Mitchell Yeager and Douglas Tidwell, local IATSE business agents, left here as delegates to the biennial IATSE international gathering being held in Chicago.

MIAMI, FLA., NEWS—The University of Tampa's drive for $125,000 for its facilities fund got a new boost when arrangements were completed for the drive to receive all the proceeds from the Tampa premiere of "Can-Can," which opened at the Park, Tampa. The premiere was arranged by manager Jack Fink. . . . James McCollister is now manager, Tower. . . . Marilyn Hunter, former assistant manager, Normandy, Miami Beach, Fla., became the bride of Roger J. Ellul, manager, Normandy, in Euclid, Ohio. When the couple became engaged, Miss Hunter resigned her position at the Normandy in order to return to Euclid to make wedding plans. While the Elluls were on their honeymoon, the Normandy was managed by Dean Barrett, former Claughton circuit manager who retired last year. . . . William Brewer was promoted from chief of service to be manager, Cameo, Miami Beach. . . . Wometco drive-in theatres in Greater Miami and Fort Lauderdale featured Family Fun Day as a July 4 feature, with contests, games, prizes, and fireworks display at each theatre in the evening. . . . Edgar Brown Pearce, 54, former manager, Plaza, Miami Beach, died here.

NEW HAVEN

The Groton, Conn., Town Council has squelched the Bridge Drive-In's plans to pipe sound into nearby homes. The theatre asked permission to run a wire through a storm sewer to five homes that get a free peek at the screen but miss the dialogue. The theatre management hoped this would squelch complaints about the theatre's operations. The council, however, decided it was best not to have wires running through the sewer. . . . Murray Lipson, general manager, Community Theatres, Inc., suburban Hartford circuit, has put a new bargain night policy into effect at the subsequent-run Lyric, Hartford, charging only 35 cents for adults and 20 cents for children on Tuesdays and Wednesdays. . . . Sperie Perakos, general manager, Perakos Theatre Associates, independent Connecticut theatre circuit, and executive producer of Connecticut-backed Norma Film Productions, envisions a late fall American premiere of Norma's initial project, "Antigone," at the Perakos deluxe Elm, West Hartford. James Paris is producing and George Tzavallos directing "Antigone," from a Tzavallos screen adaptation on Greek locations with predominantly Greek talent this summer. Perakos Theatre Associates will serve as American distributor of "Antigone," but financial backing is coming from Sperie Perakos and his family. . . . Leonard Sampson and Robert Spodick, partners in the Nutmeg Theatre Circuit, New Haven, Conn., are branching out into the bowling business with Aug. 20 opening of the Amity Bowling Center, Woodbridge, Conn. The center, to feature a nursery, meeting room, snack bar, and parking for over 200 cars, marks initial diversification move by the Sampson-Spodick interests which operate first-run art situations, the Crown and Lincoln, in New Haven.

NEW ORLEANS

Mrs. Alvin Breaud has taken over the operation of the Gonzales Drive-In, Gonzales, La., from Percy Guitreau. Russell Callan will continue to do the buying and booking. . . . Mrs. Netterzille has curtailed operations at the Fair, Centerville, Miss., by keeping closed mid-week. . . . The Regal, Gulfport, Miss., last in charge of Lewis Gates, closed again. . . . Mrs. Anna Balencie, Paramount cashier, was back at work following hospitalization. . . . Ned Rucker, Paramount booker, attended two weeks post training with Army Reserve at Camp Polk, Leesville. La. . . . The Escorial, dark for several years, is being converted into an office building in which United Theatres will make their home office. . . . Mrs. Elgivea Lisle, Don Kay Enterprises' secretary, rushed to her father's bedside at a Fort Smith, Ark., hospital. . . . Tom Watson, Paramount salesman, was confined to Oschner Foundation . . . . Dorothy Caillouette, UA staffer, underwent tonsilectomy. . . . Alton Dureau, Columbia salesman, is mended well enough to be back at his desk following injuries sustained in an automobile accident. . . . New at Masterpiece Pictures is stenographer Anabel Chestnut, formerly with J. G. Broggi Booking Office. . . . Catherine Lourdes Dureau is assisting her mother, Mrs. Mamie Dureau, office manager, Masterpiece, during school vacation. . . . Evelyn Orozco is the new cashier in Joy Theatre boxoffice. . . . Richard Tortorich, son of Tony Tortorich, Universal shipper, is substituting for shippers of Film Row until fall, when he will return to school . . . . The Joseph Springlers, he is Warners head booker, are now ensconced in their new home in Airline Park, a new suburban community. . . . The local WOMPI's held a luncheon meeting at Variety Club. . . . National Screen Service is looking for a new local home as the Jung Hotel Corporation have plans underway to convert the building they occupy into offices for the medical profession. . . . Walt Guarino, manager, Saenger, held a successful outdoor circus bally on a flatbed truck which put on 30 to 45 minute shows at shopping centers, etc. for A-I's "Circus Of Horrors" Music was by old-time calliope.

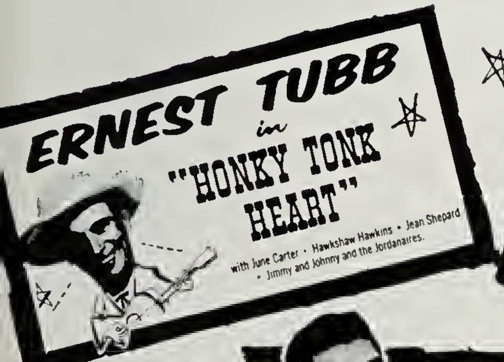
(*Continued on page 24*)

32 MILLION PRE-SOLD FANS WANT

"Country Music"

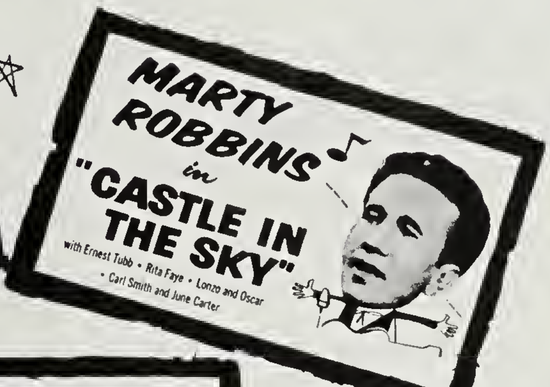
Series

ON YOUR GIANT WIDE SCREEN IN EASTMANCOLOR



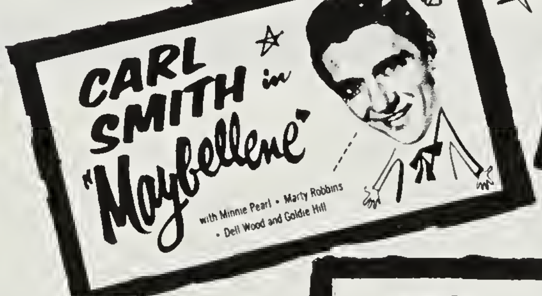
ERNEST TUBB in "HONKY TONK HEART"

with June Carter • Hawkshaw Hawkins • Jean Shepard • Jimmy and Johnny and the Jordanaires.



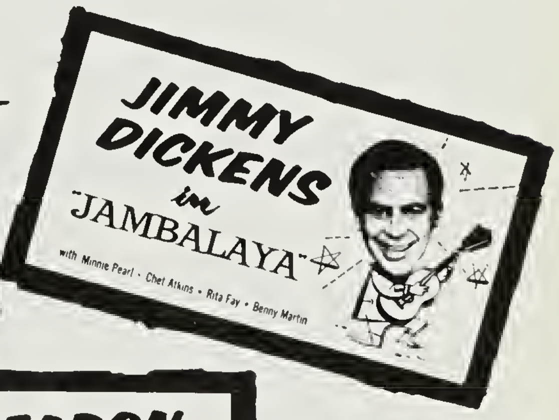
MARTY ROBBINS in "CASTLE IN THE SKY"

with Ernest Tubb • Rita Faye • Lonzo and Oscar • Carl Smith and June Carter



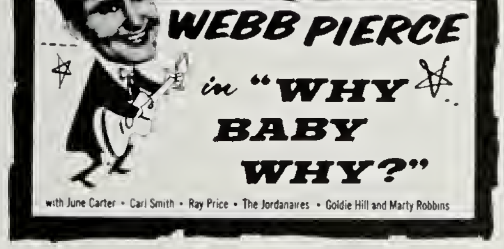
CARL SMITH in "Maybellene"

with Minnie Pearl • Marty Robbins • Dell Wood and Goldie Hill



JIMMY DICKENS in "JAMBALAYA"

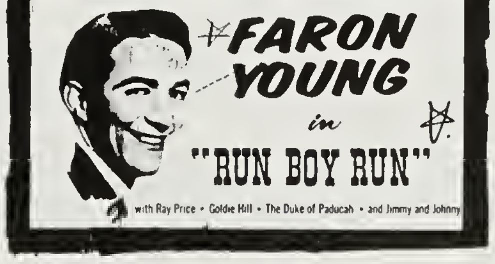
with Minnie Pearl • Chet Atkins • Rita Fay • Benny Martin



WEBB PIERCE in "WHY BABY WHY?"

with June Carter • Carl Smith • Ray Price • The Jordanaires • Goldie Hill and Marty Robbins

PLUS
WORLD CHAMPION SQUARE DANCERS
NORTH CAROLINA CLOGGERS



FARON YOUNG in "RUN BOY RUN"

with Ray Price • Goldie Hill • The Duke of Paducah • and Jimmy and Johnny

"Hillbilly tunes a national pastime and BIG BUSINESS"

—*Look*

"AN ASTONISHING PHENOMENON!"

—*Sat. Eve. Post*

"Country music has become astonishingly successful in the past three years especially in big towns"

—*Good Housekeeping*

"ON PERSONAL APPEARANCES GROSSED $7,500,000 LAST YEAR"

—*Newsweek*

CITATION FILMS, INC. 15 EAST 58TH STREET, NEW YORK 22, N. Y.

The Happy Show That Captures The Heart of America

(Continued from page 22)

PHILADELPHIA

Buena Vista moved its local exchange to the second floor of 1225 Vine Street. . . . Variety Post 713 announced that its blood bank is now depleted and asked for donors to replenish it. . . . Under the joint sponsorship of Variety Club Tent 13 and Motion Picture Associates, William Madden and Sidney Eckman, MGM, will be honored at a luncheon at the Burgundy Room of the Bellevue Stratford Hotel on Aug. 22, on the occasion of William Madden's promotion to midwestern division manager with offices in Chicago; and Eckman's succeeding him as Philadelphia branch manager, moving here from Detroit. . . . Ellis Theatres plan to build a drive-in in Israel. . . . J. B. Sollenberger, president, Hershey Estates, announced the appointment of Lawrence C. Burris as manager of the Community. Harry Chubb is not retiring; but will work on special assignments.

PITTSBURGH

John J. Maloney, central division sales manager for MGM, who has made his headquarters in Pittsburgh, announced his retirement. He will remain here. . . . Les Bowser has retired as a theatre manager after 40 years with the old Rowland and Clark Circuit and then with the Harris Amusement Company. . . . The Dukes of Dixieland played a three day engagement at the Manos, Latrobe, for the benefit of the local Little League. . . . Mrs. Bob Bowman, wife of Stanley Warner's Erie district manager is proud indeed of the silver trophy she received from Fort Lauderdale, Florida, for catching the biggest bonito of the fishing season—37 inches long, weighing 23 pounds.

ST. LOUIS

"I Passed For White" broke all records for drive-in gross receipts when it premiered here in a saturation booking at six drive-ins and five houses. More than $84,000 was grossed during the two weeks in the 11 theatres, it was announced by Allied Artists here. . . . David Heddison, star of the 20th-Fox production, "The Lost World," was in giving interviews and promoting the new film. . . . Harry H. Haas, branch manager at Paramount, returned from a two-week vacation in California which was his home before moving to St. Louis. He flew to Dallas for one of five regional merchandising conferences learning the showmanship techniques created for the promotion of Alfred Hitchcock's "Psycho." . . . More than 3,000 attended the preview showing of "From the Terrace" at the Fox recently. All of Film Row were among the 1000 invited to attend the showing which followed "Ice Palace." Attending from out of town were Roe Carney, Rolla, and Mr. and Mrs. Monroe, Glenn, Fulton. . . . Frank Reller, manager, American, Wentzeville, Mo., attended the Democratic National Convention. . . . The Mount Vernon, Inc., Drive-In, closed for some time, is to be opened the second week in August. . . . Hazel Hildebrand, booker's clerk at Universal, is moving to Detroit. . . . Herbert J. Bushman, who has handled sales for United Artists, is moving to Dallas soon to go into the insurance business. . . . The MITO board of directors held a luncheon meeting at the Chase to discuss plans for speakers and entertainment for the convention Aug. 29 to which 175-200 are expected. . . . WOMPI officers will conduct their first meeting on July 27. . . . Henry Zach, booker at MGM, will enter McMillan hospital for an eye operation.

Film Exchange and Dealer Listing for the

ALBANY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 991 Broadway—HEmlock 4-1101
COLUMBIA, 991 Broadway—HObart 3-4287
Br. Mgr.: Herbert Schwartz. Office Mgr.: Mel Shaw. Sales: James Moore. Cashier: Carmela Mottolese. Emerg. Phone: Shaw, UN 9-5195.
METRO-GOLDWYN-MAYER, 1060 Broadway—HObart 5-3538
Br. Mgr.: Ralph Ripps. Office Mgr.: Helen Dean. Booker: Helen Wisper. Cashier: Margaret Hildreth. Emerg. Phone: Dean, AD 8-2859.
20TH CENTURY-FOX, 1052 Broadway—HObart 3-1203
Br. Mgr.: Clayton G. Pantages. Sales: John Wilhelm. Bookers: Douglas Hermans, Wayne Carignan. Cashier: Winifred Allen. Emerg. Phone: Hermans, BEdford 5-7820.
UMPO, ASTOR & TIMES, 950 Washington Ave.—HEmlock 8-0513
Rep.: Arthur J. Newman.
UNION, ELLIS & TRANS-LUX, 1048 Broadway—HEmlock 4-1623
Rep.: Max Westebbe. Emerg. Phone: HEmlock 6-8743.
UNITED ARTISTS, 991 Broadway—HObart 2-5385
Br. Mgr.: Burton E. Topal. Office Mgr. and Booker: Milton G. Levins. Sales: Leon Weston. Emerg. Phone: Levins, IVanhoe 9-0847.
UNIVERSAL-INTERNATIONAL, P.O. Box 852—HEmlock 4-4177
Sls. Rep.: Jack Kaufman. Emerg. Phone: IVanoe 9-2210.
WARNER BROS., 991 Broadway—HEmlock 4-1197
Br. Mgr.: Herbert L. Gaines. Booker: Alfred H. Marchetti. Cashier: Lillian Buchofsky. Emerg. Phone: Marchetti, CE 7-2806.

• *Supply Dealers*

ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.—HObart 5-5055. Emerg. Phone: HObart 2-4309.
NATIONAL THEATRE SUPPLY CO., 962 Broadway—HObart 5-5724. Emerg. Phone: W. Lebanon 3-6322.

• *Signs, Advertising and Printing*

FRANCIS E. DOWNEY, 2 River Road, Glenmont, N.Y.—HObart 5-6119
JUDGE NEON SIGN CO., INC., 659 Broadway—HEmlock 4-1172
PETERS PRINT, 146 Sheridan Ave.—HObart 3-0026
SEYMOUR NEON SIGNS, 241 Clinton Ave.—HObart 2-4843

• *Film Delivery Services*

CLARK SERVICE, INC., 20 Loudonville Road—HEmlock 4-1255
Mgr.: Frank Carroll. Emerg. Phone: HObart 2-5088.
FIRLICK EXPRESS SERVICE, 141 S. Hawk St.—HObart 3-3712
SMITH & HOWELL FILM SERVICE, INC., Railroad Ave.—IVanhoe 9-5547

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

SALT LAKE CITY

Redwood Drive-In and the Gem have grocery store tie-ins for their "Three Stooges" openings. The Stooges will appear in person at the Lagoon resort half way between here and Ogden, Utah. . . . The world premiere of U-I's "Dinosaurus" was held at Vernal, the dinosaur country center in Utah. . . . The Autorium Drive-In has a new playground. . . . The Tower Art House held an Ingmar Bergman 'Festival'.

SAN ANTONIO

A remodeling program costing around $12,000 has been completed at the Plaza, Ennis, Tex., according to Bob Scott, manager. The Plaza now has a new sound system and new lamp houses on projectors, new carpeting, and a new concessions stand. . . . Bill T. Bohling, manager, Ellanay, El Paso, Tex., is on a restricted work schedule due to a heart strain and is back at his post. . . . It cost Alfred Pawelek, manager, Midway Drive-In, Karnes City, Tex., $57.50 in taxi charges to show his patrons the western feature film he had advertised. The film for his program was scheduled to arrive from Benavides, Tex., but missed a bus connection at Corpus Christi, Tex., which threw it so far behind schedule that it would not arrive until 8:20 p.m., an hour and 20 minutes too late for showtime. After several phone calls, Pawelek contacted a cab company in Corpus Christi and ordered the film sent to Karnes City by cab. The cab left Corpus Christi with the film at 5 p.m. and delivered it to Pawelek just 10 minutes prior to showtime at 7 p.m. . . . A new screen tower has been installed at the Village Drive-In, Ennis, Tex., according to Herschel Holt, manager. . . . Claude Thorpe, manager, Rietta Drive-In, Henrietta, Tex., has announced a new price policy in effect each Wednesday and Thursday for patrons. The cost is 75 cents for a carload. . . . Bill Peck, 11 year veteran with Cameron Theatres, has reopened that circuit's 77 Drive-In, Cameron, Tex. . . . Damage estimated at around $60 occurred in the course of a burglary at the Red Diver Drive-In concessions stand at Clarksville, Tex. . . . The Twin Pines Drive-In, Longview, Tex., has opened its new patio dining area which has a Hawaiian motif. Bamboo and palm trees help create the atmosphere and the menu is built around Hawaiian favorite foods. . . . Tim Ferguson has constructed a trampoline center at his Downs Drive-In at Grand Prairie, Tex., calling it the Ups 'n Downs. He is among the first exhibitors in the state to capitalize on the current trampoline craze. Ferguson is president of the Texas Drive-In Theatre Owners Association.

A three day celebration in connection with the San Antonio world premiere of "The

(Continued on page 26)

Watch for them!

NEXT!

Cincinnati Territory
Issue of August 17

New Orleans Territory
Issue of August 24

Save Them!

THE Tip-off ON BUSINESS

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

ADVENTURES OF HUCKLEBERRY FINN (MGM)

Esquire, St. Louis (*$11,800)	3 ”	102%
Music Box, Seattle (*$4,800)	3 ”	94%
Warfield, San Francisco (*$11,100)	2 ”	81%
State, Omaha (*$5,400)	2 ”	65%
Adams, Detroit (*9,200)	2 ”	89%
Viking, Philadelphia (*$7,000)	3 ”	117%

APARTMENT (UA)

Un. Artists, San Francisco (*$15,200)	6 ”	106%
Orpheum, Boston (*$17,700)	6 ”	100%
Astor, New York ($27,100)	6 ”	125%
United Artists, Chicago (*$22,800)	6 ”	121%
Randolph, Philadelphia (*$12,000)	6 ”	157%
Michigan, Detroit ($19,600)	5 ”	112%
Fifth Avenue, Seattle (*9,000)	2 ”	100%
Esquire, St. Louis (*$11,800)	4 ”	124%
United Artists, Louisville (*$9,200)	2 ”	141%

BATTLE IN OUTER SPACE (COL.)

Forum, New York (*$17,300)	3 ”	90%

BELLBOY (PAR.)

Stanton, Philadelphia (*$9,200)	2 ”	136%
St. Louis, St. Louis (*$9,200)	1 ”	195%
Metropolitan, Boston (*$13,600)	1 ”	147%
Coliseum, Seattle (*$6,700)	2 ”	186%
Omaha, Omaha (*$6,300)	2 ”	143%

BELLS ARE RINGING (MGM)

Radio City, New York (*$134,200)	5 ”	131%
State-Lake, Chicago (*$23,500)	5 ”	109%
Loew's, St. Louis (*$12,800)	4 ”	107%
Adams, Detroit (*$9,200)	3 ”	119%
Stanley, Philadelphia (*$15,300)	4 ”	95%
Warfield, San Francisco ($11,100)	4 ”	111%
Music Box, Seattle (*$4,800)	3 ”	100%
State, Omaha (*$5,400)	2 ”	84%
United Artists, Louisville (*$9,200)	2 ”	90%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	36 ”	164%
Loew's State, New York (**$43,175)	36 ”	143%
Boyd, Philadelphia (**$12,300)	35 ”	224%
Todd, Chicago (No Ave.)	31 ”	Ave. $28,800
Coronet, San Francisco ($13,200)	31 ”	187%
Blue Mouse, Seattle ($6,100)	25 ”	190%
United Artists, Detroit ($9,500)	23 ”	279%
Cooper, Omaha ($4,500)	23 ”	200%
Brown, Louisville ($5,700)	10 ”	261%
Loew's Midcity, St. Louis (No. Ave.)	9 ”	Ave.$17,000

BRIDES OF DRACULA (U-I)

Palms, Detroit (*$20,400)	1 ”	70%
Golden Gate, San Francisco (*$14,700)	1 ”	90%
Music Hall, Seattle (*$8,700)	1 ”	84%
Omaha, Omaha (*$6,300)	1 ”	96%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	20 ”	251%
Gary, Boston ($9,000)	18 ”	176%
Palace, Chicago ($21,000)	14 ”	134%
Midtown, Philadelphia ($10,600)	12 ”	167%
Ambassador, St. Louis ($8,500)	9 ”	127%
Alexandria, San Francisco (No Ave.)	9 ”	Ave.$15,700
Madison, Detroit (*$16,600)	8 ”	167%
Paramount, Seattle (*$8.000)	4 ”	112%
Pageant, St. Louis (*$2,800)	1 ”	222%

CIRCUS OF HORRORS (AIP)

United Artists, Chicago (*$22,800)	2 ”	70%
St. Louis, St. Louis (*$9,200)	1 ”	98%

CRACK IN THE MIRROR (20TH FOX)

Woods, Chicago ($19,700)	2 ”	81%
Randolph, Philadelphia ($9,900)	3 ”	76%
Normandie, New York ($7,300)	4 ”	109%
Paramount, New York ($33,200)	4 ”	79%
Capri, Boston ($7,000)	5 ”	137%
Orpheum, Omaha ($5,800)	1 ”	70%
Fox, Detroit (*$15,400)	1 ”	75%
Fifth Avenue, Seattle (*$9,000)	2 ”	70%

DINOSAURUS (U-I)

Broadway-Capitol, Detroit (*$10,000)	1 ”	170%
Orpheum, Seattle (*$4,300)	2 ”	100%

ELMER GANTRY (UA)

Capitol, New York (*$29,100)	3 ”	148%
Music Box, Seattle (*$4,800)	1 ”	188%

FIVE BRANDED WOMEN (PAR.)

State-Lake, Chicago ($23,900)	3 ”	100%
Coliseum, Seattle ($7,000)	1 ”	100%
Kentucky, Louisville ($6,500)	1 ”	50%
Arcadia, Philadelphia ($10,600)	4 ”	57%
Metropolitan, Boston ($16,800)	1 ”	79%
Michigan, Detroit ($18,300)	1 ”	87%
Golden Gate, San Francisco (*$14,700)	1 ”	69%
Esquire, St. Louis (*$11,800)	2 ”	90%
Orpheum, Omaha (*$9,200)	1 ”	55%

FROM THE TERRACE (20TH FOX)

Ambassador, St. Louis (*$14,000)	1 ”	87%
Paramount, New York (*$35,100)	2 ”	131%
Capri, Boston (*$9,000)	2 ”	155%
Oriental, Chicago (*$25,300)	2 ”	157%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	9 ”	68%
Loew's, St. Louis ($8,600)	2 ”	128%
Omaha, Omaha ($6,500)	1 ”	77%
United Artists, San Francisco ($8,300)	4 ”	102%
Beacon Hill, Boston ($6,000)	7 ”	156%
United Artists, Chicago ($25,200)	5 ”	61%
Randolph, Philadelphia ($9,900)	5 ”	107%
Michigan, Detroit ($18,300)	2 ”	96%
Music Hall, Seattle ($7,000)	2 ”	72%
United Aritsts, Louisville ($6,500)	1 ”	77%

GIANT OF MARATHON (MGM)

Pilgrim, Boston ($8,100)	2 ”	90%
Warfield, San Francisco ($10,200)	2 ”	96%
Stanton, Philadelphia (*$9,200)	2 ”	92%
Adams, Detroit (*$9,200)	2 ”	106%
Orpheum, Seattle (*$4,300)	2 ”	123%
State, Omaha (*$5,400)	2 ”	58%
Loew's, St. Louis (*$12,800)	1 ”	61%

HANNIBAL (WB)

Fox, St. Louis (*$14,200)	1 ”	113%
Paramount, Boston (*$13,400)	1 ”	112%
Paramount, San Francisco (*$12,700)	2 ”	114%
Stanton, Philadelphia (*$9,200)	1 ”	130%
Palms, Detroit (*$20,400)	2 ”	71%
Omaha, Omaha (*$6,300)	1 ”	80%
Mary Anderson, Louisville (*$6,500)	1 ”	65%

HERCULES UNCHAINED (W.B.)

Pilgrim, Boston (*$8,100)	2 ”	167%
Mary Anderson, Louisville (*$6,300)	1 ”	127%
Goldman, Philadelphia (*$12,700)	1 ”	159%
Broadway-Capitol, Detroit (*$10,000)	2 ”	173%

I PASSED FOR WHITE (AA)

Roosevelt, Chicago ($17,800)	3 ”	118%
Fox, Philadelphia ($15,300)	2 ”	81%
Broadway-Capitol, Detroit ($14,700)	1 ”	102%
Palms, Detroit ($15,400)	1 ”	110%
Golden Gate, San Francisco ($13,700)	2 ”	89%
Coliseum, Seattle ($7,000)	1 ”	100%

ICE PALACE (W.B.)

Palms, Detroit (*$20,400)	1 ”	85%
Fox, St. Louis (*$14,200)	2 ”	100%
Metropolitan, Boston (*$13,600)	3 ”	83%
Palace, New York (*$23,300)	4 ”	71%
Chicago, Chicago (*$26,400)	2 ”	63%
Fox, Philadelphia (*$16,600)	3 ”	64%
Orpheum, Seattle (*$4,300)	1 ”	138%
Omaha, Omaha (*$6,300)	1 ”	72%
Mary Anderson, Louisville (*$6,300)	2 ”	72%

LOST WORLD (20TH FOX)

Viking, Philadelphia (*$7,000)	1 ”	200%
Fox, Detroit (*$15,400)	2 ”	109%
Warner, New York (*$18,800)	2 ”	164%
Pilgrim, Boston (*$8,100)	1 ”	160%

MACUMBA LOVE (UA)

Palms, Detroit ($15,400)	2 ”	147%
Golden Gate, San Francisco ($13,700)	2 ”	106%
Roosevelt, Chicago (*$17,300)	2 ”	81%
Loew's, St. Louis (*$12,800)	1 ”	68%

MURDER, INC. (20TH FOX)

Victoria, New York (*$10,700)	4 ”	173%
Chicago, Chicago (*$26,400)	2 ”	70%

PAY OR DIE (AA)

Warner, New York ($18,200)	7 ”	123%
Stanton, Philadelphia (*$9,200)	3 ”	100%
Rialto, Louisville (*$8,300)	1 ”	70%
Todd Cinestage, Chicago (*$14,900)	4 ”	70%
Music Hall, Seattle (*$8,700)	1 ”	52%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	7 ”	110%
Memorial, Boston ($15,400)	6 ”	135%
Warfield, San Francisco ($10,200)	6 ”	118%
Chicago, Chicago ($25,800)	6 ”	131%
Adams, Detroit ($8,700)	8 ”	123%
Esquire, St. Louis (No. Ave.)	7 ”	Ave. $10,700
Music Hall, Seattle ($7,000)	4 ”	117%
United Artists, Louisville ($6,500)	3 ”	129%
Stanley, Philadelphia ($17,000)	9 ”	80%
State, Omaha ($5,900)	3 ”	107%

POLLYANNA (B.V.)

Radio City, New York ($148,700)	5 ”	93%
Fox, San Francisco ($13,700)	3 ”	89%
Mercury, Detroit (*$13,600)	3 ”	116%
Trans-Lux, Philadelphia (*$7,300)	3 ”	174%
State, Omaha (*$5,400)	1 ”	148%
Fifth Avenue, Seattle (*$9,000)	2 ”	77%
Memorial, Boston (*$18,900)	2 ”	85%
Rialto, Louisville (*$8,300)	2 ”	120%

PORTRAIT IN BLACK (U-I)

Roosevelt, Chicago (*$17,300)	5 ”	163%
Palms, Detroit (*$20,400)	3 ”	85%
Golden Gate, San Francisco (*$14,700)	3 ”	116%
Music Hall, Seattle (*$8,700)	3 ”	70%
Astor, Boston (*$8,700)	3 ”	169%
Kentucky, Louisville (*$6,100)	4 ”	100%
Fox, St. Louis (*$14,200)	1 ”	134%

PSYCHO (PAR.)

Paramount, Boston (*$13,400)	5 ”	164%
DeMille, New York (*$13,700)	6 ”	306%
Woods, Chicago (*$23,200)	5 ”	135%
Arcadia, Philadelphia (*$8,600)	5 ”	199%
Orpheum, Omaha (*$9,200)	2 ”	129%

RAT RACE (PAR.)

Astor, Boston ($9,200)	6 ”	104%
Capitol, New York ($35,300)	6 ”	86%
Chicago, Chicago ($25,800)	5 ”	94%
Fox, Philadelphia ($15,000)	5 ”	105%
St. Louis, St. Louis (*$9,200)	3 ”	130%
Coliseum, Seattle (*$6,700)	2 ”	128%
Orpheum, Omaha (*$9,200)	2 ”	77%
Golden Gate, San Francisco (*$14,700)	1 ”	136%
Michigan, Detroit (*$19,600)	1 ”	92%

SERGEANT RUTLEDGE (W.B.)

Paramount, Boston ($12,300)	1 ”	60%
Palace, New York ($23,300)	5 ”	71%
United Artists, Chicago ($25,200)	1 ”	61%
Stanton, Philadelphia ($11,000)	2 ”	82%
St. Francis, San Francisco ($11,200)	2 ”	85%
Music Hall, Seattle ($7,000)	1 ”	100%
Mary Anderson, Louisville ($6,000)	1 ”	67%
Omaha, Omaha ($6,500)	1 ”	64%
Palms, Detroit (*$20,400)	1 ”	62%

SIGN OF ZORRO (BV)

Rialto, Louisville (*$8,300)	1 ”	60%
Music Hall, Seattle (8,700)	1 ”	40%

STORY OF RUTH (20TH FOX)

Fox, St. Louis (*$14,200)	2 ”	89%
Fox, San Francisco (*$13,700)	3 ”	90%
Memorial, Boston (*$18,900)	4 ”	50%
Paramount, New York (*$35,100)	4 ”	85%
Oriental, Chicago ($25,300)	4 ”	122%
Goldman, Philadelphia (*$12,700)	3 ”	80%
Fox, Detroit (*$15,400)	4 ”	104%
Fifth Avenue, Seattle (*$9,000)	2 ”	73%
Orpheum, Omaha (*$9,200)	1 ”	68%
Rialto, Louisville (*$8,300)	1 ”	70%

STRANGERS WHEN WE MEET (COL.)

St. Francis, San Francisco (*$13,800)	4 ”	100%
Criterion, New York (*$32,500)	4 ”	122%
Fox, Philadelphia (*$16,600)	1 ”	168%

SUBTERRANEANS (MGM)

Stage Door, San Francisco (*$5,800)	5 ”	98%

13 GHOSTS (COL.)

Broadway Capitol, Detroit (*$10,000)	2 ”	170%
Paramount, San Francisco (*$12,700)	2 ”	165%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	5 ”	78%
Astor, Boston ($9,200)	7 ”	97%
Goldman Philadelphia ($11,700)	4 ”	112%
Loew's, St. Louis ($8,600)	2 ”	134%
Palms, Detroit ($15,400)	2 ”	114%
United Artists, San Francisco ($8,300)	3 ”	129%
Coliseum, Seattle ($7,000)	2 ”	121%
Capitol, New York ($35,300)	7 ”	85%
United Artists, Louisville ($6,500)	1 ”	93%

WALK LIKE A DRAGON (PAR.)

St. Louis, St. Louis (*$9,200)	1 ”	100%
St. Francis, San Francisco (*$14,600)	1 ”	61%
Monroe, Chicago (*$4,700)	1 ”	85%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7 ”	90%
Orpheum, Boston ($15,400)	5 ”	111%
Randolph, Philadelphia ($9,900)	6 ”	138%
Ambassador, St. Louis ($8,500)	2 ”	206%
Michigan, Detroit ($18,300)	4 ”	126%
Paramount, San Francisco ($13,100)	5 ”	104%
Orpheum, Omaha ($5,800)	2 ”	138%
Rialto, Louisville ($6,600)	3 ”	150%
St. Louis, St. Louis ($12,000)	2 ”	100%
Fifth Avenue, Seattle ($5,700)	3 ”	152%
Criterion, New York ($22,700)	11 ”	116%

WHY MUST I DIE (AIP)

Goldman, Philadelphia (*$12,700)	2 ”	64%

WILD RIVER (20TH FOX)

Victoria, New York ($12,000)	5 ”	84%
Oriental, Chicago ($23,400)	3 ”	81%
Fox, St. Louis ($13,600)	1 ”	90%
Fox, Detroit ($14,900)	1 ”	101%
Fox, San Francisco ($12,000)	1 ”	75%
Fifth Avenue, Seattle ($5,700)	1 ”	160%
Rialto, Louisville ($6,600)	1 ”	91%
Orpheum, Omaha ($5,800)	1 ”	86%
Viking, Philadelphia (*$7,000)	4 ”	104%
Metropolitan, Boston (*$13,600)	3 ”	67%

SAN ANTONIO

(*Continued from page 24*)

Alamo" will be held in the city beginning Oct. 24. This was announced after the formation of the Alamo world premiere committee by the San Antonio Chamber of Commerce. The 148 man committee, headed by Theo Weiss, will be built around the theme of "rededication to the ideal of the Alamo and of tribute to the heroic stand of its defenders." The premiere will be held at the Woodlawn. . . . Henry G. Krumm, head of Henry Krumm Enterprises an industry firm, died here. He had been in the motion picture industry for the last 20 years, having been associated with Warner Bros., United Artists, and David O. Selznick organization in addition to operating his own business. . . . The Alameda, Guadalupe, and National are offering discount cards to their patrons, thus saving them money on tickets. All three are local Spanish language houses operated by the Zaragoza Amusement Co. . . . Charlie Wolf, manager, Prince, and Tommy Long, manager, Lackland Drive-In, were among the top 10 winners in a statewide showmanship contest conducted by Claude Ezell and Associates, operators of Bordertown Theatres Inc. . . . Jewell Truex, manager, Azteca film exchange, was in the hospital for an appendectomy. . . . The State has been shuttered by Interstate Theatres. It was one of San Antonio's most fashionable theatres in the early part of the century. Opened in 1912 and named the Majestic, its stage for years was filled with a glittering array of the country's most celebrated vaudeville stars. It was 1929, when the "new Majestic" was opened, that the "old Majestic" was renamed the State. Eventually, the State went to a second run, double feature policy, then in December turned exclusively to Spanish language films. . . . The Towne Twin Drive-In is presenting stage shows featuring local disc jockeys and recording groups. . . . Senor, junior, and intermediate bands took part in a benefit show sponsored by the Fredericksburg Band Boosters at the 87 Drive-In at Fredericksburg, Tex. . . . The Jacksboro Jaycees sponsored a movie for five days at the Mesquite Drive-In, Jacksboro, Tex. The Jaycees received 40 per cent of the advance ticket sales, contributing their share to Camp Sweeney at Gainesville, Tex., a national diabetic camp and center for youngsters from six to 16, the largest such place in the United States. . . . The Rex, Rio Hondo, Tex., has been reopened for business. . . . H. R. McBride, the artist, whose work appeared on the covers of the old Liberty and Colliers magazines, painted a giant chief on horseback for the Chief Drive-In, Austin, Tex. The painting is on the front of the screen tower. The Indian and the horse are approximately 50 x 30 feet. A large figure of a mounted Ranger appears on the roadside front of the Burnet Drive-In screen tower, also painted by McBride for Trans-Texas Theatres. . . . Funeral services were held at Houston, Tex. for Mrs. Lucille Lane Fenton, who died in a local hospital. Mrs. Fenton served in the script department of Paramount Studios for three years, while living in Hollywood.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

SAN FRANCISCO

Paula Geyer, Royal, is mourning the recent death of her husband. . . . Pat Leoni was appointed head usherette at the Alexandria ("Can-Can"), replacing Arlayne Plutte, who moved to the legit Geary to head up the telephones staff. . . . Also at the Alexandria, Patricia Austin was promoted from the candy counter to the phones. . . . Frank Minton was out of the Fox as doorman to assistant manager at the St. Francis. . . . Wedding bells: Joan Shivers, President cashier, is now Mrs. Jacques Gorlier, and Feralee Henderson, Paramount candy counter, is now addressed as Mrs. Liam O'Brien. . . . A baby girl for Sam and Carol Jean Barghouti. Sam is assistant Paramount manager; Carol Jean was an usherette at the St. Francis.

SEATTLE

Thursday, July 28, was the big day for Film Row. That's when the annual Film Row Golf Tournament was held at the Rainier Golf and Country Club, followed by dinner and an evening of fun, including the usual door and golf prizes for ladies and men's divisions, and a gaming session with the theme "Las Vegas Nite" . . . Bob Woelfl, bay area manager and in charge of the Pacific Northwest for National Theatre Supply, visited the Seattle exchange. . . . Also in town for a visit with local management was C. A. Hill, 20th-Fox manager of branches from New York. . . . Bill Williams, 20th-Fox sales manager from Dallas, Texas, was in Seattle visiting the local exchange. . . . National Seattle Supply have recently made installations of furnishings in several motels.

Mike Powers, new head of the Seattle office for 20th-Fox, has assumed his managerial duties. Former manager Mark Sheridan has left to assume his new post in Denver. . . . Marie Reynolds, cashier at Paramount, was released from the hospital. . . . Fourteen top films which have won international awards for excellence will be shown in a complimentary series of programs this summer at the University of Washington's Henry Art Gallery. Starting July 6, the programs are to run through Aug. 17, with showings on consecutive Wednesdays. . . . The Seattle Art Museum will show four Japanese films in conjunction with its current "Treasures of Japan" exhibit. . . . Tickets are on sale for a Woman's Variety Club Dinner to be held at Lawton Wood Aug. 27. . . . Marie Reynolds, Paramount ledger clerk, is recovering in Doctor's Hospital from a recent illness. . . . A new bride at Paramount is Mrs. Bruce Gregg, formerly Linda Lou Hickman. . . . Nick Usher has joined Paramount's shipping department as a shipper. . . . Barbara Sharp of Paramount has been promoted to secretary of branch manager Henry Haustein. A new employee, Phillis Swanson, has been added as a new steno in the booking department.

WASHINGTON, D.C.

The Aurora, Baltimore, Md., has closed until further notice. . . . The Goldfield, Baltimore, Md., and the Burkeville, Burkeville, Va., have closed. . . . Reopening were Doll's Drive-In, New Creek, Md.; and Sunset Lake Drive-In, Deep Creek, Va.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

AUGUST 10, 1960
SECTION TWO
VOL. 64 NO. 12

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd, Julie Adams
July **HELL TO ETERNITY**—Jeffrey Hunter, Patricia Owens
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy

COMING

BRIDGE, THE—German-Made
DONDI—David Janssen, Patti Page
LOOK IN ANY WINDOW—Paul Anka, Ruth Roman, Alex Nicol
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI SHALL NOT DIE—(EC)—African Documentary
UNFAITHFULS, THE—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HOUSE OF USHER, THE—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
WHY MUST I DIE?—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

AMAZING TRANSPARENT MAN—Marguerite Chapman, Douglas Kennedy
BEYOND THE TIME BARRIER—Robert Clarke, Darlene Tompkins
JOURNEY TO THE LOST CITY—(C)—Debra Paget, Paul Christian
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MALE AND FEMALE—Nadja Tiller, Tony Britton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn	A1	MGM
•Alamo		UA
•All In A Night's Work		Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
•Amazing Transparent Man		A-I
Anatomy of Love, The		For.
And Quiet Flows The Don	B	UA
•Angel Wore Red, The		MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Aparajito	A1	For.
Apartment, The	A3	UA
•Aphrodite		Fox
Aren't We Wonderful		For.
•As The Sea Rages	A2	Col.
•Atlantis, The Lost Continent		MGM
Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.
•Austerlitz		Fox

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle In Outer Space	A1	Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The	A2	For.
Beast From Haunted Cave		Misc.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
Bellboy, The	A2	Par.
Bells Are Ringing	A2	MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
•Between Time and Eternity		U-I
•Beyond The Time Barrier		A-I
•Big Boston Robbery, The		Par.
Big Chief, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Bluebeard's Ten Honeymoons	B	AA
Bobbikins	A1	Fox
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
•Boy Who Stole A Million, The		Par.
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time).	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Cage Of Evil	A2	UA
Can-Can	B	Fox
Captain's Table		Fox
Career	A3	Par.
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For
Carry On Sergeant		For.
Cash McCall	A3	WB
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
Circus of Horrors	B	A-I
Circus Stars (U. S. S. R.)	A1	Par.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
•Counterfeit Traitor, The		Par.
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
•Cry For Happy		Col.

D

•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
Defend My Love		For.
•Desert Attack		Fox
•Desire In The Dust		Fox
Diary of a High School Bride	A3	AI
Dinosaurus	A1	U-I
•Dondi		AA
Dog of Flanders, A	A1	Fox
Dreams		For.
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
•Enemy General, The	A2	Col.
Expresso Bongo	C	For.
•Exodus		UA

F

•Facts O Life, The		UA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE YOUNG MEN—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

NIGHTS OF LUCRETIA BORGIA, THE—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

SONG WITHOUT END—D-129m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

STOP, LOOK AND LAUGH—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

Aug. **ENEMY GENERAL, THE**—Van Johnson, Dany Carrel
Sept. **AS THE SEA RAGES**—Maria Schell, Cliff Robertson
Sept. **FAST AND SEXY**——(TECH; TC)—Gina Lollobrigida, Vittorio De Sica

COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
HELL IS A CITY—Stanley Baker, John Crawford
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
JAZZ BOAT—(CS)—Anthony Newley, Anne Aubrey
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
UNDERWORLD, U. S. A.—Cliff Robertson, Dolores Dorn
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

---

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama feature• top young talent

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

DAY THEY ROBBED THE BANK OF ENGLAND, THE—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Sept. **ANGEL WORE RED, THE**—Ava Gardner, Dirk Bogarde, Joseph Cotten

COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
GORGO—(Automation; TC)—William Travers, Vincent Winter—England
KEY WITNESS—(CS; BW)—Jeff Hunter, Pat Crowley
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England
WHERE THE BOYS ARE—(CS;MC)—Dolores Hart, George Hamilton
WHERE THE HOT WIND BLOWS—(WS)—Gina Lollobrigida, Yves Montand

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 **PRISONER OF THE VOLGA**—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis. Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

COMING FEATURES IN ORDER OF RELEASE

Sept. **BOY WHO STOLE A MILLION, THE**—Virgilio Texera, Marianne Benet
Sept. **UNDER TEN FLAGS**—Van Heflin, Mylene Demongeot

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BIG BOSTON ROBBERY, THE—Jay Barney, Sherwood Price
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
G. I. BLUES—Elvis Presley, Juliet Prowse
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
FOR THE LOVE OF MIKE—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
HIGH-POWERED RIFLE, THE—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL. THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry

•Fanny		WB
•Fast and Sexy		Col.
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
•Fever In The Blood, A		WB
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•Freckles		Fox
From The Terrace	B	Fox
Fugutive Kind, The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
Girl In Lovers' Lane, The		Misc.
•Girl Of The Night		WB
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
•Gold Of The Seven Saints		WB
Goliath and the Barbarians	A3	A-I
•Gorgo		MGM
•Grass Is Greener, The		U-I
•Great Imposter, The		U-I
Greatest Show On Earth, The—RE	B	Par.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

Hannibal	A2	WB
Happy Anniversary	B	UA
Hatikvah		For.
Head of a Tyrant	B	U-I
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell Is A City		Col.
•Hell To Eternity		AA
Hercules Unchained	B	WB
Hidden Fortress, The		For.
High-Powered Rifle	A2	Fox
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Home fromt he Hill	A3	MGM
Hound Dog Man	A1	Fox
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House Of Usher, The	A2	A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The		Fox
11 Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
It Started In Naples	A3	Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
•Jazz Boat		Col.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
Journey to the Center of the Earth. A	A1	Fox
•Journey To The Lost City		A-I
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Killmanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
•King Of Kings, The		MGM
•Konga		A-I

L

Last Angry Man, The	A1	Col.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
•Legions Of The Nile		Fox
Lesson In Love. A		For.
•Let No Man Write My Epitaph	A3	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Look Back in Anger	A3	WB
•Look In Any Window		AA
Lost World, The	A1	Fox
Lotna		For.
Lovers, The	C	For.
•Lovers Of Salammbo, The		Fox
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
•Magic Boy, The		MGM
Magician, The	A3	For.
•Magnificent Seven, The		UA
•Male and Female		A-I
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Died Twice, The	A2	Misc
•Marriage-Go-Round		Fox
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
•Matter Of Conviction, A		UA
Michael Strogoff		For.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle in Soho		For.
•Misfits, The		UA
Model For Murder		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog Buddy	A1	Col.
•Mysterious Island		Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Nights Of Lucretia Borgia, The	B	Col.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
•North To Alaska		Fox
Nude In A White Car	A3	For.

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
TRAPPED IN TANGIERS—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made; dubbed in English
39 STEPS, THE—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loade comody should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

COMING FEATURES IN ORDER OF RELEASE

Aug. **ONE FOOT IN HELL**—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
Aug. **LET'S MAKE LOVE**—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
Aug. **YOUNG JESSE JAMES**—(CS)—Ray Stricklyn, Merry Anders

COMING

APHRODITE—Belinda Lee, Jacques Sernas
AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
DESERT ATTACK—John Mills, Sylvia Syms—England
DESIRE IN THE DUST—(CS)—Raymond Burr, Martha Hyer
FERRY TO HONG KONG—(CS: EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FRECKLES—(CS; C)—Martin West, Carol Christensen
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MARRIAGE-GO-ROUND—(CS:DC)—Susan Hayward, James Mason
NORTH TO ALASKA—(CS; DC)—John Wayne, Capucine, Fabian
SQUAD CAR—Vicki Raaf, Paul Bryar
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England

---

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and apeciality houses—Russian made— English titles
APARTMENT, THE—CD-125m.—(Panavision)—Jack Lommon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
ELMER GANTRY—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play —(Kramer)
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
STUDS LONIGAN—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Aug. **WALKING TARGET**—Steve Kandel, Ron Foster—Zenith
Sept. **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FACTS OF LIFE, THE—Bob Hope, Lucille Ball—Parkwood
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martlta Hunt—4710 (6-8-60)—Well-made horror entry—England

6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer

6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy

6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice

6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half

6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue

6008 **HEAD OF A TYRANT**—MD-94m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program

6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western

6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry

6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half

6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English

6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce

5927 **PILLOW TALK**—C-102m.—(CS; C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal

6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance

S. O. S. PACIFIC—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English

6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon

6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman

Aug. **COLLEGE CONFIDENTIAL**—Steve Allen, Jayne Meadows, Mamie Van Doren

Sept. **BETWEEN TIME AND ETERNITY**—(C)—Lili Palmer, Carlos Thompson

COMING

DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone

GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy

PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore

PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren

ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin

SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy

SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama

908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance

CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made

903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramitization should have wide appeal

911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer

918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle

920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal

919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people

902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering

907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal

910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program

917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama

905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big

914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd

912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half

913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

Aug. **OCEAN'S ELEVEN**—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin

Sept. **CROWDED SKY, THE**—(TC)—Dana Andrews, Rhonda Fleming

Oct. **GIRL OF THE NIGHT**—Anne Francis, John Kerr, Lloyd Nolan

COMING

DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire

FANNIE—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer

FEVER IN THE BLOOD, A—Efrem Zimbalist, Jr., Augie Dickinson

GOLD OF THE SEVEN SAINTS—(CS; TC)—Clint Walker, Leticia Roman

PARRISH—Troy Donahue, Claudette Colbert, Karl Malden

SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson

SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty

SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

SUNRISE AT CAMPOBELLO—(TC)—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

EXPRESSO BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union

MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert

•One-Eyed Jacks		Par.
•One Foot in Hell		Fox
Operation Amsterdam	A1	Fox
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Oscar Wilde	C	For.
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
Pharaoh's Woman		U-I
Pillow Talk	A3	U-I
Platinum High School	B	MGM
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
•Plunderers, The		AA
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Portrait in Black	A3	U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve The	C	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Race For Space		Misc.
•Raisin in The Sun, A		Col.
Rape of Malaya	A1	For.
Rat Race, The	B	Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Rise and Fall of Legs Diamond, The	B	WB
Road To Hell, The	C	Misc.
•Romanoff and Juliet		U-I
Rookie, The	B	Fox
Rosemary	B	For.

S

Sampson and Delilah—RE	A2	Par.
Sans Familie		For.
•Sappho, Venus of Lesbos		Col.
Savage Eye, The	C	Misc.
•Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•Serengeti Shall Not Die		AA
Sergeant Rutlidge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sex Kittens Go To College	B	AA
She Was Like A Wild Chrysanthemum		For.
Sigh of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
•Sin of Rachel Cade, The	A3	WB
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
•Something Wild		UA
Song of Sister Maria, The		For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
•S. O. S. Pacific	A2	U-I
•Spartacus		U-I
•Splendor in The Grass		WB
Speaking of Murder		For.
•Squad Car		Fox
Square Peg, The		For.
Stop, Look and Laugh	A1	Col.
•Story of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subway in the Sky	B	UA
Subterraneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise at Campobello		WB
•Surprise Package		Col.
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tarzan, The Ape Man	A1	MGM
Tarzan The Magnificent	A2	Par.
Teenage Zombies		Mis
Terror Is A Man		Misc.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
Trapped In Tangiers	A2	Fox
Tread Softly Stranger	A3	For.
Trials Of Oscar Wilde, The	C	For
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Underworld, U. S. A.		Col.
•Unfaithfuls, The		AA
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Vice Raid		UA
•Village Of The Diamond, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The.		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
•Walking Target		UA
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
•Where **The Boys Are**		MGM
•Where The Hot Wind Blows		MGM
Who Was That Lady?	B	Col.
Why Must I Die?		A-I
Wicked Go To Hell, The	B	For.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James	B	Fox

THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRAILS OF OSCAR WILDE, THE—D-128m.—(Technirama;TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

DANISH

YOUNG HAVE NO TIME, THE—D-96m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made In Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Maynlel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldl, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadal Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paei—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narratod by Chet Huntley—4663 (12-16-59)—Good documentary Introduces AromaRama—Continental

COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

CAREER GIRL—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor

FEMALE FIENDS—MD-74m.—Lex Barker, C arole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

FIVE BOLD WOMEN—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

GIRL IN LOVERS' LANE, THE—MD-89m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Filmgroup

IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—**("The Desperate Women")**—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.

SCENT OF MYSTERY—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (7-26-59)—For the duallers—Filmgroup

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot. Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

For Theatre-Tested and Approved
THEATRE FORMS AND SYSTEMS
write to
EXHIBITOR BOOK SHOP!

Actual sample sheets of all "Plus Services" will be sent on written request.

FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5913	Web of Evidence	Sept.
5915	Crime and Punishment, U. S. A.	Nov.
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6005	I Passed For White	Mar.
6006	Raymie	May
	Pay or Die	June
	Hell to Eternity	July
	Sex Kittens Go To College	Aug.

American-International

Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct..
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Why Must I Die?	June
Jailbreakers	May
The House Of Usher	July
Beyond the Time Barrier	Aug.
Amazing Transparent Man	Aug.
Journey to the Lost City	Aug.
Male and Female	Sept.
Konga	Oct

Columbia

404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Comanche Station	Mar.
	Babette Goes To War	April
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May
	The Stranglers of Bombay	May
	The Electronic Monster	May
	12 To The Moon	June
	The Mountain Road	June
	My Dog, Buddy	June
	Battle In Outer Space	June
	Strangers When We Meet	July
	Thirteen Ghosts	July
	Stop, Look, Laugh	July
	Song Without End	July
	Nights of Lucretia Borgia	Aug.
	As The Sea Rages	Aug.
	Fast and Sexy	Aug.

MGM

924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Aug.
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	Aorll
14	Platinum High School	May
15	The Giant Of Marathon	May
102	The Subterraneans	Sept.
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
19	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May
20	All the Fine Young Cannibals	Aug.
101	The Angel Wore Red	Sept.

Paramount

5823	The Five Pennies	Aug.

(continued on next page)

PARAMOUNT (continued from preceding page)

5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan.
5912	The Big Night	Feb.
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar.
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5919	Conspiracy of Hearts	April
	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
5922	Walk Like A Dragon	June
	The Greatest Show On Earth—RE	May
5923	The Rat Race	July
5924	The Bell Boy	July
5925	Tarzan The Magnificent	July
5926	Psycho	Aug.
5927	It Started In Naples	Sept.
	Under 10 Flags	Sept.
	The Boy Who Stole A Million	Sep

20th-Fox

919	The Man Who Understood Women	Sept.
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec.
001	Story on Page One	Jan
002	Seven Thieves	Jan.
003	The Rookie	Jan.
004	Bobbikins	June
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
009	Wild River	June
010	Wake Me When It's Over	April
014	The Wind Cannot Read	Feb.
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
015	Operation Amsterdam	June
013	13 Fighting Men	May
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
	David and Bathsheba—RE	May
	The Idiot—USSR	Aug.
	Captain's Table, The	
021	The Story Of Ruth	July
022	12 Hours To Kill	June
026	The Lost World	July
028	From The Terrace	July
	One Foot In Hell	Aug.
	Trapped In Tangiers	July
	Murder, Inc.	July
	For the Love of Mike	Aug.
	The 39 Steps	Aug.
	Young Jesse James	Aug.
035	Sons and Lovers	Aug.
	Let's Make Love	Aug.

United Artists

The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Inside the Mafia	Sept.
Take a Giant Step	Oct.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway In the Sky	Nov.
Happy Anniversary	Dec.
Gunfighters of Abilene	Jan.
Dog's Best Friend	Jan.
Solomon and Sheba	Jan.
On The Beach	Feb.
Vice Raid	Feb.
The Pusher	Feb.
Take A Giant Step	Mar.
Oklahoma Territory	Mar.
The Unforgiven	April
The Boy and the Pirates	April
Three Came to Kill	April
The Fugitive Kind	May
The Gallant Hours	May
Noose For A Gunman	May
Quiet Flows the Don—USSR	May
Macumba Love	June
Music Box Kid	June
The Apartment	July
Cage Of Evil	July
Last Days of Pompeii	July
Elmer Gantry	Aug.
Walking Target	Aug.
Studs Lonigan	Sept.
The Night Fighters	Sept.

Universal

5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	
6005	Othello (U.S.S.R.)	Jan
6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6008	Head of the Tyrant	April
6009	Too Soon To Love	Mar.
6010	The Glenn Miller Story—RE	Mar.
6011	The Snow Queen	April
6012	The Cossacks	May
6013	The Brides Of Dracula	June
6014	The Leech Woman	June
	The Great Imposter	July
6015	Portrait In Black	July
6016	Dinosaurus	July
6018	College Confidential	Aug.
6019	Chartroose Caboose	Aug.
6021	Between Time and Eternity	Sept.

Warners

823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back In Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
906	The Boy And The Laughing Dog—RE	Nov.
	The Cranes Are Flying	Nov.
907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
918	Hannibal	June
919	Ice Palace	July
920	Hercules Unchained	July
921	Ocean's Eleven	Aug.
001	The Crowded Sky	Sept.

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to— **MOTION PICTURE EXHIBITOR,** 246-48 N. Clarion St., Philadelphia 7, Pa.

Please check √

ONE YEAR 50 Issues	$2.00
TWO YEARS 100 Issues	$3.50
THREE YEARS 150 Issues	$5.00

Foreign—$5.00 per yr.

Theatre or Firm __________

Mailing Address __________

____

City __________ State __________

If copies are to be addressed to an individual, please state:

Individual's Name __________ Title __________

Opinion Maker of the Motion Picture Industry!

U.S. MAIL

There is no other service as complete, as accurate, or as accessible as the **SERVISECTION** *at which you are looking.*

•

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO

MOTION PICTURE EXHIBITOR

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, BLACK or RED; fits Wagner, Adler, Bevelite Signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 42nd Street, New York 19.

THEATRES FOR SALE

CINEMAS FOR SALE. Cinemas required. In America. BOVILSKY, Cinema Agent, 34 Batson Street, Glasgow.

THEATRE PROGRAMS

28 years theatre experience plus 22 years printing experience equals GOOD PROGRAMS. Let us print yours. Write for samples. SUSSEX PRINTING CORP., Box 210, Seaford, Delaware.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

DISMANTLING 700 seat theatre. Equipment in lots to suit purchaser. Make offer. R. O. WILSON, Rio Theatre, Sweet Home, Oregon.

BOOST B. O. FILMING LOCAL EVENTS: Filmoarc 16mm Sound Projector, High Intensity, rolling stand, rectifier, 50W amplifier, 2—12" speakers, lens, $975.00. Time Payments S.O.S., 602 W. 52nd Street, New York 19.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00; Century C (rebuilt) $337.50. Rebuilt Brenkert Enarc or Ashcraft "E" arc-lamps w/new reflector $319.50 pair. Time Payments. S.O.S., 602 W. 52nd Street, New York 19.

WILL BUY contents of projection booth of closed theatre. Philadelphia area only. BOX 224, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

Have you tried "Plus Service No. 9" of EXHIBITORS THEATRE FORMS and SYSTEMS?

DRIVE-IN THEATRE BOXOFFICE STATEMENTS

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for small theatre Nassau County Long Island. Evenings only weekdays, continuous Saturday, Sunday and holidays. No book work. Strictly house man. References required. **BOX A83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 15 years experience, all phases of theatre work including promotion, ads, layout, concessions. Can supply the best of references. Conventional theatre, North Central area preferred. **BOX B83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CITY/DISTRICT MANAGER AVAILABLE August 15th. Creative expert advertising, promotions, public relations. National reputation, top showmanship references. **BOX A810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER, presently employed, desires change. References can be furnished. Age 27, veteran, prefer Florida but willing to go anywhere better opportunity exists. **BOX B810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 16 & 35mm, servicing 16mm and A.V. equipment, desires position West Coast. 17 years background, age 35, married. Refuse no good offer. **BOX C810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

REAL SHOWMAN, 40, A.B., 27 years mgt. Phila., N.Y., Cinerama, Roxy, re-locate. Exec. mgr., dist. mgr., field exploit. Top salary, security musts. Finest references. Circuit, indep. and distrib. exp. nabe and downtown houses. **BOX C83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

FIRST-CLASS MANAGER/SUPERVISOR recently arrived from Europe. Seeks good opportunity with prospects. "Art" and conventional background, 25 years publicity, public relations, buying and booking. Connecticut preferred. **BOX A727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXECUTIVE, FINE RECORD top circuits as city manager, district manager, assistant general manager. Hard worker with established reputation advertising and exploitation. Will go anywhere. **BOX B727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, thoroughly experienced all phases 70/-35mm equipment conventional and drive-in operation, desires permanent employment. Reliable, sober, dependable. Good references. Will relocate with right party. **BOX D810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.

TOA GOES TO HOLLYWOOD

13th ANNUAL CONVENTION & TRADE SHOW

AMBASSADOR HOTEL
LOS ANGELES, CALIF.
TUES.-FRI.
SEPT. 13-16
1960

"MAKE WAY FOR TOMORROW"

At the Movie Industry's

BIGGEST NATIONAL CONVENTION

Devoted to

PRODUCT—Beating the Shortage
SHOWMANSHIP—Selling More Tickets
PAY-TV—The Threat to Our Future
HOLLYWOOD—What the Film Capital Sees Ahead
DRIVE-INS—More Successful Operation

Plus

Practical "Post-Graduate" Work at TOA's "University"

☆

SEE—A Great Motion Picture Industry Trade Show Co-sponsored by TESMA and TEDA.

SEE—Hollywood stars by the taxi-load, and visit the movie lots.

SEE—Disneyland, TOA's "Star of the Year" and a gala special program.

☆

For Reservations and Information Contact

Theatre Owners of America
1501 Broadway, New York 36, N.Y.
LOngacre 3-6238

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 17, 1960 Volume 64 Number 13
IN THREE SECTIONS · THIS IS SECTION ONE

Loew's To Build New N.Y. Hotel

(See Page 6)

Full Speed Ahead For Pathe Production

(See Page 9)

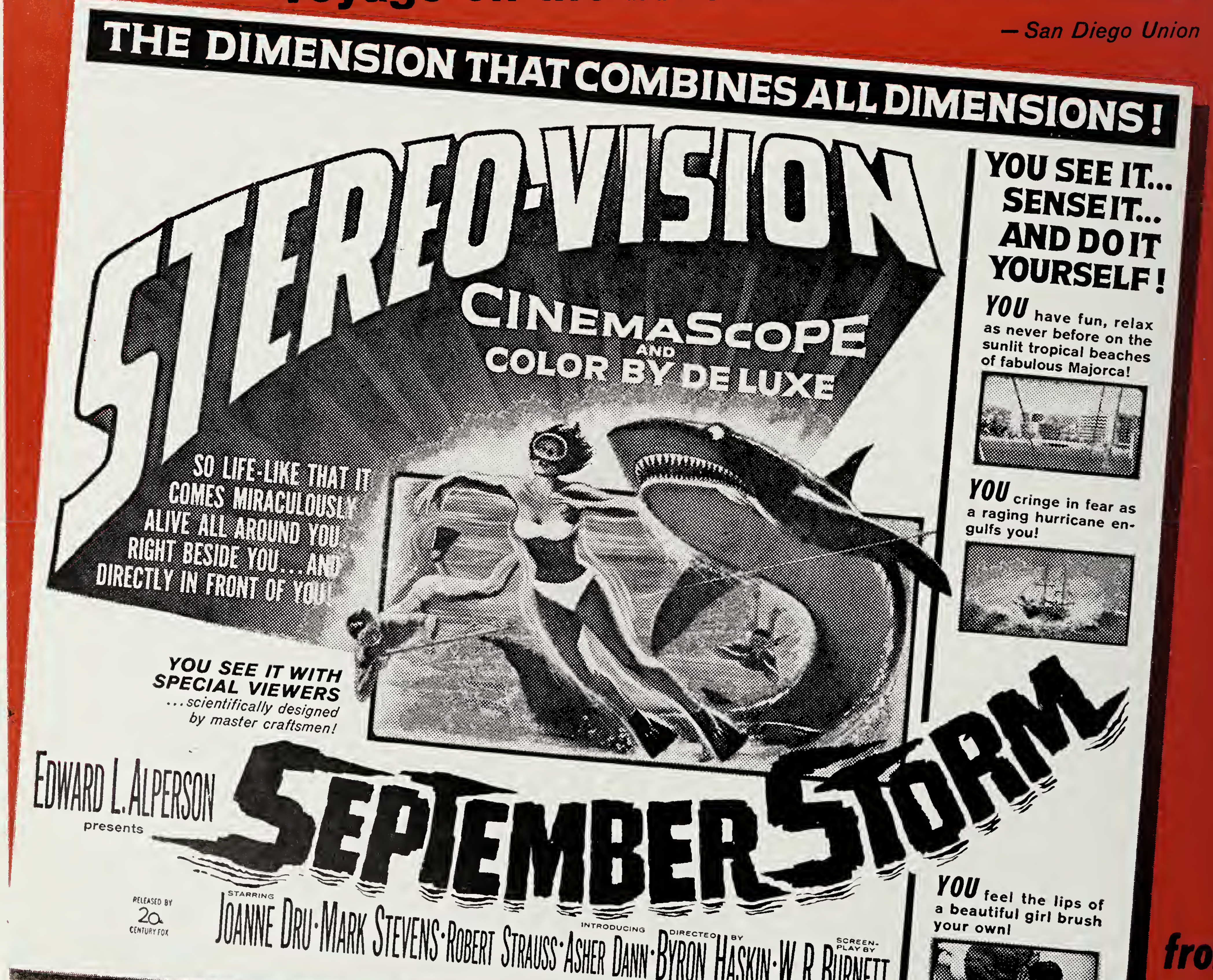
Ben Marcus, veteran Wisconsin circuit operator and National Allied executive, who recently marked his 25th anniversary in the motion picture industry, was named to succeed Abram Myers, retired, as interim board chairman of National Allied.

editorial: Help From The Legion of Decency . . . *see page 3*

SEPTEMBER STORM
Takes San Diego By Storm!

"SEPTEMBER STORM at the California Theatre not only introduces a new film process, but takes the viewer on an idyllic three-dimensional voyage on the blue Mediterranean Sea!"

—San Diego Union



THE DIMENSION THAT COMBINES ALL DIMENSIONS!

STEREO-VISION

CINEMASCOPE AND COLOR BY DE LUXE

SO LIFE-LIKE THAT IT COMES MIRACULOUSLY ALIVE ALL AROUND YOU... RIGHT BESIDE YOU... AND DIRECTLY IN FRONT OF YOU!

YOU SEE IT WITH SPECIAL VIEWERS *...scientifically designed by master craftsmen!*

YOU SEE IT... SENSE IT... AND DO IT YOURSELF!

YOU have fun, relax as never before on the sunlit tropical beaches of fabulous Majorca!

YOU cringe in fear as a raging hurricane engulfs you!

YOU feel the lips of a beautiful girl brush your own!

EDWARD L. ALPERSON presents

SEPTEMBER STORM

RELEASED BY 20 CENTURY FOX

STARRING JOANNE DRU · MARK STEVENS · ROBERT STRAUSS · INTRODUCING ASHER DANN · DIRECTED BY BYRON HASKIN · SCREENPLAY BY W. R. BURNETT

Get set for a new box-office dimension with SEPTEMBER STORM!...

from 20th

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 13

AUGUST 17, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

HELP FROM THE LEGION OF DECENCY

An upstate theatreman is wearing a big broad grin because of some Catholic Church help that he never expected. For years now he has followed a policy of not booking anything to which the Legion of Decency gave a "C" or condemned rating; but with "THE STORY OF RUTH" coming up, and with a record of poor patronage on the so-called "good" pictures, he more-or-less dared his local Diocesan Director of the Legion to do what he could.

The answer was courteous and prompt, and it went approximately as follows: *"I was happy to receive your letter, for THE STORY OF RUTH gives us the opportunity to endorse completely a very fine production. Enclosed you will find a copy of a notice I am sending to the Pastor of each Catholic Church in your vicinity, asking that he make an announcement about this movie both from the pulpit on the preceding Sunday and in his Sunday Bulletin.*

"We are not only delighted to cooperate, but are also very anxious to bring before our people the knowledge of an excellent movie and thereby to fulfill that part of the Legion of Decency Pledge in which we promise to promote good movies."

"Whenever you think we can be of any help to you in promoting good movies let me know. We shall be most happy to give you our fullest cooperation."

The copy of the Diocesan Director's notice to Pastors contained a strong "pitch" for "RUTH" and a reminder to each of his duty to help promote "good" movies. The alert theatreman followed it up with a call on each Pastor, to hand-deliver any passes that were wanted and to offer cooperation should any be needed. In all cases, he was treated with intelligence and courtesy.

So now he is looking forward to this playdate with a lot more confidence. And he says, *"Even if it doesn't help, it's nice to know that I have their good will, and that they don't have me classified with those 'fast-buck' operators who will show anything."*

We don't guarantee that similar cooperation will be as easy to get everywhere. We do feel, however, that it is a poor theatre operator who doesn't know his local clergy of all faiths, and doesn't contact them when the occasion arises.

Try it out. Maybe you too will be in for some surprises. And it won't cost a thing!

A CHECK-LIST OF BAD TRADE PRACTICES

When new jersey allied met in annual convention recently, the assembled theatremen agreed on a list of bad trade practices that we believe worth cataloging for the record. Any interested theatre-owner, particularly in a competitive situation, is invited to tick them off one-by-one and see if they have ever affected him. Here they are:

☐ 1. Illegally conditioning the sale of one picture on the sale of another.
☐ 2. Putting uniform terms on pictures regardless of run.
☐ 3. Holding back pictures for preferred playing time.
☐ 4. Encouraging bidding.
☐ 5. Attempting to increase terms regardless of gross.
☐ 6. Unrealistic classification of pictures as to price category.
☐ 7. Not providing an even flow of product.
☐ 8. Emphasis on road show releases.
☐ 9. Failing to solicit accounts and losing millions of dollars in the name of "policy."
☐ 10. Restricting the booking of pictures when an exhibitor wishes to strengthen a weak show.
☐ 11. Withdrawing authority from a local branch manager so that he can no longer sell his product properly.
☐ 12. Requiring extended playing time when not warranted, and refusing to realistically realign the expense units.

Some are new, but most are old friends that have figured in theatre owner convention resolutions through the years. And we doubt if they are listed here in the order of their importance in the exhibitor's mind.

A poll of theatremen, voting on the frequency of their occurrence in particular situations, might provide an interesting industry base for future discussions.

A QUOTE WORTH NOTE

We see by The Wall Street Journal (Aug. 3) that the movie-making side of the industry is doing O.K.

Pointing to an attendance drop of 3.6 per cent in the first six months of 1960, as compared to the same period in 1959; to a 30 per cent drop in movie employment; and to less and less pictures per year; the Journal commented: *"Yet the movie companies are succeeding in turning in some impressively black profit figures for 1960 at a time when the rest of the U.S. industry is hard put to equal 1959 earnings. In a tabulation of second quarter earnings of 384 corporations printed in The Wall Street Journal earlier this week, the movie makers led all other industry groups with a 101 per cent gain over the 1959 second quarter earnings, compared with a 12.9 per cent drop for all companies."*

Of course, some of this could have come from the relatively minor studio costs that quarter, due to their having been closed by the strikes. But earnings are a great category in which to lead "the Board."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

I want to thank you on behalf of the Philadelphia Exchange for your editorial views expressed in the Aug. 3 issue, titled "INTELLIGENCE IN A SALES DRIVE."

CARL REARDON, Branch Mgr.
Universal Film Exchange

From NEW YORK, N.Y.

Thank you very much for your editorial "INTELLIGENCE IN A SALES DRIVE" which appeared in the Aug. 3 issue of MOTION PICTURE EXHIBITOR.

We at Universal are always trying to be of service and help to our many exhibitor friends, and it was nice to see you take time out of a busy day to say a few kind words for our efforts.

JOSEPH B. ROSEN, Regional Sales Mgr.
Universal Film Exchanges

EDITOR'S NOTE: Couple some good strong product with some hard-selling guys, who still have the courtesy to say "thanks," and it is no wonder Rackmil & Co. is having a good profit year.

From PITTSBURGH, PA.

I was pleased to see the reprint of my recent bulletin "WHAT IS YOUR SHOWMANSHIP I.Q.?" in the saveable pink EXPLOITATION section (July 20 issue), and would appreciate having seven or eight extra copies. Can do?

HARRY HENDEL
Allied Motion Picture Theatre
Owners of Western Pennsylvania

EDITOR'S NOTE: *Did!*

From CHARLOTTE, N.C.

MOTION PICTURE EXHIBITOR has always spoken up for exhibition. You have faithfully reported the news, be it good or bad. Our congratulations for the fine and fair job that you have done.

HARRY PICKETT, JR.
Craver Theatres

From ISLINGTON, ONTARIO, CAN.

I have read with great interest Mr. Mungello's letter in your July 27 issue, in which he suggests one show per night from Monday through Thursday, for here at the Westwood we inaugurated such a policy just three weeks ago.

The nine year old suburban Westwood has 1000 seats, and its own parking lot to accommodate 500 cars. Our policy is single feature, directly after first-run Toronto, and played a week or longer. After a year and a half of surveys of arrival times, phone calls, etc., we adopted an 8 p.m. starting time, with the feature starting at 8:30 p.m. We have called it "SHOW TIMES FOR SUBURBAN LIVING."

DUDLEY DUMOND, Manager
The Westwood Theatre

EDITOR'S NOTE: We'll bet it is a successful policy, too!

From PROVIDENCE, R.I.

I would appreciate your sending the 16-page folder reprint "THE AMUSEMENT PAGE . . . Friend or Foe?"

NELSON M. WRIGHT, Manager
Hope Theatre

From WESTFIELD, MASS.

Please send me one of those 16-page folder reprints titled "THE AMUSEMENT PAGE . . . Friend or Foe?"

BARNET YANOFSKY
Sundown Drive-In Theatre

From BAYSIDE, VA.

May we please have a copy of the 16-page folder, about the Lazarus talk to the newspapermen, mentioned on page three of the July 20 issue?

L. J. HOFHEIMER
Shore Drive-In Theatre

From BEVERLY HILLS, CAL.

I am very proud to be one of the lucky managers to receive your Achievement Citation. My boss, Sydney Linden, general manager of this circuit, wants me to compliment MOTION PICTURE EXHIBITOR for stimulating showmanship in the motion picture industry.

E. D. HARRIS, Manager-Exploitation
Herbert Rosener Theatres

EDITOR'S NOTE: In the theatres of the U.S.A. showmanship is as important as good pictures. Without it there would be few of the "good."

From AUGUSTA, GA.

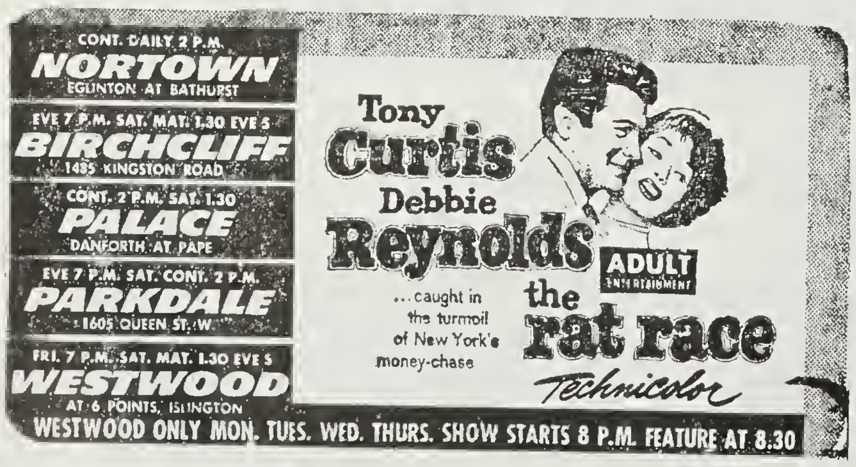
Having noted the letter from the gentleman from Robbinsdale, Minn., as carried in your July 27 issue, I wonder if I too may have a copy of your "SLIDING-SCALE METHOD" which was published in the April 15, 1959, issue?

I had this issue marked for further reading but something has happened to it. Like always, it is easy to say "the operator got it." I found a lot to think about in that article, things which by application could possibly help me to do a better job. And, after quite a number of years in this business that I love, I'm still ready for anything that will give me new ideas and insights.

Thanks for your consideration of the above.

GORDON MOODY, Manager
Bijou Amusement Circuit's
Lenox Theatre

EDITOR'S NOTE: A copy has gone forward to Mr. Moody. We are happy to be helpful.


CONT. DAILY 2 P.M.
NORTOWN
EGLINTON AT BATHURST
EVE 7 P.M. SAT. MAT. 1.30 EVE 5
BIRCHCLIFF
1485 KINGSTON ROAD
CONT. 2 P.M. SAT. 1.30
PALACE
DANFORTH AT PAPE
EVE 7 P.M. SAT. CONT. 2 P.M.
PARKDALE
1605 QUEEN ST. W.
FRI. 7 P.M. SAT. MAT. 1.30 EVE 5
WESTWOOD
AT 6 POINTS, ISLINGTON
WESTWOOD ONLY MON. TUES. WED. THURS. SHOW STARTS 8 P.M. FEATURE AT 8.30
Tony Curtis
Debbie Reynolds
ADULT ENTERTAINMENT
the rat race
...caught in the turmoil of New York's money-chase
Technicolor

Note the manner in which the new policy at the Westwood differs from the other theatres in the same group. And the way in which the policy is accepted in advertising.

From MARSHALL, MINN.

In the July 27 issue, in answer to one of the LETTERS from a fellow subscriber, you state that you have copies of the article explaining "SLIDING SCALES," and giving the various ways to prepare an equitable one. I too would like very much to have a copy of this article.

L. F. MULLER, Manager
Hiller Amusements, Inc.

EDITOR'S NOTE: Seldom does a week go by without some theatreman asking for a copy of this authoritative service. A copy has been sent to Mr. Muller.

From PITTSBURGH, PA.

I think it would be a good idea for MOTION PICTURE EXHIBITOR to make its pink REVIEWS sections available to the TV industry from when they first started to date. It would seem that it would be an advantage to incorporate TV and motion pictures within your magazine so that all could enjoy your fine service.

GERALD A. McCUNE, Film Editor
WTAE-TV (Channel 4)

EDITOR'S NOTE: Existing stocks of full seasons of pink REVIEWS go back to September, 1954. To go further back would entail a tremendous printing job. But we welcome subscribers like Mr. McCune who find our services useful.

From NORRISTOWN, PA.

I am enclosing a tearsheet of the editorial page of The Norristown Times Herald of August 3. I think you will find it interesting reading. We are very proud of it.

DAVID R. SABLOSKY
Norris Amusement Co.

EDITOR'S NOTE: The lead editorial in this respected newspaper, titled "THE PASSING OF AN ERA," marked the recent death of Ben, one of the original six Sablosky brothers. Rightly crediting to them the history of movies in Norristown, it reminisced over the events that highlighted from 1902 to date. The three remaining Sablosky brothers have reason to be proud.

From MINNEAPOLIS, MINN.

Please accept my grateful thanks for your Achievement Citation to me on "SINK THE BISMARCK."

I am indeed grateful and happy. It's always a real shot in the arm whenever I receive a citation from your valuable tradepaper.

ED LINDER
Gopher Theatre

NEWS CAPSULES

BROADWAY GROSSES

"OCEAN'S 11," "SONG" Tops In Bows

New YORK—Sensational openings of "Ocean's 11" and "Song Without End"; and also strong holdovers accounted for good business in most of the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FROM THE TERRACE" (20th-Fox). Paramount claimed the fifth week would hit $35,000.

"SONG WITHOUT END" (Columbia). Radio City Music Hall reported $121,000 for Thursday through Sunday, with the opening session sure to tally $204,000. Stage show.

"OCEAN'S 11" (Warners). Capitol claimed the opening session at $130,000.

"PSYCHO" (Paramount). DeMille claimed $39,000 for the ninth week.

"BEN-HUR" (MGM). Loew's State, on reserved seat policy, reported $54,000 for the 38th week.

"THE LOST WORLD" (20th-Fox). Warner stated that the fifth and last week would reach $16,000.

"THE APARTMENT" (United Artists). Astor did $20,000 on the ninth week.

"SONS AND LOVERS" (20th-Fox). Victoria claimed the second session would reach $18,000.

"13 GHOSTS" (Columbia). Forum claimed $22,000 for the second week.

"STRANGERS WHEN WE MEET" (Columbia). Criterion announced $26,000 for the seventh week.

"CAN-CAN" (20th-Fox). Rivoli did $25,000 on the 23rd week of hard ticket policy.

Herb Pickman Joins UA

NEW YORK—Herb Pickman has been appointed to the newly-created post of coordinator of road-show campaigns and special projects for United Artists, it was announced by Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation.

Pickman, who resigned as Warner Brothers director of special events to join UA, will work under the supervision of Fred Goldberg, national director of advertising, publicity and exploitation. Pickman will operate in close association with Mori Krushen, exploitation manager.

Bowling Tax Delayed

PHILADELPHIA—City Solicitor David Berger last week postponed collection of the amusement tax on bowling originally scheduled to become effective Aug. 15.

Berger advised that collection be stayed until "intricate questions of law involved" can be resolved.

Counsel for the Bowling Proprietors' Association of Greater Philadelphia had asked him to review the history of amusement tax legislation and the question whether Council intended its Amusement Tax Ordinance to apply to bowling.

It was expected that collection of the tax will be withheld for at least 30 days until a final opinion from Berger.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 15

Col. Plans Release Of Post-'48s To TV

NEW YORK—A. Schneider, president, announced that Columbia Pictures Corporation later in the year will release to television the first of its post 1948 films. The report came over the Dow Jones ticker.

The exact number to be licensed will depend on market conditions, Schneider said.

Columbia has an inventory of 400 films made since 1948 that have been shown in theatres but never on video. It is one of the largest film libraries of any producer. A guess is that the films would be worth roughly $30,000,000 in the TV market.

This will be the fourth major film company to arrange the release of some post-'48 pictures to TV. United Artists Corporation has been licensing some of its newer films to video in recent years; Warner Brothers signed an agreement a few weeks ago to sell over 100 pictures to TV; and it is understood that 20th-Fox plans to turn over a small number to TV soon.

Observers say that Paramount and MGM, both of whom are flirting with toll-TV, will be the last of the big film makers to release their post-'48 products.

Schneider indicated Columbia's post-1948 library would be worth more per film than the older pre-1948 pictures. "Our post-'48's are much finer than our pre-'48's" he said.

Schneider suggested that a few of Columbia's post-1948 movies might be reissued to theatres. This would allay the fears of some theatremen who have been complaining that the release of old movies to TV has been cutting into attendance at the boxoffice. "We will not play any pictures on TV that have reissue value. The money we get from TV for licensing films we will put back into production."

Another disclosure is that Columbia Pictures is considering the possibility of turning wholly-owned Screen Gems, Inc., into a separate operating company, part of which would be owned by the public. Screen Gems makes and distributes filmed shows to TV networks and local stations. It also handles distribution of pre-1948 pictures to video.

By putting Screen Gems on its own feet, Schneider said, the TV company would be in a position to do its own financing.

Screen Gems grosses in revenues $35,000,000 to $40,000,000 yearly. It has been growing at a rapid clip and is one of the largest TV producers in the business. In the 1960-61 television season, starting next month, Screen Gems will have nine night-time shows on the networks for a total of six hours a week, compared with seven shows for four hours weekly in the preceding season. According to Schneider, profits in the coming year will be greater than last year. In the fiscal year ended last June 30, Columbia Pictures earned over $1.00 a common share, and possibly more than $2.00 a share, Schneider said.

Most of Columbia's fiscal 1960 profit derived from Screen Gems and other activities not related to the production-distribution end of the business, Schneider said.

He asserted that costs at the studio have been cut and operations substantially improved, but he conceded that the studio is not yet an important contributor to the company's income.

Columbia will continue to release 36 to 40 pictures a year to theatres. Schneider said he is not relying only on a few blockbusters to supply the bulk of the company's revenues. He added that "good pictures can be made at a reasonable cost."

FILM FAMILY ALBUM

Arrivals

William Stanforth, Columbia Cincinnati salesman, is the proud father of his fifth son. He also has two daughters.

Obituaries

Frank Lloyd, 71, actor, director, producer, and winner of three Academy Awards, died at St. John's Hospital, Hollywood, following a long illness.

Frank Minsky, 59, died at his home in Salem, N. J. A veteran of the World War I, he is survived by two brothers, Jack Minsky and Harry Kalmine, vice-president and general manager, Stanley Warner Company, New York, and two sisters.

Present at the recent sneak preview of U-I's "Spartacus," Paramount, Oakland, Cal., were Universal executives headed by Milton Rackmil, president; Edward Muhl, vice-president in charge of production; Henry H. "Hi" Martin, vice-president and general sales manager, and Lou Wasserman, MCA executive, as well as stars of the film headed by Kirk Douglas and Tony Curtis. Douglas and Curtis, flanked by Mrs. Douglas and Janet Leigh (Mrs. Curtis), are welcomed by their fans and officially by Herman Kersken, Fox Oakland city manager, in front of the theatre.

Allied Board Charts Future Course

Myers Named Lifetime Legal Consultant; New Executive Director Sought; Trade Abuses Under Fire

CHICAGO — Al Myrick, president, Allied States Association of Motion Picture Exhibitors, announced that Allied's board of directors in session at the Sheraton Blackstone Hotel last fortnight had by unanimous action charted a new future with important administrative changes that presage a stronger, more vigorous, and united organization.

These changes include the engaging of Abram F. Myers, former general counsel and chairman of the board, as a lifetime legal consultant to Allied with offices in Washington, D.C. Myers was also unanimously voted a life honorary membership on Allied's board; the establishment of a new and important post of executive director, who shall be a man of high industry standing and ability and who does not necessarily have to be a man connected with exhibition; the election of a new chairman of the board with the eligibility status of such chairman of the board to be restricted to the past presidents of National Allied; that the offices of regional vice presidents be established on an elective basis instead of by presidential appointment and that the various Allied units shall be priveleged to make recommendation of their choice for their respective regions.

Other actions adopted by the board were: Ben Marcus was elected interim chairman of the board to serve until the next annual meeting; the board urged that all exhibitors give whole hearted support to the attempts of ACE to stop the Hartford, Conn., toll-TV tests.

The board moved to protest the dual charges involved in the dual distribution of Columbia trailers and recommended that National Screen Service and Columbia get together to reconcile their differences, so there will be only one charge to exhibitors.

The board adopted the resolutions passed by Allied Theatre Owners of New Jersey at their recent state convention asking that Academy Awards be denied to roadshow films, and also their resolution condemning release of post '48 product to TV.

Allied deplores and condemns the practice of the distributors as follow: blind bidding and or selling, without benefit of screening; deliberately asking high terms to slow down product flow; of conspiring to withdraw features from orderly release; illegally conditioning the sale of one picture upon the sale of anther; holding back pictures for preferred playing time; of putting uniform terms on pictures regardless of run; of attempting to increase terms regardless of gross; unrealistic classification of pictures as to price category, encouraging bidding; allowing poor or no inspection of prints; not providing an even flow of product; emphasis on road show releases and the use of mechanical gimmicks; failing to solicit accounts and of losing millions of dollars in the name of "policy"; restricting the booking of pictures when an exhibitor wishes to strengthen a weak show, withdrawing authority from a local branch manager so that he can no longer sell his product properly; requiring extended playing time when not warranted; refusing to realistically realign the expense unit as set up in scale deals; and never granting sub-run theatres a cooperative advertising allowance.

It was also proposed and recommended that Allied seek legislative relief for many of distribution's policies that are plaguing exhibitors.

Al Schwalberg, former vice-president and general sales manager, Paramount Pictures, and Alex Harrison, retired 20th-Fox sales chief, were mentioned among others by members of Allied's board as logical choices for Allied's new office of executive director.

Allied's board went on record in condemning and protesting "the salacious and confiscatory" sales policies inaugurated by Ben Kalmenson and Charles Boasberg, Warner Brothers, which "imposes a severe restraint upon exhibitors in their attempts to negotiate fair and equitable terms on Warner product, which tends to retard the early playing of Warner product."

Warners was also bitterly censured by Allied's board for selling their post—'48 film library to television, and scored for their actions to by-pass and ignore the attempts of ACE to negotiate the purchase of post—'48 films for theatrical exhibition. The board urges other distributors to reconsider any plans which they may now have to release similar product to television, which would drastically effect the welfare of exhibition and distribution alike.

Producers, Extras Agree On New Four Year Pact

HOLLYWOOD — The Screen Extras Guild last fortnight reached agreement with the Association of Motion Picture Producers and the Alliance of Television Film Producers covering work in theatrical and TV films and also in commercial films.

A four-year pact running through June 30, 1964, it provides for a 10 per cent increase in all minimums for the first two years and an additional five per cent for the last two years. This represents an increase in the day's pay of a general extra from $22.05 to $24.25.

The new contract provides for extras to participate in a health and welfare plan to which the producers will make an initial contribution of $50,000, which will be pro-rated from all producers.

The SEG has worked without a contract since April, 1959.

Decca Earnings Soar

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures, for six months ended June 30 amounted to $2,946,224., equal to $2.29 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

In the corresponding period for 1959, Decca reported earnings of $196,202., equal to 13 cents per share on 1,527,401 outstanding shares of capital stock.

AB-PT Dividends Set

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board declared the third quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable Sept. 15 to holders of record on Aug. 19.

Loew's Diversifies Via Biggest N.Y. Hotel

NEW YORK—Loew's Theatres, Inc., is taking its diversification seriously, and the program is proceeding with great rapidity. Last week, the organization, in the persons of president Eugene Picker, chairman of the executive committee Laurence A. Tisch, and his brother director Preston R. Tisch, outlined plans at a huge press conference at the Four Seasons for the second hotel, the Americana of New York, by the theatre organization.

This one, the tallest, most modern hotel in the world, will be built in the Times Square area at 52nd Street and Seventh Ave. close to the former Roxy. It will cost 50 million and will have 50 stories and 2,000 rooms. It is expected to open on May 1, 1962.

Several weeks prior, the same executives broke ground for a smaller hotel, the Americana East, where the Loew's Lexington used to stand. This one is expected to be ready by next July 10.

These two are the fore-runners of other hotels and motor hotels to be built both here and in other cities, according to the Tisch brothers.

Tribute was paid to the fine public relations and promotional activities of vice-president Ernest Emerling, his assistant, Jim Shanahan, and their department.

Japan Honors Goldwyn

HOLLYWOOD—Marking the first time in history a member of the motion picture industry has been so honored, producer Samuel Goldwyn was awarded the Order of the Rising Sun, conferred on him by special decree of His Majesty Hirohito, Emperor of Japan.

The presentation was made by the Consul General of Japan in Los Angeles, Yukio Hasumi. Hasumi explained that Goldwyn was being so honored because of his exceptional contributions towards cultural exchange between Japan and America.

Goldwyn, in responding to the award, thanked the Japanese Government for the honor and expressed the hope that exchanges between the two countries in the field of the arts would continue at an accelerated pace, as a "recognition of the friendship between the United States and Japan."

New Cinerama Houses

NEW YORK — The Indiana, Indianapolis, joins the ever enlarging family of Cinerama theatres here and abroad, it was announced by B. G. Kranze, vice-president of Cinerama, Inc., and Charles Regan, president of Greater Indianapolis Amusement Company.

Kranze and Robert Sherman, president, Clairidge Theatre Company, also announced the conversion and installation of Cinerama equipment for the Clairidge, Montclair, N. J.

Both houses will open with the first Cinerama production, "This Is Cinerama."

Brandt Heads Demo. Drive

NEW YORK—Harry Brandt, president, Brandt Theatres, was named to head the state Democratic organization's drive for the election of John F. Kennedy as president and Lyndon B. Johnson as vice-president.

The appointment, made by State Chairman Michael H. Pendergast, completed the designation of top-level directors for the Democratic Presidential slate in New York.

IATSE Condemns "Runaway" Production

CHICAGO—The IATSE in convention here recently approved measures asking overseas residence extension to 10 years as requirement for income tax exemption and federal subsidy for independent producers who otherwise might be lured by foreign concessions. A resolution condemned the practice of certain actors for the purpose of personal gain and enrichment going abroad to make pictures for American consumption, using foreign labor at the expense and sacrifice of American workers who rely upon domestic production for their livelihood. "That the government, through its grant of special tax advantages, should be a party to such nefarious practices is a condition which cries out for immediate correction," the union said.

Delegates also adopted resolutions demanding repeal of all legislation held inimical to labor. Government action to halt living cost rise; $1.75 per hour minimum wage, stronger civil rights, and various welfare measures recommended by AFL-CIO.

Other industry matters, including that of condemnation of pay-TV, will be worked out "within the framework of the IA."

Richard F. Walsh, president, and all other IA officers were unanimously reelected.

Electrovision Diversifies

LOS ANGELES—Electrovision Corporation completed the acquisitions of Air Cargo Equipment Company and Rene Corporation, Robert L. Lippert, chairman of the board, announced.

Purchase price included a down payment of approximately 100,000 shares of Electrovision common stock. The balance was not disclosed.

Lippert states, "These acquisitions, the first steps in the company's diversification program, mark Electrovision's entry into the fields of ground support equipment and optics for space age industries."

John J. Terlep, founder and principal of Air Cargo and Rene, will continue as general manager of Electrovision's equipment operations.

Addition of the two new companies is expected to substantially increase Electrovision's sales and profits, according to Lippert. Prior to these acquisitions, Electrovision operated motion picture theatres and drive-ins throughout California and southern Oregon.

Several additional diverse acquisitions are presently under investigation.

D-I Crowds Boost Attendance

NORWOOD, PA.—Motion picture attendance during the last week of July reached the highest level of the past four years.

Sindlinger and Company, market analysts, reported total attendance at motion picture theatres during the week ended July 30 was 82,831,000. This is 0.7 percent above the attendance figure for the comparable week of 1959 and is the highest recorded since the week ended Aug. 4, 1956, when attendance was 83,998,000.

This record attendance is of special significance since it marks the first time in 13 weeks that weekly attendance has exceeded that of the comparable week of 1959, and is the direct result of increasing attendance at drive-in theatres. Attendance at four-wall theatres during this week was down 13.5 percent from the comparable week of 1959, whereas, drive-in attendance was up 8.0 percent.

Committee Against Pay-TV Seeks 30 Million Names In Public Drive

NEW YORK — Exhibition's campaign to legislatively outlaw pay-TV moved into high gear with the announcement by Philip F. Harling, chairman of the joint committee against pay-TV, of a nation-wide drive for 30,000,000 signatures from the public on petitions calling upon Congress to enact bills into laws against pay-TV.

Harling said that by about Sept. 1, National Screen Service will complete distribution to every theatre in America of kits containing petitions to be sent to all Congressmen asking passage of H.J.R. 130 and H.R. 6245 of the 86th Congress, or any other legislation which would ban pay-TV by cable as well as over-the-air, as being contrary to the public interest.

Theatres will be asked not only to solicit signatures in their lobbies for a week to 10-day period, but also to seek outside groups ranging from PTAs and church groups to unions and veterans organizations to circulate the petitions too.

These kits which are free to the theatres will contain a supply of the petitions, jumbo window card urging public signatures, instructional sheets for the theatres, mailing envelopes to the Congressmen and to the joint committee, and other material designed to get the message across to the public that pay-TV will be too expensive for the average set owner and is not in the public interest.

Harling declared the petition campaign will be the first major national effort of the joint committee to enlist public support for passage of the bills introduced by Representative Oren Harris of Arkansas, chairman of the House Interstate and Foreign Commerce Committee, where the bills are now reposing.

Exhibitors all over the country are currently contributing to a fund to finance an overall campaign, of which the petition circulation is a part, Harling said.

The petitions declare:

"We, residents of (state), respectfully petition our Congressmen and Senators to vote in favor of House of Representatives Joint Resolution 130 and Resolution 5245 of the 86th Congress, or any other legislation, which would ban Pay-Television in all forms, as being contrary to the public interest.

"We oppose all Pay-TV schemes and proposals because:

"1. It is contrary to the American tradition. The airwaves are free and in the public domain and their use by the payment of tolls subverts this tradition.

"2. Free TV and Pay-TV cannot exist together because both would depend upon the same sources for entertainment and free TV would be eliminated.

"3. Pay-TV is nothing more than free TV without commercials, and the commercials would come later.

"4. Pay-TV would impose a financial burden upon all the American wage-earners and work a hardship to persons with limited income, our older citizens, invalids, and shut-ins dependent upon television for their entertainment, recreation, and education.

"It is therefore our hope, in forwarding this petition, that you, our Congress, will heed the wishes of the great majority of American citizens, and once and for all, by legislation, put a halt to this attempt to hoodwink the public."

Harling declared that every time, in the past, that the public has been asked to advise Congressmen of its feeling about pay-TV, the results have been overwhelmingly against pay-TV. He said that in seeking 30,000,000 signatures, the Joint Committee will attempt to show Congress that the public overwhelmingly feels that pay-TV is not in its interest, and that outlawing of the proposed medium would be in fulfillment of what the public wants.

General Opens Fla. House

POMPANO BEACH, FLA.—General Drive-In Corporation has opened its new Cinema at Shoppers Haven here as another step in its multi-million dollar expansion and diversification program. This is the first of 10 indoor suburban shopping center theaters to be built and put into operation by the company during the next 18 months.

Arthur K. Howard, co-owner and operator, new South Shore Plaza Twin Drive-In, Braintree, Mass., and Harold Smiley, chairman, Board of Selectmen of Braintree, are seen recently cutting the ribbon at the opening night ceremonies at the new outdoor theatre.

N T & T Plans Stock Shift

BEVERLY HILLS, CAL. — The board of National Theatres and Television, Inc. (N T & T) voted to distribute as a dividend to its stockholders a portion of the company's investment in National Telefilm Associates, Inc. (NTA).

B. Gerald Cantor, N T & T president, said that 844,875 shares of NTA common stock would be distributed at the rate of three shares of NTA for each 10 shares of N T & T. NTA will have 1,627,572 shares of common stock outstanding, of which 620,511 shares will continue to be owned by N T & T after the initial distribution.

Cantor pointed out that as NTA operates a television and radio broadcasting station in the New York City area, the distribution is subject to the approval of the Federal Communications Commission.

T-L Commissions Murals

NEW YORK—Carol Hall, noted American artist, has been commissioned by designer-decorator David Barrett to paint the murals at the new Trans-Lux 85th Street Parisian cinema-cafe.

Miss Hall, who studied in Paris, will begin work on the murals as soon as the construction crew has finished its alteration project on the lobby, the front, and the lounge of the 85th Street.

New York Exhibitors Seek Exemption From Proposed Minimum Wage Boost

NEW YORK—D. John Phillips, executive director, Metropolitan Theatres Association and Emanuel Frisch, member of the MMPTA board and an alternate on the executive committee of the American Congress of Exhibitors, recently presented the New York exhibitors' wage case at a public hearing on a proposed modification of changes in the new minimum wage order for the amusement and recreation industry held before Deputy Commissioner Julius Loos, of the State Labor Department.

They stated that the new rate would mean the exhibitors' economic knock-out, and that continued exemptions were vital.

Phillips said that he also represented the Independent Theatre Owners Association of New York and exhibitors of Albany and Buffalo, as well as the MMPTA.

Exemptions of ushers, childrens' matrons, and other part-time employees from the $1 an hour minimum wage rate was sought, with Phillips stating that "establishment of increased minimum standards for these categories of employees would result in either a large percentage of them being dropped or many theatres being forced to close because they could not afford to pay the higher operating costs resulting from these increased wages."

The Deputy Commissioner was told that the closing of theatres "would have a serious economic effect on all neighborhood merchants" and that "municipalities would lose taxes, real estate values would decline, and business in general would suffer."

Another provision of the proposed order which Phillips contended "would work an undue hardship on motion picture theatres" was said to relate to "the definition of and the fixing of a minimum wage for employees characterized as those working in executive or administrative capacity."

Frisch, former head of the MMPTA, backed the arguments of Phillips and maintained that "nothing salutary" would be accomplished if the imposition of the $1 hourly minimum brought about theatre closing with the resulting unemployment of many theatre workers.

Loos directed that statistics showing how much of an additional financial strain the new wage minimum would place on the state's theatres be submitted to the industrial commissioner to substantiate the arguments that the higher pay rate would work an unconscionable hardship on the theatre business.

Syndicate Circuit Sues For Better Product Break

INDIANAPOLIS — Syndicate Theatres, Inc., filed a $3,600,000 damage suit in Federal Court here against nine film distributors and two theatre operators charged with monopoly and conspiracy to monopolize in restraint of trade.

Syndicate operates five Indiana theatres and charges that product was unavailable to them "until their freshness and novelty had eroded." Additionally, the firm contends they were under compulsion to accept blocks of "old and stale" pictures.

The suit names the Greater Indianapolis Amusement, Inc., Loew's Indiana Theatres Corporation, MGM, RKO Teleradio Pictures, Inc., Paramount, Warners, and Universal exchanges.

J. P. Finneran, president of Syndicate; and Trueman T. Rembusch, secretary-treasurer, seek for initial relief a restraining order against each of the defendants.

8,000 Theatres Sought For Hospital Drive

NEW YORK — Distributor and exhibitor chairmen in the exchange cities have made a fast start in the "pledge-signing" stage of the Audience Collection and Christmas Salute campaign for the Will Rogers Hospital which started on Aug. 1.

Concerted effort is being made to enlist the participation of 8,000 theatres and drive-ins this year. According to Gene Picker, fund raising and finance chairman, "It is imperative that we have the help of that many theatres, for our goal this year must necessarily be one million dollars. About $600,000 is needed, and already committed, for the structural work and equipment of the new R. J. O'Donnell Memorial Laboratories, and for building the new housing for the resident staff, which has been occupying space to be taken over for the new labs, and also part of which can be used to accommodate additional patients. The remaining approximately $400,000 is earmarked for the regular fiscal operating costs."

The distributor committee is headed up at the national level by Jim Velde and Morey Goldstein. Exhibitor chairman is Charles E. Kurtzman.

Schine, Fabian Execs Join Fight On Wage Law

ALBANY — Elias Schlenger, Fabian division manager, and Charles Horwitz, Schine Circuit personnel director, registered protests over provisions of proposed minimum wage changes at a public hearing here.

The session was called by Industrial Commissioner Martin P. Catherwood to obtain "public reaction" to the bill.

Hearing attracted only a handful of representatives from motion picture and bowling alleys businesses.

Schlenger, at the direction of attorney Philip J. Harling, New York, read a brief statement to the effect that "exhibitors all over the state are deeply concerned."

Horwitz, accompanied by Mrs. Olive Hallenbeck, head of Schine payroll division in the Gloversville home offices, objected to the proposed order, generally. He also argued for the exemption of ushers. They, like ramp attendants, children's matrons, messengers, and other unclassified service workers, are paid 75 cents hourly. Cashiers, doormen, ticket takers, matrons, porters, and cleaners have been drawing a $1-hour minimum since March 1.

The veteran executive further suggested a system of "apprenticeships" for ushers, under which they would be paid less "for the first two or three months." Labor Department officials on the "panel" nixed this idea, because motion picture theatre workers—except boothmen apprentices—are not in the groups to which accreditation as apprentices is extended by law.

Mirisch, Joan Crawford Highlight TOA Meet

NEW YORK — Walter Mirisch, president Screen Producers Guild, and one of Hollywood's most prominent and most active independent producers, will be the principal speaker at one of the four luncheon sessions of Theatre Owners of America's 13th annual convention at the Hotel Ambassador in Los Angeles starting Sept 13, it was announced by Albert M. Pickus, TOA president.

Mirisch, who is partnered with his brothers, Harold and Marvin, in The Mirisch Company, will address the luncheon session on Sept. 15. He will speak on the independent producers thoughts for Hollywood's future, in line with the convention theme of "Make Way for Tomorrow."

As SPG president, Mirisch has been an ex-officio member of the SPG and TOA liaison committees which have been meeting to seek common grounds for mutual help.

Joan Crawford, noted actress and business woman, will be the moderator at the luncheon and fashion show which will open the Ladies' Program at the convention.

Miss Crawford, in private life a board member of the Pepsi-Cola Company, and widow of Alfred N. Steele, former president of Pepsi-Cola, will preside at the ladies' show, which will be held at the Beverly Hills Hotel on Sept. 13.

The fashion show has been arranged by Mrs. Ida Schreiber, Southern California Theatre Owners Association, and Miss Helen Cyr, Columbia Pictures, who are serving as coordinators of women's activities for the convention.

The balance of the ladies' events include Disneyland trips, studio tours, and a brunch and fashion show.

Loud "Sneak" For "Alamo"

DENVER—When they hold a "sneak" preview here, they believe in letting the world know about it, or so it seems, judging from the publicity given John Wayne's "The Alamo" Aug. 5, when it had a one night audience reaction preview "sneak" at the Aladdin.

Of course, true to "sneak" preview tradition, the name of the picture wasn't mentioned in advance, but like a similar "sneak" here a year ago of "Ben Hur," the theatre going public would have had to be deaf, dumb, and blind to have missed knowing what they were about to see.

The Aladdin suspended for one night its showing of "Can-Can" for the "Alamo" sneak, which was the first public theatre showing of the multi-million dollar spectacle. John Wayne, producer, director, and star, together with a large technical staff, flew in from Hollywood, as did many United Artists executives from both coasts. These included W. J. Heineman, J. R. Velde, Arnold Picker, Dave Picker, Max Youngstein, and others.

Para. Eyes Upturn

NEW YORK—Paramount Pictures operations are improving after a slow first half, according to vice-president Paul Raibourn, who estimates that the company will top the $1.17 a share earned in 1959's second half, during the similar 1960 period.

First half profits were hit by the studio strike and lack of important films, Raibourn said.

It was not likely that Paramount will increase its film output beyond the 15-20 of recent years, but each will be more expensive, it was said.

Lantz, U-I Sign Pact For 19 New Cartoons

HOLLYWOOD—Producer Walter Lantz has signed a new releasing agreement with Universal Pictures whereby Lantz will increase his cartoon product from 13 to 19 new films in 1961.

LANTZ

Despite a slight dip in domestic bookings during the current year, both Lantz and president Milton Rackmil, who signed the new Lantz deal for Universal, feel that the tremendous increase in foreign sales of the Lantz cartoons in the 72 countries in which they are shown indicates a healthy future for the animated shorts, and this optimism prompted their decision to boost next year's program to 19 cartoons.

Lantz has already signed six top story-men to whip-up cartoon scripts for the 1961 schedule.

Ted Peirce and Walter Schmidt are on the new Gabby Gater series; Joe Grant and Bill Dansch draw the Chilly Willy and Wally Walrus group; and Dick Kinney and Al Albertino are working on the Woody Woodpecker scripts.

The signing of the new agreement marks the 22nd anniversary of the production-releasing deal between Lantz and Universal which began in 1938.

Bloch To Produce Eight

NEW YORK—Alfred Bloch, president, W. W. Film Productions, Inc., announced completion of the financial structure for eight motion pictures with a total budget of $10,000,000. Four will be made in Pakistan.

The schedule marks Bloch's debut as an independent producer. He is a former associate of counterspy Borros Morros and of Walter Colmes, producer of historical documentaries.

Bloch said half of his financing was obtained outside usual industry channels, adding:

"This is a revolutionary step which should strengthen small producers immeasurably. My financial methods avoid that unjust division of equities which so frequently takes the lion's share of the independent producer's profit."

Top picture on Bloch's schedule is "Tiger Emperor," the story of Babar, a lineal descendant of Ghengis Khan and Timur. Babar carved out a 15th Century empire in the area which is now Pakistan and Tibet. The script is based on his memoirs.

NT&T May Buy Cal. House

NEW YORK—Under the terms of an order signed by Federal Judge S. J. Ryan last fortnight, National Theatres and Television, Inc., will be free to acquire the interest of Martin G. Kaplan in the Towne, Bell Gardens, Cal.

The Court ruled that after the acquisition of Kaplan's share in the theatre, NT&T shall dispose of the property within the next six months to any purchaser for any purpose desired by the buyer, and that pending such disposition of the house, NT&T is enjoined from operating it for film exhibition.

NT&T had divested itself of the house under the consent decree and leased it to an independent operator, who abandoned the property when the lease was up last year.

Pathe Production Plan Depends On Playdates, Low Distribution Costs

HOLLYWOOD — It was learned recently that Pathe Laboratories' production-financing plan calls for two subsidiary companies.

The plan calls for a first package of product to consist of 12 pictures of "A" calibre, scheduled for the first year of operation.

Alpha Distributing Corporation will be the Pathe subsidiary handling distributon, which is to be conducted in a special manner that does not include a system of exchanges.

Producers and Distributors Finance Company will handle the financing, which will be furnished completely by Pathe.

Personnel heading America Corporation, the parent company of Pathe and the two above named companies, will include Gordon K. Greenfield, president; William Zeckendorf, board member; and James S. Burkett, Pathe sales manager, who will coordinate the entire project.

The first phase of the operation is now in progress and calls for obtaining contracts from circuit and independent exhibitors in sufficient number to warrant the undertaking.

Ten of the first 12 pictures are in preparation, with the first expected to be started in November. Budgets will run from $600,000 to $1,000,000.

The pictures are to come from "any producer who brings us in a package that we can see our way clear to financing. Pathe has financed more productions than any other laboratory—more than some banks," Burkett said. "All we need to do in this operation is the same thing we've been doing all along, finding good packages and financing them, although this time it will be for our own companies and our exhibitor partners."

The design of the distribution plan derives from the nature of project. He illustrated, "If a circuit like Fox West Coast wants the picture for 40 houses, we supply 20 prints, and when they finish with them they move on, by one of the existing services, to the next bookings. We figure to let an already established distributor, possibly a major, handle the distribution overseas. Under this arrangement, we expect to get the first bookings played off with a distribution charge as low as 10 per cent, which naturally will increase as the picture goes on down the line to the small towns."

"The entire setup will strongly attract the producer, leading stars, directors, and writers, and it eliminates charges for distribution for the initial guaranteed theatre runs.

"The theatre owner reaps important benefits. He is provided with a dependable source of quality motion pictures for comparable pictures, and he derives added profits through sharing in the returns from each picture shown in theatres other than his own in his territory.

"The direct booking plan saves both the theatre owner and the producer approximately a third of the gross in distribution costs."

The NEW YORK Scene

By Mel Konecoff

THERE WE WERE sitting in Joe Levine's office, and he was late getting in from the airport, so it was perfectly natural for his attractive secretary to offer us some champagne at 11 a.m. Can you think of a better way to stall for time? (All suggestions should be sent to the Stall-For-Time Editor).

When he did arrive fresh from a Hollywood trip where he discussed release plans on his latest, "Where The Hot Wind Blows," which MGM will release, with president Joseph Vogel and general sales manager Robert Mochrie, he reported that a million dollars has been earmarked for the advertising and promotion campaign on the picture.

Encouraged by the vast public reception accorded "Hercules Unchained" in the U.S.., Canada, and Great Britain, Levine is convinced more than ever that the maximum boxoffice potential of a film can be best realized when the sale is made at the local level.

To support this belief, Levine and Embassy vice-president Eddie Solomon have budgeted $550,000 for cooperative advertising in newspapers, radio, and television, all to be applied locally in connection with specific playdates of the Gina Lollobrigida-Yves Montand drama.

To complement the heavy co-op ad expenditures, Levine will spend an additional $250,000 in the general consumer and women's magazines, playing up heavily the romantic elements with special emphasis on Montand, whom Levine feels will be the next "big star" of motion pictures.

"Where The Hot Wind Blows," according to Levine, will be released starting Nov. 10, with between 600 and 700 prints being made available to the MGM sales department. The picture will play saturations in several selected areas, but Levine is gearing his forces to open 400 key cities in one week to take full advantage of his national advertising expenditures.

Television buying will be restricted to 10-second spots. This will enable an even larger TV campaign encompassing a greater market area. He also reported that all posters and accessories on the film will be available more than six weeks in advance of initial playdates.

He was all excited about his tremendous success of "Hercules Unchained" in England, recalling that the first "Hercules" did poorly there with a minimum of promotion. He expects to realize 400,000 pounds on the film since the British went big for the full page ads and other attendant hoopla. Levine expected to get $3,500,000 in film rentals compared to $4,700,000 received on the first "Hercules" in the U.S. and Canada.

Shortly afterwards, Levine sailed for Europe to personally supervise the production of "The Thief of Bagdad," now filming in Rome with Steve Reeves, as well as to check on several others in the editing stages. He will personally produce a multi-million dollar film adaptation of the classical biblical drama, "Sodom and Gomorrah," in wide-screen and color in association with Titanus Films of Rome, and he has already signed Stewart Granger for the leading

(Continued on page 10)

CANADIAN Highlights

By Harry Allen, Jr.

BEST-KNOWN SECRET in industry circles are the talks between Columbia and Paramount towards setting up a joint exchange system in Canada. The talks are being held, however, in New York, and officials of both companies in this country are keeping mum. An amalgamation of the best in physical and administrative facilities of both companies as well as manpower of each is planned. New York-based officers of both companies recently toured the Canadian offices to study facilities. A formula for amalgamation has been worked out, but no papers signed, nor is a date set for amalgamation.

Harvey Harnick, Canadian Columbia head, would become sales manager under the new setup, while Gordon Lightstone, Canadian Paramount chief, would become general manager. The setup is expected to be followed by a general amalgamation of distribution facilities in Canada. Some industryites even talk that the Columbia-Paramount operation would take in other companies. Already, 20th Century-Fox is distributing the product of the J. Arthur Rank Co. in Canada. Distribution costs are high in this country, and such items as shipping costs, exchange fees would be saved by an amalgamation.

THE PRODUCERS of "Elmer Gantry," United Artists release, have withdrawn the film from distribution in the Province of Ontario, following censorship difficulties. One scene was ordered deleted by O. J. Silverthorne, chairman, Ontario Censor Board. Burt Lancaster, who has the title role and is also one of the producers, told UA to withdraw the film rather than cut out the scene. The film was advertised to open at the Odeon Carlton, Toronto, but was yanked at the last moment. There is hope the film will be shown later. The scene involved actress Shirley Jones, who is portrayed as a prostitute, talking to other prostitutes about how she has been won over to religion by Elmer Gantry. Lancaster said deletion of the scene would destroy the character Miss Jones was portraying.

A NEW COMPANY, Pathe-DeLuxe of Canada, Ltd., has been formed out of Shelly Films, Ltd., Toronto. The firm which bought the plant and equipment of Shelly is jointly owned by Pathe Laboratories, Inc., and DeLuxe Laboratories, Inc., of Hollywood, Chicago, and New York. Roger Beaudry is vice-president and general manager. He was formerly with Shelly Films. Pathe-DeLuxe is retaining virtually all the personnel formerly employed by Shelly Films. The new company will function as a theatrical and TV film and sound laboratory. Leon Shelly is setting up his own independent office, as Leon Shelly and Company, and will act as general sales agent for Pathe-DeLuxe.

THE NEW YORK SCENE *(Continued from page 9)*

role. It will be filmed in Rome and on actual location sites in the Middle East and will be the most expensive Levine presentation to date.

Levine pointed out that high costs had practically ended the era of acquiring films abroad for U.S. distribution. The best thing now is to make them yourself, he added.

JONAS ROSENFIELD, JR., Columbia Pictures executive in charge of advertising and publicity, reported upon his return from visits to London, Rome, and Paris that operations by the company to consolidate its publicity, promotion, and advertising operations in keeping with the previously announced "one-world" concept were proceeding well, and he thought that other American companies would be forced to follow the lead of Columbia because of stiffening economic conditions facing the industry, the import of the foreign market, and because of the active competition on local levels abroad.

Rosenfield admitted that prior to the revamping of the department, the foreign end was viewed lightly, with publicity and other material being inferior and supplied informally. This situation has been corrected, with the proper attention being paid to all areas of the world. It is particularly important these days in view of greater activity on the part of local producers both with regard to the selling of pictures and promotional campaigns, on which more and more money is being spent. Television is making itself felt more, and this competition too must be faced and overcome.

Publicity material for all overseas promotion people will be serviced with a rapidity and quality formerly confined to U.S. operation, with special emphasis on color material. London will be a key servicing center for all of Europe, according to present plans.

FRANKLY, when we saw "Song Without End," we wondered how the Columbia boys would sell this life of Franz Liszt. Last week, Bob Ferguson, director of advertising, publicity, and exploitation, supplied the answer, and a most impressive one it was. He revealed that the film was made because of the great success achieved by the company's "Song To Remember," which dealt with the life of Chopin.

With the aid of slides, recordings, film, and displays, Ferguson emphasized the world-wide promotional program for the picture, underscoring the company's policy of international advertising and exploitation integration. A record advertising and promotion budget of more than $100,000 backed the premiere at the Radio City Music Hall.

Among the notable facets of the campaign discussed were the special publicity handling of both stars, Dirk Bogarde and Capucine, which saw their likenesses on a host of national magazine covers; the year-long celebration launched by Columbia on behalf of the Franz Liszt sesqui-centennial celebration; innumerable music tieups reaching a total of six Liszt music albums from as many of the top recording companies in the United States; tieups with the Steinway and Baldwin piano companies; the production and placement of special TV featurettes shot on location; tie-ins with the General Federation of Women's Clubs; preparation of educational study guides, TV, radio interview and spot material; plus a widely publicized national piano competition culminating in a Town Hall concert this Spring.

Atlanta House Closes; Memories Take Over

ATLANTA—Shadows and memories, the ghosts of show business, have taken over at the Paramount, formerly the Howard, which shuttered its operations with the final showing of "The Lost World."

Long a landmark in the Peachtree Street scene, the Paramount was built by Troup Howard of Macon as a motion picture house at a cost of $1,000,000 in 1921, long before the movies had learned to talk. Opening of the deluxe house was a brilliant social event.

It will be torn down to make room for a 12 story-office building. Howard later became associated with S. A. Lynch, Southern Enterprises chain, and Lynch and Paramount Pictures were in charge of operating the theatre.

Other operating firms in control of the Paramount (the name was changed in 1928) were Publix, Wilby-Kincey, and the Lucas and Jenkins circuits. The Wilby-Kincey Service Corp. took over the theatre in 1951 until the closing.

Although the Paramount was built primarily as a cinema house, it later became a big-time vaudeville showplace and some of the biggest names were seen on its stage in headline spots.

Before the stage policy was adopted, however, the Paramount was one of the first theatres in the country to provide background music for its silent pictures. Enrico Leide was brought to Atlanta to direct a pit full of Atlanta's finest musicians.

The closing of the Paramount leaves Atlanta with only three major downtown theatres.

Senate Studies Wage Law

WASHINGTON, D.C.—The Senate last fortnight prepared to vote on the minimum wage bill. Theatres are exempt in both the bill of Democratic presidential nominee Senator John F. Kennedy, which ups the existing $1.00 an hour minimum to $1.25 and extends it to an additional five million workers, and in a House bill passed just before the convention recess. President Eisenhower has called for a "moderate" increase, and is expected to sign a coalition bill embodying a $1.15 rate and applicable to about 1,000,000 added workers, but to veto the Kennedy version, should it prevail.

Exhibs Aid Candidates

COLUMBUS, O. — Resolution urging all Ohio theatremen to take an active part in the November elections was passed unanimously at the recent board meeting of the Independent Theatre Owners of Ohio here.

Ken Prickett, executive secretary, said his office will supply exhibitors with the names of those candidates who are sympathetic to the industry. Using a trailer furnished by candidates who are in sympathy with industry problems is one of the best ways of assisting them, said Prickett.

British Lion Out of Red

LONDON—Chairman Douglas Collins reports that after two unsuccessful financial years, British Lion Films, Ltd, has leapt out of the red with a $354,958 profit for 1959-60. The previous losses were $429,391 and $943,919. The improvement is attributed to successful films, notably "I'm All Right Jack," and to the full effect of the proposed operating economies.

#42 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

ALL THE YOUNG MEN

Columbia's Drama Of Action, Conflict During Korean War

"ALL THE YOUNG MEN" is an exciting, tense, and explosive picture of battle in the Korean War. This Hall Bartlett production comes off with some tight direction, nerve-tingling suspense, and pulse-pounding action.

This your customers will discover after they've purchased their tickets. What we should discuss now is the thinking, the planning, the effort that showmen across the country should do; the campaign that will insure line to buy those tickets.

"ALL THE YOUNG MEN" has a very saleable cast. There is not only star value but a very intriguing combination of names. There are such standard star performers as Alan Ladd and Sidney Poitier; the popular teen-age star, James Darren; whether he's champion or not, there's bound to be curiosity in the first motion picture role for Ingemar Johansson; the novelty of comedian Mort Sahl; and finally some new faces in Glenn Corbett and Ana St. Clair. All do very fine jobs.

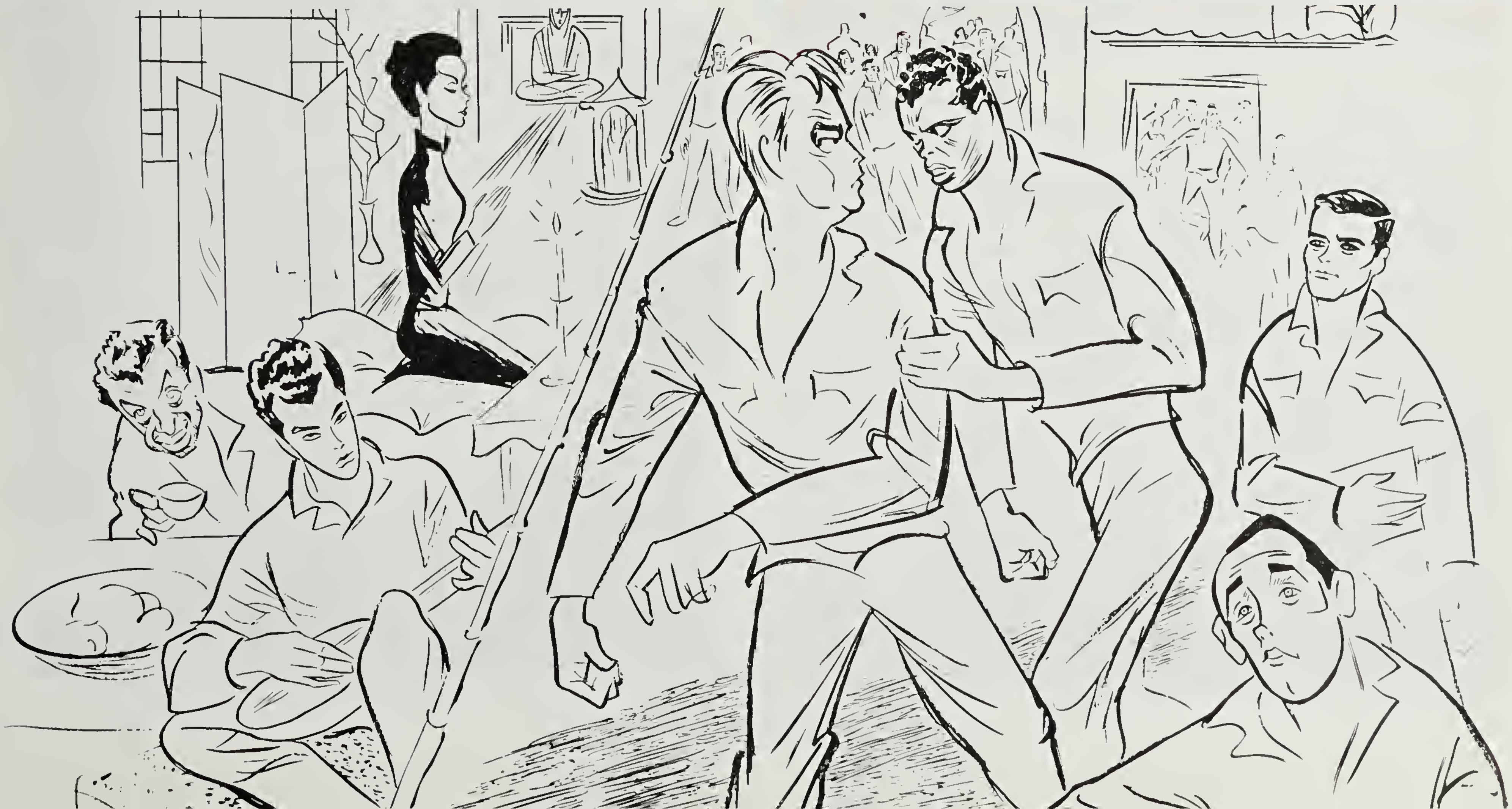
We have the feeling that your selling efforts will also be aided by the timing of this picture. It is set for release in September. After knocking around in this business for a few years, you finally get the feel when a picture is 'right'. It seems time that audiences want and will buy a roaring, thrilling, and all-out exciting war picture.

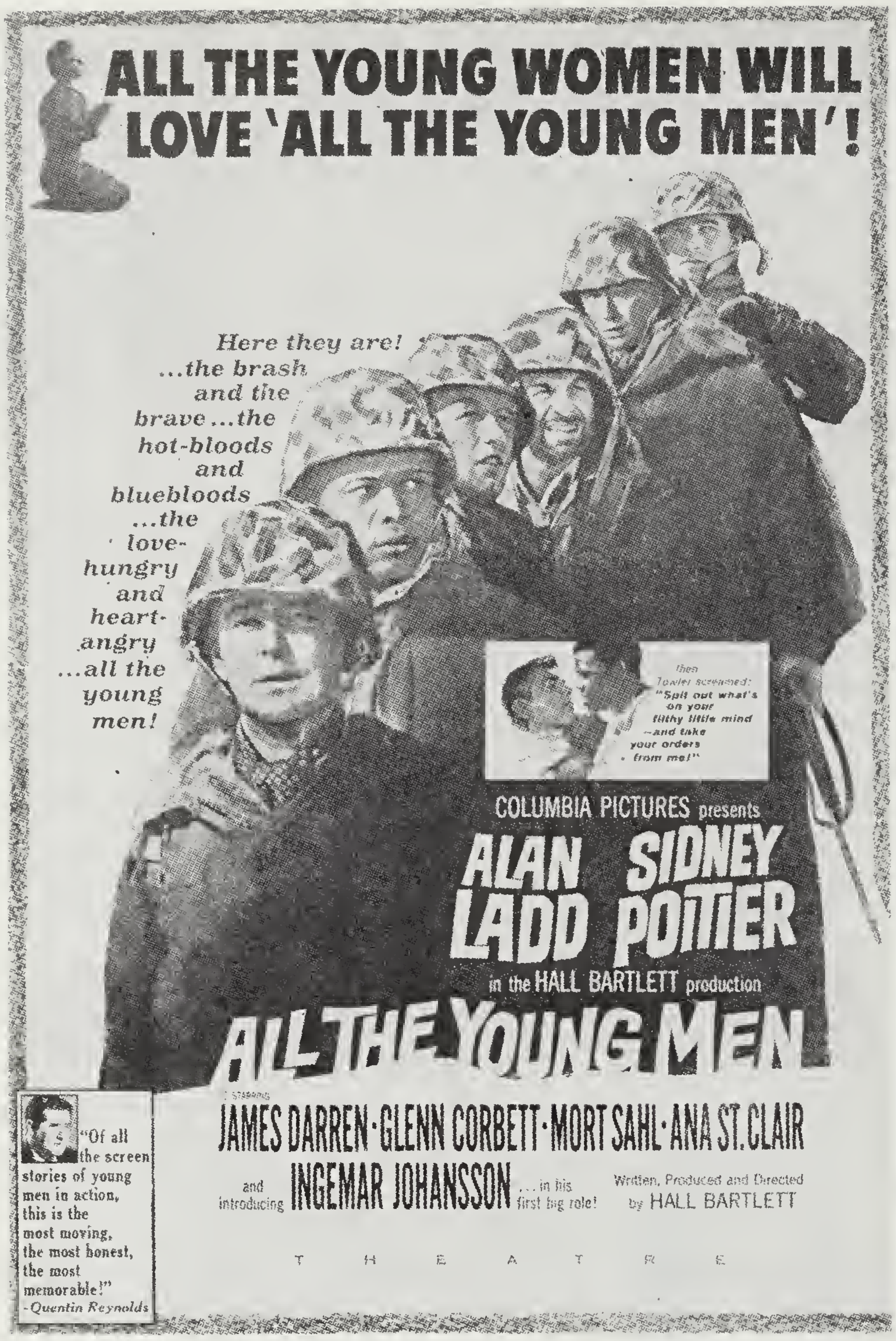
An Exclusive **SHOWMANALYSIS** *Prepared by—*

WILLARD MATTHEWS, Vice-President in charge of advertising and publicity, Comerford Theatres, Scranton, Pa.

ABOUT THE AUTHOR • Willard Matthews is vice-president of Comerford Theatres handling advertising and publicity for the circuit. A veteran of 30 years in the theatre industry, he has been associated with Comerford or one of its subsidiary companies during his entire career. He served in various managerial and supervisory capacities during the 30's. During World War II, Matthews served with the Air Corps and Army and was with SHAEF Headquarters in Europe. In 1946, he was assigned as district manager of Comerford's New York district. From 1948 to 1956, he was general manager of the C & F Theatre Company in Rhode Island, then returning to the Comerford Home Office in charge of operations for the circuit. Since 1958, he has been devoting his time principally to advertising and publicity.

NEWSPAPERS everywhere are receptive to caricature art, and this original drawing of the cast of "ALL THE YOUNG MEN" should find favor in press circles everywhere. It's an amusement page natural.



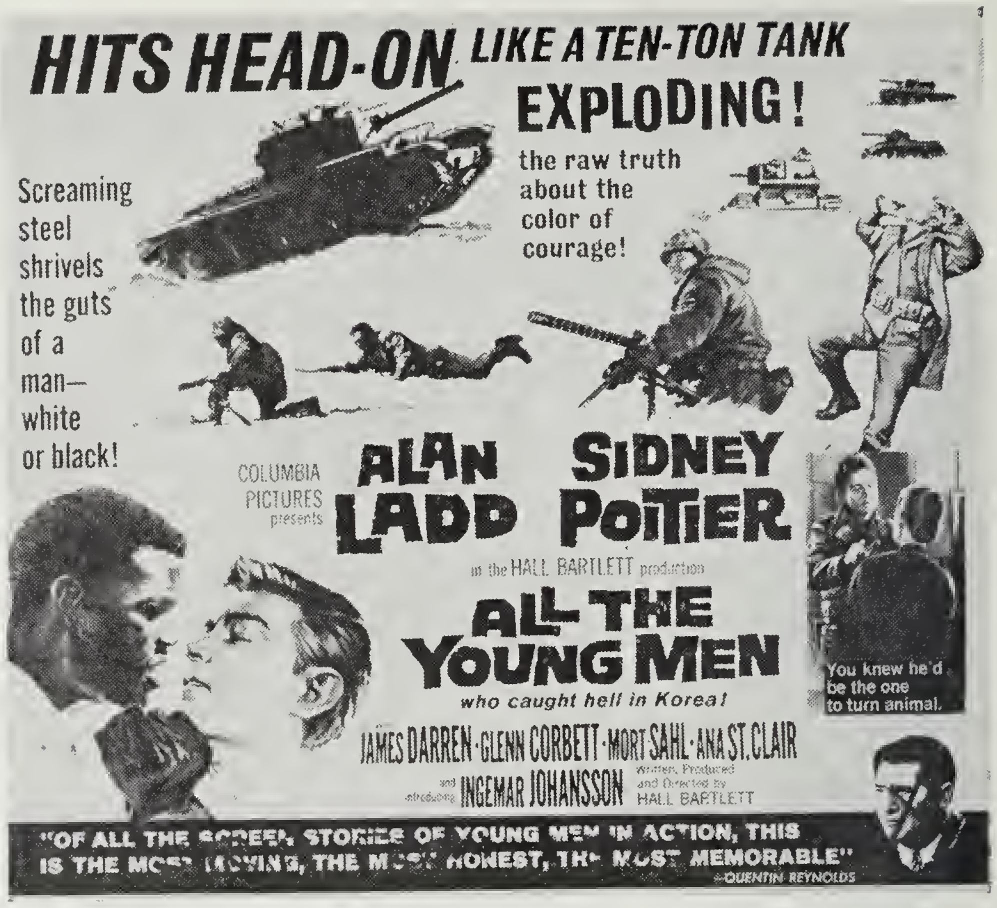

ALL THE YOUNG WOMEN WILL LOVE 'ALL THE YOUNG MEN'!
Here they are! ...the brash and the brave ...the hot-bloods and bluebloods ...the love-hungry and heart-angry ...all the young men!
then Towler screamed: "Spit out what's on your filthy little mind —and take your orders from me!"
COLUMBIA PICTURES presents
ALAN LADD
SIDNEY POITIER
in the HALL BARTLETT production
ALL THE YOUNG MEN
JAMES DARREN · GLENN CORBETT · MORT SAHL · ANA ST. CLAIR
and introducing INGEMAR JOHANSSON ...in his first big role!
Written, Produced and Directed by HALL BARTLETT
"Of all the screen stories of young men in action, this is the most moving, the most honest, the most memorable!" -Quentin Reynolds
THEATRE

The original ad campaign you will find in the press book has not captured the action and excitement with which the picture abounds. For our area, and we believe generally, more of this feel is required in the ad campaign. While this analysis was being prepared, Columbia also had this same thought and additional ads are being readied. These new ads incorporate the guns, the tanks, the shellfire, and excitement. If, as we feel, the public is ripe for a good blasting war picture, these are the ads to do the job. Be sure you obtain these supplementary ads. Reproductions of some are shown with this article.

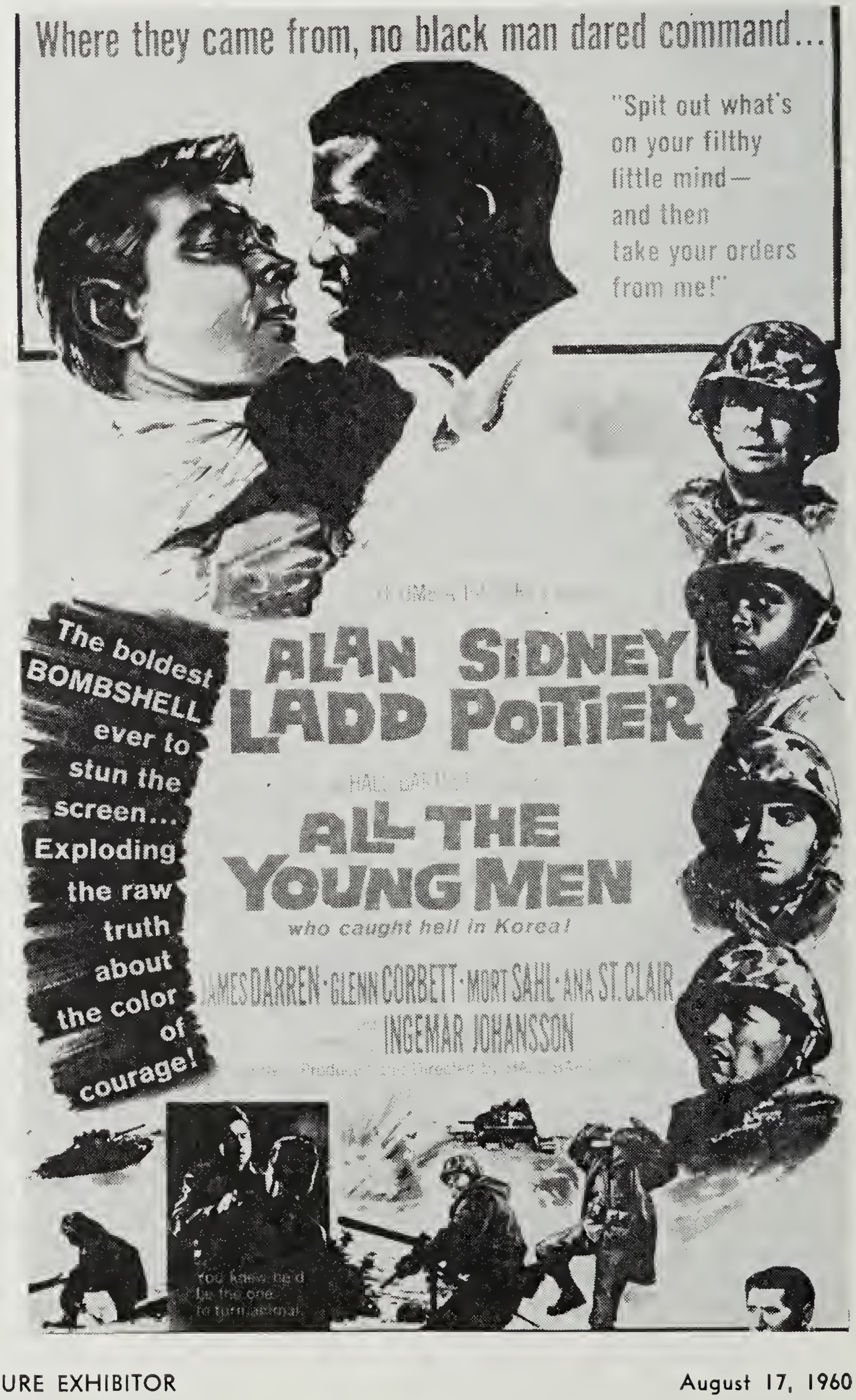
There are some very punchy teaser ads that almost lift right off the page to hit you in the nose. When you get into display, we recommend ads of the type 403, 301, and 206. To interest the women and avoid an all-male appeal, these ads have a bold caption, "All the young women will love 'All The Young Men'!" They are forceful ads and we think it wise to mix them in the display campaign with the supplementary "action" type.

For newspaper publicity, it is of note that Columbia has a set of four drawings by well-known artist, Julius Kroll. We find newspapers leaning more and more to this sort of art. Your editors should also be interested in photo breaks of lovely Ana St. Clair. While she has made many pictures in Europe, this is her Hollywood debut. Of course, it should be unnecessary to remind showmen that your sports pages will be receptive to art and stories on Ingemar Johansson and his first movie role. With his return match with Patterson coming up on Nov. 1, he will be live copy during September and October.

The Columbia press book on "ALL THE YOUNG MEN" is just loaded with exploitation ideas. It is so complete that it


HITS HEAD-ON LIKE A TEN-TON TANK EXPLODING!
Screaming steel shrivels the guts of a man—white or black!
the raw truth about the color of courage!
COLUMBIA PICTURES presents
ALAN LADD
SIDNEY POITIER
in the HALL BARTLETT production
ALL THE YOUNG MEN
who caught hell in Korea!
JAMES DARREN · GLENN CORBETT · MORT SAHL · ANA ST. CLAIR
and introducing INGEMAR JOHANSSON
Written, Produced and Directed by HALL BARTLETT
You knew he'd be the one to turn animal.
"OF ALL THE SCREEN STORIES OF YOUNG MEN IN ACTION, THIS IS THE MOST MOVING, THE MOST HONEST, THE MOST MEMORABLE" —QUENTIN REYNOLDS

COLUMBIA has supplemented the pressbook ads with a new series calling attention to the action elements of the war drama. Note the appeal to women in the line "ALL THE YOUNG WOMEN WILL LOVE ALL THE YOUNG MEN." Use is also being made in ads of the Quentin Reynolds quote calling the tense drama the most honest portrayal of men at war he has seen.


Where they came from, no black man dared command...
"Spit out what's on your filthy little mind—and then take your orders from me!"
The boldest BOMBSHELL ever to stun the screen... Exploding the raw truth about the color of courage!
ALAN LADD
SIDNEY POITIER
ALL THE YOUNG MEN
who caught hell in Korea!
JAMES DARREN · GLENN CORBETT · MORT SAHL · ANA ST. CLAIR
INGEMAR JOHANSSON
You knew he'd be the one to turn animal.

COMING . . . in the issue of Aug. 31
SAMUEL SHUBOUF, Manager
Loew's Ohio Theatre, Columbus, O.
tells how he would sell . . .
MGM's
"ALL THE FINE YOUNG CANNIBALS"

would seem impossible to add to the extensive exploitation suggestions they have made. Go all out with the Marines! Display late model equipment . . . a tank in front of the theatre . . . a Marine band and drill team in front of the theatre opening night. 1960 is the 175th Anniversary of the Marine Corps. What more proper tribute for your community to give than a big Salute to the Marines on your opening of "ALL THE YOUNG MEN!"

The press book outlines a national tie-up with Alan Ladd and the Bicycle Institute of America. Schools will just be back in session when you start your campaign on this picture. Why not revamp this into a Bicycle Safety promotion? Your schools, police, auto clubs should all join in on this.

The title, "ALL THE YOUNG MEN," gives showmen a real opportunity for merchant tie-ups. There are dozens of retailers in your city that can use the caption in their ads, *"ALL THE YOUNG MEN are wearing etc."*

One of the tense and dramatic highlights in the picture is a blood transfusion. Not long ago we saw newspaper breaks that the Red Cross could obtain for a theatre when a Red Cross Bloodmobile was set up near the theatre and donors were treated to a pass as well as their orange juice. If it garnered this kind of newspaper space in one town, it should work elsewhere.

There are other built-in exploitation facets to "ALL THE YOUNG MEN." A paper back Pocket Book is published with the same title, and with the usual excellent selling assists. There is a theme song. Jimmy Darren sings it in the picture and it has been recorded by Colpix Records in a 45 rpm. This should be reminder enough for putting into effect all the normal recor promotions.

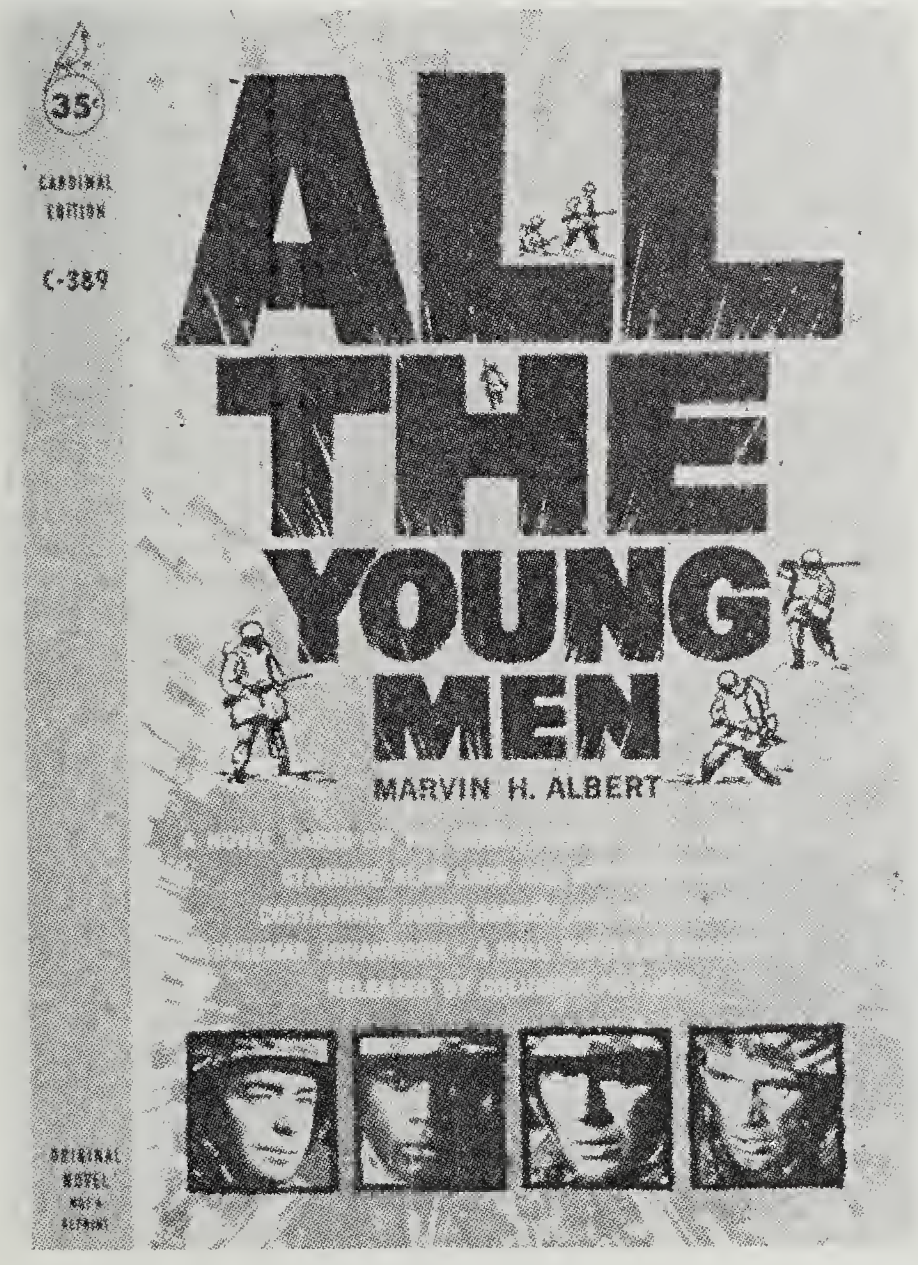
There are TV trailers and recorded radio spots available. The use of TV will be dependent on your budget and local TV costs. To point up the suspense and excitement in the picture, we might suggest supplementing the prepared ET's with a radio campaign of 'shorties'. The copy to be timed for each spot ahead of the first showing of the picture, such as *"Three days until all the excitement of ALL THE YOUNG MEN burst from the screen of the Strand!"* . . . . then *"22 Hours until all the excitement, etc."* . . . *"six hours until all the excitement, etc."*

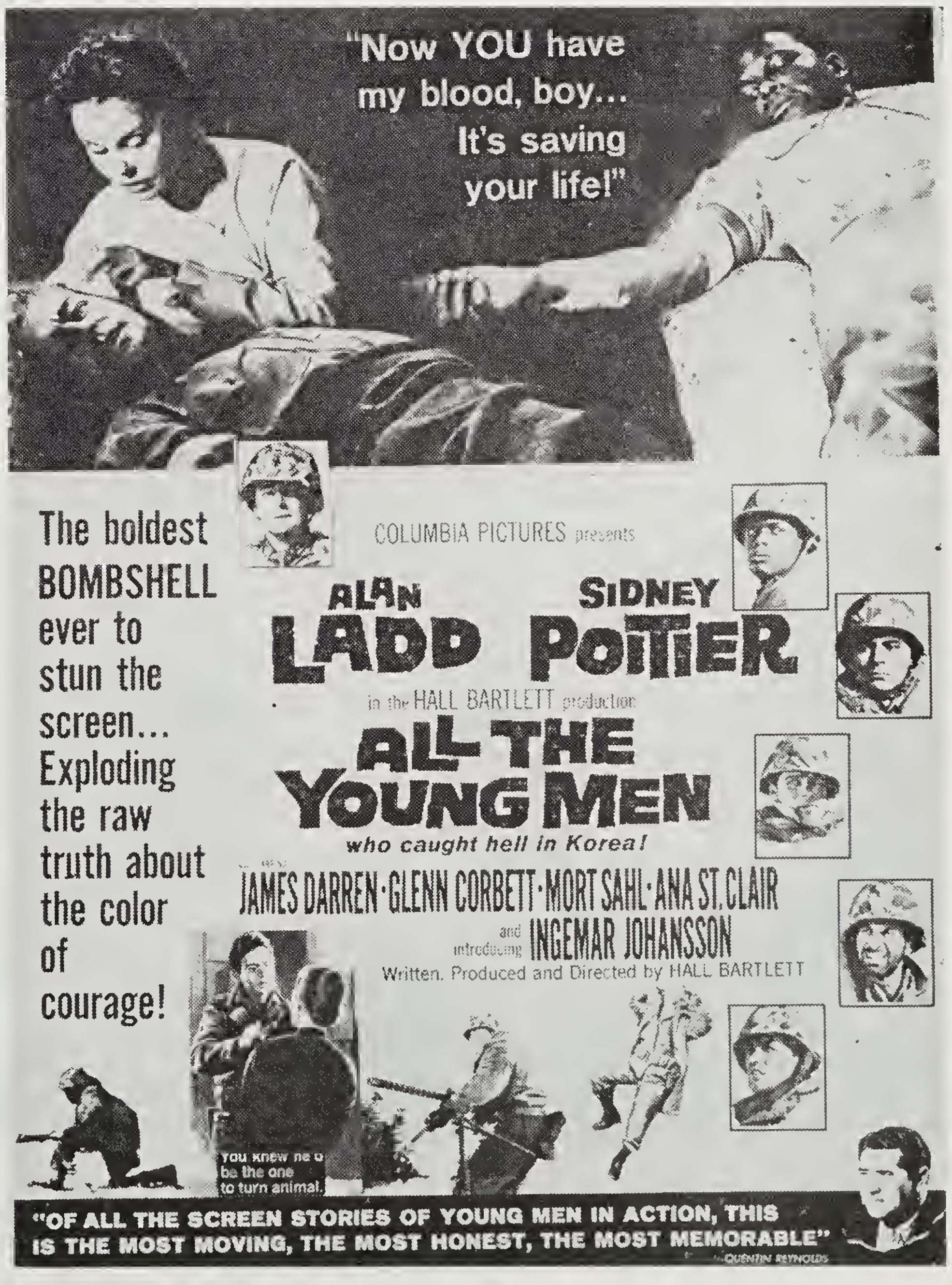
In some areas there is still another angle on this picture to make the ticket machines hum. If you are in an area of considerable colored population, the racial conflict and drama when a colored sergeant is put in charge of this handful of Marines offers special selling opportunities.

There is a Quentin Reynolds quote in the ads which may well be given here to theatre men so that they have the conviction that here is a REAL picture to sell. The famed correspondent said, *"All during my life, I have written and read stories of young men in action. I have just seen the most moving, the most honest, the most memorable of them all, All The Young Men."*

If your selling efforts have the action, and your campaign the excitement that the picture contains, "ALL THE YOUNG MEN" will be a winner for you!

SEEN HERE is a reproduction of the book based on the film. Tieups of real value can be arranged with retail outlets handling the paperback book. Also pictured is another of the new ad series. Concentration on the top names and war action and personal conflict should bring top returns.


35¢
CARDINAL EDITION
C-389
ALL THE YOUNG MEN
MARVIN H. ALBERT
ORIGINAL NOVEL NOT A REPRINT


"Now YOU have my blood, boy... It's saving your life!"
The boldest BOMBSHELL ever to stun the screen... Exploding the raw truth about the color of courage!
COLUMBIA PICTURES presents
ALAN LADD
SIDNEY POITIER
in the HALL BARTLETT production
ALL THE YOUNG MEN
who caught hell in Korea!
JAMES DARREN · GLENN CORBETT · MORT SAHL · ANA ST. CLAIR
and introducing INGEMAR JOHANSSON
Written, Produced and Directed by HALL BARTLETT
You knew he'd be the one to turn animal.
"OF ALL THE SCREEN STORIES OF YOUNG MEN IN ACTION, THIS IS THE MOST MOVING, THE MOST HONEST, THE MOST MEMORABLE"
—QUENTIN REYNOLDS

LONDON Observations

by Jock MacGregor

HATS OFF to Joe Levine for a truly wonderful gesture. When earlier in the year, he announced he would back a saturation release of "Hercules Unchained" to the tune of $60,000, there were plenty of raised eyebrows. ABC's Jack Goodlatte listened, probably a little skeptically, but agreed to cooperate on his circuit. Others joined the bandwagon so that 80 prints went into theatres to coincide with the massive TV and newspaper advertising campaign—the 1,250,000 Evening News carried its first ever two color full page advertisement for a movie.

With so much money involved, Joe, not surprisingly, was a little worried and flew over to spend five days drumming up business. His journey was unnecessary. The returns were as fabulous as he had predicted. In the first 39 ABC dates, the Warner all time record was shattered in 36, and that was only the beginning. With the independents, the success was the same. His worries were over and he decided to return to New York.

But first he quickly organized a lunch so that he could personally thank the British executives who had made the success possible. He recalled how with David Jones he had toured the provinces to meet circuit and independent managers and how they had discussed and criticised the American campaign book. All suggestions—and everybody made some according to Joe—were recorded, and a campaign suitable for Britain was formulated. The budget exceeds the normal by about 10 times.

Joe, in thanking Jack Goodlatte, Percy Livingstone, Louis Lewis, David Jones, Alf Shute, and other salesmen and publicists, had one regret—that the British slogan, created by someone unidentified, had not been ready for the American campaign. It is: "Wherever you are won't be far from 'Hercules Unchained' ". Such appreciation has endeared Joe to us all. (The movie has now shattered the Sunday opening record for ABC theatres in NW London by some $4,000.)

NOT SO SUCCESSFUL has been the American inspired campaign for "Pyscho." Top bookers like Rank's Dick Hamer, ABC's Vic Comer and Phil Giles, and Granada's Victor Chapman accepted Fred Hutchinson's invitation to see the Press Book on Film and hear the policy, which I feel has been accepted with reluctance rather than enthusiasm. You could sense the unrest when a drive-in operator spoke at length about his success following the dropping of a second feature and of his snack bar sales!

This is a campaign which should be Anglicised. There are many local conditions which should be considered, and the men on the spot are the best to judge. The press handling could not have been more unfortunate. Publicists generally fight to preview on Tuesdays, as critics have regular columns and few pictures warrant next morning reviews. Copy for the evenings and dailies should be in on Wednesdays, and for the Sundays on Thursdays. "Pyscho" was shown at 3.30pm in an ordinary performance on the Thursday. In consequence, Fleet Street had to change its regular plans, and even then the notices were not carried in all editions.

But that was only the beginning. The critics had to wait to get into the theatre, the film did not start at 3:30, resulting in a slow hand clap, and when shorts preceded the feature a number stormed into the foyer to protest at this treatment. The dean of all critics, the Evening News' Jympson Harman, for the first time in more than 40 years of reviewing walked out of the theatre. It was alleged that the nature of the screening was on the insistence of New York. Had the critics been afforded the courtesy of a press show, the reviews would have been no less blistering but the unintended laughter and sniggers of the paying audience would not have been so reported.

AND TO END on a happy note. Business everywhere here is fabulous, and for the first time that I can recall a number of distributors are advertising actual takes and the number of admissions as well.

Rank Records Closes

LONDON—Rank Records, Rank Organization project, is closing here, with top discs in the future to be handled by EMI.

Rank Records of America, with headquarters in New York, and Rank Records International both continue, but as recordings released by the EMI Records catalogue.

The Variety Club of Boston's Children's Cancer Research Foundation recently elected officers at its annual meeting. Seen, left to right, are William S. Koster, administrative vice-president; Peter Fuller, newly elected trustee; Dr. Sidney Farber, scientific director; and Thomas A. Yawkey, president.

Ted Williams Spurs Jimmy Fund Drive

BOSTON—Variety Club's Bill Koster has worked out a unique project which is designed to stimulate the support of the nation's baseball fans in helping wipe out the mortgage on Boston's famed Jimmy Fund Building, one of Variety's proudest humanitarian achievements.

Famed slugger Ted Williams, who has donated many years and much time to the Jimmy Fund along with fellow-members of the Boston Red Sox, hopes to see the $1,150,000 mortgage eliminated while he is still an active player. With the help of fans everywhere, he hopes to achieve this in the ensuing weeks and has agreed to Koster's plan to have the mortgage burned at special exercises preceding the Yankee-Red Sox game in Boston on Sept. 24.

The name of every contributor to this special drive will be placed in a pile at home plate that day, and the name picked in a drawing will receive a replica of the coveted bat and ball Williams used to hit his 500th home run recently. The original bat and ball will be placed in Baseball's Hall of Fame in Cooperstown, N. Y.

In former years the Jimmy Fund, formally known as the Children's Cancer Research foundation, has made appeals for contributions to those living in Massachusetts. But because its research and care have benefited children everywhere, and because Williams' fans are spread all over the nation, it was believed that fans universally would wish to join him in assuring the mortgage-burning, and thus ease the burden of the Variety sponsored institution.

Koster is executive director of the Jimmy Fund, and Variety's International Heart Chairman.

150 "Gulliver" Bookings

NEW YORK—Charles H. Schneer's "The 3 Worlds of Gulliver," Columbia's Christmas release, has already been booked into more than 150 first-run theatres at prime holiday time, it was announced by Rube Jackter, Columbia vice-president and general sales manager. Jackter made the announcement following his return from a tour of key areas in the west, midwest, south, and southwest on which he sought to line up the country's top showcases for the Super-Dynamation—color film.

After screening "The 3 Worlds of Gulliver" in Detroit, Chicago, Los Angeles, Kansas City, Dallas, Atlanta, and Jacksonville, contracts to play the film were received from more than 150 situations. Jackter said that the initial response was so encouraging that he expects all available prints of the film for Christmas to be spoken for within a short time.

Jackter also noted that business was good everywhere he stopped on his tour. "It looks like an excellent summer for the industry," he stated, "and everyone is looking forward to an even better fall." He said he was particularly pleased with the outstanding grosses being registered by two current Columbia releases, "Strangers When We Meet" and "13 Ghosts."

While in Dallas, Jackter was presented with a gold plaque inscribed "To the World's No. 1 Salesman." The presentation was made by John Rowley, president, Rowley United Theatres, on behalf of six circuits headquartered in Dallas, including Interstate, Jefferson, Rowley United, Frontier, Texas Consolidated, and Trans-Texas.

ALBANY

Bob Lamont, long associated with his brother, the late Harry Lamont, in theatre operations, and then manager of Alan Iselin's Auto-Vision, East Greenbush, is booking and showing pictures at night for guests of several Catskill Mountain farm-hotels. He is also employed by an Albany toy store . . . Walter Reade Jr., sold the 1800 seat Kingston, Kingston, to Union Fern Furniture Company for conversion into a store . . . Clayton Pantages, 20th-Fox branch manager, resumed direction of the local office, after a three-week tour of exchanges in the east, south, southwest and midwest, to push sales and bookings, a visit to the home office, and a flying trip to Hollywood.

ATLANTA

A $25,000 face-lifting operation is under way at the Independent Theatres of Georgia's Central . . . Harry Ballance, district manager, 20th-Fox, and wife are back after a European trip . . . The Walton, Selma, Ala., was taken over by Wilby-Kincey Service from Kennedy Theatre Circuit . . . Harry Willard, formerly with Jan Handy, now has his own company, Theatrical Film Distributors . . . Mrs. Tillie Shapiro, Southern Poster and Printing Company, is nursing a fractured arm and shoulder . . . Funeral services were held for the father of Charles Coburn, who was killed in an automobile accident. Coburn operates the Prattmont Drive-In, Prattsville, Ala. . . . The new owner of the Blair, Blairsville, Ga., is Preston Henn, owner, Co-At-Co Circuit . . . Jack Vaughn, former 20th-Fox booker, has joined Georgia Theatres as assistant to Foster Hotart, replacing Doug Beshers, resigned . . . Jo-Anne Blake has been added to the booking department at Paramount . . . Judy Awtry, MGM, became the bride of Thomas Dyar . . . WOMPI delegates and alternates to represent the local group at the international convention to be held in Toronto, Canada, Sept. 9-11 are Mrs. Jean Mullins, president; Mrs. Neill Middleton, alternate; Mrs. Johnnie Barnes; and Mrs. Martha Chandler, alternate . . . Branscome James, owner, Royco, Royston, Ga., has entered a hospital at Anderson, S.C., for a check-up . . . Mrs. Mack Grines, wife of the general manager of the Bailey Theatre Circuit, is recuperating at home following surgery . . . Mrs. Juanita Belleville, partner in the operation of the Lakemont Drive-In, Alcoa, Tenn., and Newport Amusement Company, has recovered from a respiratory infection . . . Frances Hopkins, formerly with Republic, is now a secretary at Buena Vista. She replaces Valerie Waters, who was transferred to the accounting department following the resignation of Sarah Tingle . . . Mrs. Helene Spears, former president, WOMPI, now secretary at Georgia Theatre, is recuperating at home . . . Pearl Moos, Columbia booker, is improving after a long illness.

BOSTON

A day at the Jimmy Fund Hospital and then Fenway Park was arranged by Thomas Yawkey for Variety Club of New England members. An inspection of the hospital started at 10:30 am with luncheon served before the theatre managers, owners, and personnel took their seats to watch a baseball game between the Red Sox and the White Sox. . . . Sam Horenstein, retired New England manager of Manley Popcorn Company, visited the district reporting he is feeling in good health after a season or two of illness. . . . All exhibitors in this area are talking about the tremendous grosses that "Psycho" is pulling down at the Paramount. Not only did the film get off to a flying start in its first week, but district manager Hy Fine reports that its fourth week outgrossed the first, an unusual occurrence. The biggest Saturday of the engagement came on the fifth week when "Psycho" bettered any other day in the run. . . . Norman Knight, president, Yankee Network, has accepted an invitation from Independent Exhibitors, Inc., to be a speaker at the annual convention in Chatham, Mass., Sept. 13-14-15. . . . Sumner Myerson resigned from E. M. Loew Theatres to join Arthur K. Howard as general manager of Howard's Connecticut and Rhode Island drive-ins, with headquarters in New Haven.

George Keffalopolous, lessee of the Fenway, has bought the Zenith Production, "Hiroshima, Mon Amour," for an extended run, starting Aug. 24. . . . Thomas O'Brien, Columbia branch manager, and George Roberts, treasurer of Rifkin Theatres, have accepted the distributor and exhibitor chairmanships for New England of the O'Donnell Memorial Year Campaign of the Will Rogers Memorial Hospital and Research Laboratories. . . . Two new girls have been installed at the Embassy Pictures office. Shirley Antarsh is at the switchboard and Geraldine LaBella is a general clerk. . . . Under the district managership of Harry Wasserman and the city managership of Abner Pinanski, two young women are operating the Mayflower, Boston, and ATC house. Miss Evelyn Copell is the general assistant, and a new girl, Miss Aileen Lacey, is her assistant. Aileen had formerly been the cashier at ATC's Pilgrim. Paul Barker, a substitute manager, is moving to ATC's Franklin Park for a two week spell. Harry Goldberg, former manager, Mayflower, has gone to the Boston for the Cinerama company. . . . It is Harvey Appell, not Leonard Appell as erroneously reported in the issue of July 13, who is the new sales manager at Embassy Pictures in the Boston office, replacing Judson Parker, transferred to the New York office of Embassy.

BUFFALO

Arnold VanLeer, Paramount field representative, who headquarters in Boston, and John Serfustino, Buffalo branch manager, Paramount, presided at the "Psycho" Theatre Presentation Policy meeting for exhibitors. "Psycho" was screened, the 10-minute "Press Book On Film" was shown, the radio spot platters were played, and kits on the picture distributed. Following the screening there was a question and answer period and more film shown, featuring exhibitors who told how successful the unique presentation policy set up for the picture had been at their theatres. . . . "Hercules Unchained" got away to a big first week at the Paramount with a page ad in four colors a day ahead of opening in the Buffalo Evening News and a page ad in color also used by the big Sattler department store in a tie-up between the picture and "a herculean sale sensation," which featured a big photo of Steve Reeves as Hercules. There also was a saturation TV and radio spot campaign. . . . Senior Citizens Day was observed recently in the Century in downtown Buffalo when manager Charles Funk arranged to admit senior folks all day and evening for 20 cents, with the presentation of their identification cards. . . . Al Cerankowski, manager, Strand, a link in the Basil chain, is a hard-sell exhibitor promoting a flock of prizes for contests used in connection with his various attraction promotions. . . . Rudy Bach, who has been a salesman with the Buffalo office of Waldman Films, is retiring and plans a long rest in the old country from whence he came.

CHICAGO

The world premiere of U-I's "Portrait In Black" opened at the B and K Roosevelt with the biggest publicity campaign ever taking place here engineered by Ben Katz. . . . Lou Harris, Alliance, became a proud grandfather. . . . Marie Krupa, MGM staff, is on an extended vacation in Europe. . . . Midcontinent Film Company is using the United Film Studios to shoot "Living Venus." . . . The Garrick, city landmark, will not be torn down. Distinguished architects have stated that the building is good for another 200-300 years. . . . Options on the new film process, Cinetarium, expired and new negotiations are under way with Adalhert Baites, inventor, who has returned to Hamburg. . . . The Family, Rockford, Ill., was reopened by Joseph Torgerson. . . . The Westmont was reopened by Constantine Kasson. . . . The Cinestage reopened with Harvey Shapiro as manager. . . . George Romine is presently acting as swing manager in the B and K Loop houses. . . . The Carroll, Mount Carroll, a Marchesi Circuit property, has closed. . . . The Von Ritz, Bedford, Ind., has been sold to H. E. McCarrell Enterprises. . . . William Holden, Jr., son of a B and K official, recently graduated from Cheshire Academy, Conn. . . . Richard Frank has succeeded Robert Allen, recently resigned, as manager at Paramount. . . . George Van Delamar, Clasa-Mohme staff, is back on the job after a long siege in the hospital. . . . Harry Blumenthal, head, Ad-Art Display, returned after illness. . . . Ben Katz, U-I's press chief, and his wife, Renee, celebrated their 25th wedding anniversary. . . . Dick Salkin, manager, Piccadilly, has been transferred to Schoenstadt's general offices. . . . Ken Edgerly is the new manager, Portage. He was formerly on the B and K staff at the Valencia, Evanston. . . . Don Mott is a new addition to the staff at the B and K Marlbro. . . . The projectionists' strike at Fort Wayne, Ind., has been settled. Theatres will now have only one projectionist in each booth. . . . The Fine Arts building, housing the World Playhouse, was sold at public auction to Arnold A. Schwartz, who was a 50 per cent owner of the building. . . . The Milo and Tropical, Chicago Heights, have switched to Spanish language films, undoubtedly due to the recent influx of Puerto Ricans. . . . Gambling, affecting give-away programs in theatres, was banned in Waukegan, Ill. . . . William Kennedy and Robert Craig will distribute product of the newly organized Ideal Films.

CINCINNATI

Meyer Adelman, Philadelphia, president, States Film Service, and his son, Stanley, visited the local office while enroute to Indianapolis to arrange for the servicing of Columbia films in that city. This servicing previously had been handled here. . . . National Theatre Supply provided equipment for a new 400-car drive-in at Flatwoods, Ky., opened recently by A. C. Bussel and associates. . . . Charles Palmer, Columbia salesman for 30 years, is now in a similar position with National Screen Service. . . . Gil A. Sheppard, with a long and varied career in the entertainment field, has been named group salesman for the downtown Capitol, succeeding DelVina Wheeldon. MGM's "Ben Hur" is in its 21st week at the house. . . . Frank W. Huss, Jr., president, Associated Theatres, was re-elected president, Cincinnati Motion Picture Theatre Owners, Inc. New officers are: vice-president and treasurer, Jack Haynes, general manager, Shor Theatres, Inc., and secretary, James W. McDonald, president, TOC Booking Agency. . . . The 33-house Chakeres Circuit, Springfield, O, has named Wally Allen as director of its newly formed advertising, publicity, and exploitation department. He has been the circuit's booker since 1953, and for 10 years previously had been in charge of exploitation for 20th-Fox in Buffalo and Pittsburgh. Succeeding Allen as Chakeres booker is Dick Dickerson, formerly Paramount booker in Boston, and for 15 years before with the Schine Circuit. . . . Jack Crouthers. manager, State, Greenville, O., has resigned to become executive secretary of that city's Chamber of Commerce. . . . Marjorie Zaner, Columbia receptionist, is recovering from an emergency appendectomy.

COLUMBUS, O., NEWS—Construction is scheduled to begin soon on a 800-car parking garage on the Civic Center site of the Temple of Good Will. This should benefit downtown theatres. . . . Columbus friends of M. R. "Duke" Clark joined with those in Dallas, Texas in wishing Clark and his wife well on their 50th wedding anniversary. Clark, who was Paramount exchange manager here three decades ago, is motion picture division manager for the Cohen Candy Co. in Dallas. Clark served seven terms as president of the Columbus Variety Club. . . . Current movie titles are a little puzzling to film fans, said Paul Pry, Jr., in his Columbus Star gossip column. Some moviegoers thought "The Story of Ruth" was about Babe Ruth. Titles like "The Subterraneans" and "All The Fine Young Cannibals" throw others. Said the columnist: "Show biz guys here wish someone in Hollywood would sit down and do something about some of the titles lately."

CLEVELAND

The hitherto untapped special gift section of the Will Rogers Hospital memorial fund drive was officially launched when, at an industry meeting held in the 20th-Fox Screening Room, distributor chairman Raymond Schmertz announced receipt of a $200 donation from Leon Enken, president of the Robins Amusement Company of Warren, O. He said he had other "special gift" pledges which he would shortly announce. Special gift donors of a minimum of $200 will receive Will Rogers statuettes with their names imprinted. Sam Schultz, Selected Theatres, has been named co-exhibitor chairman with Loew theatre division manager Frank Murphy. . . . An old downtown landmark, the Lower Mall will fade from the local scene soon after Sept. 1 to make way for a 100-car parking lot. This is the first move of a million dollar project by the property owners, Women's Federal Savings and Loan Association, to expand its banking facilities. The twin Mall Theatres were built in 1914 by pioneer motion picture exhibitor Louis Becht. It is a double deck operation, made possible by the fact that the level of Superior Ave. is lower than that of Euclid Ave. They are joined by an inside marble staircase. The theatres are operated under separate policies. The Mall plays regular releases under a subrun policy. The Lower Mall specializes in exploitation pictures. Both have been owned by Community Circuit since 1929 and operated by Leo Greenberger, circuit executive. The closing of the Lower Mall will not eliminate the exhibition of exploitation pictures downtown. This policy has been transferred to Community Circuit's Standard. . . . Max Mink, managing director, Palace, made a dual announcement of interest this week. One was the closing of "Can-Can" on Aug. 23, ending a 13-week roadshow engagement, the other the opening of "Spartacus" under a roadshow policy on Dec. 23. During the interval, the Palace will show regular first-run feature releases at popular prices. . . . Edward Schuman, vice-president of Art Guild Theatres, has negotiated a contract with 20th-Fox branch manager Raymond Schmertz for a local first-run engagement of "Sons and Lovers" at the local Heights Art.

Film Exchange and Dealer Listing for the

CINCINNATI FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1635 W. Central Parkway—PArkway 1-0179
Br. Mgr.: Milton Gurion. Office Mgr. and Booker: Ben A. Hothowoy. Sales: E. C. Noegel, Harold Hoffert. Cashier: Marie Klog. Emerg. Phone: Hothowoy, Jefferson 1-5458.

BUENA VISTA (DISNEY), 1634 W. Central Parkway 1-4766
Br. Mgr.: William Brower. Booker: William Gorner. Emerg. Phone: Gorner, PRinceton 1-1290.

COLUMBIA, 1632 W. Central Parkway—CHerry 1-6883
Br. Mgr.: Philip Fox. Office Mgr.: Ross Spencer. Sales: Charles Polmer, Morton Perlmon, Harold Rullmon, William Stonforth. Bookers: Margaret Woodruff, Robert Lows. Cashier: Genevo Gronotte. Field Exp.: Roy Nemo. Emerg. Phone: Woodruff, JEfferson 1-2728.

CONTINENTAL, 1628 W. Central Parkway
Br. Mgr.: Irving Sochin.

METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—CHerry 1-3557
Br. Mgr.: H. Russell Gous. Asst. Br. Mgr.: Harry Sheeron. Office Mgr.: M. M. Berger. Sales: Carl Gentzel. Bookers: Carl Weinberg, Nate Mutick. Cashier: Florence Herrmon. Emerg. Phone: Berger, MOntana 1-3424.

PARAMOUNT, 1632 W. Central Parkway—CHerry 1-6150
Br. Mgr.: William A. Meier. Office Mgr.: James Brunetti. Sales: J. R. Kirschboum, Vincent Kromer, Murroy Boker. Bookers: Lillian Ahern, Don Benning, Morris Hoil. Cashier: Louise Vinson. Emerg. Phone: Brunetti, BEochmont 1-8242.

REALART, 1632 W. Central Parkway—MAin 1-4852
Co-Mgrs.: Joy Goldberg and Selma Blochschloger. Sales: James Levendusky. Booker: Donald R. Duff. Cashier: Ruth Hermonn. Emerg. Phone: Duff, JEfferson 1-1693.

SCREEN CLASSICS, 1632 W. Central Parkway—CHerry 1-3671
Pres.: Edward Solzberg. Office Mgr. and Booker: Marie Donelson. Sales: George H. Kirby. Emerg. Phone: Mrs. N. T. Teetor, MOntana 2-2585.

20TH CENTURY-FOX, 1638 W. Central Parkway—CHerry 1-6460
Br. Mgr.: Welden Woters. Office Mgr. and City Sls.: Tony Knollmon. Sales: Lou Kortz, Jack Quigley. Bookers: James Neff, John Kollmeyer, Paul Allen, Virginia Meyer. Cashier: Joseph Solodin. Field Exp.: J. E. Watson. Emerg. Phone: Neff, TRinity 1-3385.

UNITED ARTISTS, 1634 W. Central Parkway—CHerry 1-1546
Br. Mgr.: Jack Finberg. Sls. Mgr.: Charles Schroeder. Office Mgr.: Gus Boudot. Sales: James Curron, Roy Russo, Don Womock. Bookers: Wilbur Hetherington, Walter Mergenthol. Cashier: Reno Schroeder. Emerg. Phone: Hetherington, DUnbar 1-4838.

UNIVERSAL-INTERNATIONAL, 1628 W. Central Parkway—GArfield 1-3820
Br. Mgr.: Frank Schrieber. Office Mgr. and Head Booker: Leonard Kotz. Sales: Sam Weiss, James Doyle. Booker: Robert Cooper. Emerg. Phone: Kotz, MElrose 1-6825.

VALIANT, 1628 W. Central Parkway—CHerry 1-3580
Br. Mgr.: Haywood Mitchusson. Secty. and Cashier: Nono Robbins. Emerg. Phone: Mitchusson, UNiversity 1-9642.

WARNER BROS., 1600 W. Central Parkway—CHerry 1-6824
Br. Mgr.: James S. Abrose. Sls. Mgr.: John P. Eifert. Office Mgr.: George J. Doumeyer Sales: Myron Klein, Ralph Salyer. Bookers: William Burns, Ann Keck, Eleanor Inkrot. Cashier: Helen Winkler. Emerg. Phone: Doumeyer, JAckson 1-1279.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 1638 W. Central Parkway—MAin 1-6580. Emerg. Phone: MAin 1-6580.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1632 W. Central Parkway—MAin 1-8900
Br. Mgr.: William Bein. Sales: Charles R. Polmer.

• *Signs, Advertising and Printing*

THE HENNEGAN CO., 311 Genesee St.—CHerry 1-4752
NATIONAL SCREEN SERVICE, 1632 W. Central Parkway—MAin 1-8900

• *Film Delivery Services*

FILM SERVICE CO., 1717 Logan St.—CHerry 1-5986. Emerg. Phone: Joseph Lorkin, GRandview 1-5848.
LAHMANN FILM SERVICE, 1717 Logan St.—GArfield 1-2823
Emerg. Phone: Lawrence Lohmonn, MOntana 1-5017.
STATE FILM SERVICE, INC., 1632 W. Central Parkway—CHerry 1-1311
Mgr.: Moe E. Scholle. Emerg. Phones: Scholle, JUniper 1-3020; John Wooten, Head Shipper: COlonial 1-2970.

• *Service Companies*

ALTEC SERVICE CO., 1635 W. Central Parkway—GArfield 1-2163
Emerg. Phone: James Reed, SYcomore 1-3021.
RCA SERVICE CO.,
Gerald A. Mansfield, 893 Garfield Ave., Milford, O.—TErrace 1-5918.
Roger M. Sherman, 202 Farragut Rd.—WEbster 1-1922.
WALDO THEATRE PROJECTOR SERVICE, 1635 W. Central Parkway—PArkway 1-4666
Emerg. Phone: Calvin Winder, CHerry 1-8622.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

DALLAS

Barbara Taylor, secretary to office manager Bill Crump at Warners, was in an automobile accident near Bowie, Tex. Her husband, Bobby Gene, was killed in the crash while the Taylors' infant daughter apparently suffered only a small scratch and was put into the care of a Bowie minister while the mother was taken to the hospital. She has several broken bones, cuts, and bruises. . . . Alton Sims, Rowley United Theatres buyer-booker at Memphis, and district manager for five Arkansas towns, will join the Dallas headquarters staff as head of the circuit's booking-buying department, according to John H. Rowley, president of the circuit. Other changes include Robin Wightman, city manager at Little Rock, Ark., as district man-

---

Watch for them!

NEXT!

New Orleans Territory
Issue of August 24

Portland Territory
Issue of August 31

Save Them!

ager for Arkansas; Johnny Howell, Dallas booker, as buyer-booker at Memphis; Dave Callahan, head of the booking department and buyer, as a district manager in Oklahoma and Texas; James May as a district manager in the two state area; and Bill Slaughter as assistant general manager. . . . Strong 35/70 special projection arc lamps have been installed on Victoria X projectors for 70 mm film productions at the Preston Royal and Esquire.

DENVER

Rick H. Ricketson, Jr., former theatre executive, now a movie producer, heading his own company, Shergari Productions, had an invitational showing and sneak preview of his first film, "For the Love of Mike." . . . Mayer Monsky, U-I branch manager, has added another salesman to his staff, Orom Summers, formerly of the Washington, D.C., branch, who will handle the northern territory. . . . Mark Sheridan, from 20th-Fox San Francisco office, takes over as branch manager of that firm's Denver exchange succeeding Reville Kniffin, who has left to assume his new post in Seattle. . . . Cool weather for the July 4 weekend meant big business for nearly all Denver movie houses.

Jesse Chinich, Buena Vista western sales manager, was in town conferring with Marvin Goldfarb, Denver branch manager. . . . Front and back pages of a city edition of the Rocky Mountain News were devoted to "Pollyanna" as a result of a special tie-up with the newspaper arranged by Bob Sweeten, Fox Centre manager here. . . . Prior to a special public sneak preview of the Buena Vista film, Sweeten got the drama critic to take an advance look in the screening room. Then special stories and pictures about "Pollyanna" and the preview were set up and made ready for including in the city edition which was due to hit the preview audience and the streets just as the show was letting out.

DETROIT

Industry leaders met at 20th Century-Fox's screening room to consider further the proposal of the Michigan State Fair authorities for the industry to participate in the 111th Fair on Sept. 2-11. Committee chairman Tom Maguire explained the meeting had been deferred due to a conflict with the Allied States convention in Chicago. He reported on the 100-foot-diameter Ford Motor Co. geodesic plastic dome which is offered to house the movie exhibit. Projectionist Local 199 has offered to show a special film to be made of trailers, shorts, news, and special material. Likewise, the Motion Picture Council of Greater Detroit has volunteered for its ladies to "man" the exhibit. Various suggestions as to drawings for free tickets, giving away samples such as soft drinks, heralds, characters dressed as leads from current films, were heard. . . . The Detroit Press Club took over the screening room in the Film Exchange Building for a private screening of UA's "Elmer Gantry." The group, restricted to the 48-seating capacity of the room, paid $3.50 for a package buffet dinner at the club and the movie party. Object: Publicity. . . . Woodrow R. Praught, president, United Detroit Theatres, has returned from an unfortunate vacation in Holland, Mich. While playing baseball with his two sons, he broke a leg and is currently navigating with a cast and the aid of crutches.

HOUSTON

"Wake Me When It's Over" said the marquee of the Hempstead Drive-In. But attorney E. D. Christensen, who filed a $17,500 lawsuit in district court against the theatre's owners, claimed an altercation with the ozoner's assistant manager wrecked his sleep. Christensen said Billy Atwood, the acting manager, refused to let him drive the Christensens' second car into the theatre—with or without an admission ticket—when he arrived to give his wife's stalled car a push. The attorney said he was arrested for trespassing after he drove in a rear entrance of the theatre and pushed the stalled car, in which his wife and two small daughters were waiting, until it started. He was jailed and released later on bond. The complaint was dismissed in Corporation Court. Atwood said the boxoffice was closed when Christensen arrived at about 12:30 a. m. He called police when he saw the attorney drive through the rear entrance. Atwood said Christensen "cussed me out" while awaiting the arrival of police. "I wouldn't do a thing like that," Christensen said, adding that he had learned something about proper conduct while serving at one time as a policeman in Madison, Wisc. . . . Workmen are busy again at the Rivoli. The theatre was opened as a Todd-AO theatre, under the banner of Rowley United Theatres, in June, 1958, after it had been remodeled at a cost of $100,000. Last year, the Todd-AO equipment was exchanged for Cinemiracle, for the showing of "Windjammer." Early this year, the Todd-AO was brought back for the current "Can-Can" showing. Now, workmen are at it again. Obviously, a new process is being installed, but Jeff Wolf, manager, says he can make no announcement. It was understood, however, that this is the Cinerama installation. The only other such installation was in Dallas.

JACKSONVILLE

Herman B. Meiselman, owner of a North Carolina theatre circuit and the local Town and Country Theatre, announced that construction work began on July 14 for his new 650-car drive-in to be located a few miles southeast of Jacksonville. . . . The Beach Drive-In, Jacksonville Beach, operated for the past several years by Kent Enterprises, has been sold and dismantled for commercial development adjacent to a large shopping center. . . . Tommy Hyde, general manager of Kent Enterprises, who came here from his home at Cocoa for a visit with Roy Smith, theatre supplier, and for conferences with architects, announced that final plans have been made for the rebuilding of the de luxe Florida, Tallahassee, which was completely destroyed by fire earlier this year. . . . Cecil Cohen, local exhibitor, has reopened his recently-acquired Victoria, New Smyrna Beach, after air-conditioning its auditorium and refurbishing the entire theatre. . . . Francis M. Frick, Jr., veteran staff member at the San Marco, was married to Peggy Anne Graves in a formal church ceremony on the Southside.

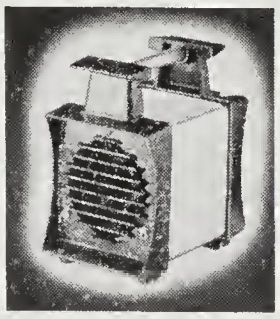
"Ben-Hur," which will open at the new Center on Aug 10 for its area premiere, is being widely advertised in advance by Florida State Theatres. There will be 10 performances weekly and a top price on weekends of $2.20 for orchestra and loge seats. All other north Florida theatres operated by FST are assisting the Center in its advance publicity campaign. . . . J. H. Robinson, owner, Arlington, has a new competitor at the Arlington Plaza shopping center. It is Bounceville, a trampoline bouncing center which is attracting the patronage of many Southside children.

NEW HAVEN

Bill Daugherty, Connecticut district manager for Lockwood and Gordon Theatres, has announced appointment of George Caron as manager, Waterford Drive-In, Waterford, succeeding Reginald Pelletier, resigned. . . . H. Viggo Andersen, Hartford Courant amusement editor, has returned to his desk, following recuperation from surgery. . . . Norm Levinson, general manager and advertising director, Trans-Texas Theatres, Dallas, and Mrs. Levinson have returned to their Texas home following a weekend visit with Lou Cohen, Loew's Poli, Hartford, manager, and Mrs. Cohen. Prior to joining the MGM field exploitation force some years ago, Levinson served as assistant to Cohen in Hartford. He has been with the 12-unit Trans-Texas circuit for the past year. . . . The Nutmeg Theatre Circuit has instituted a new bargain price (50 cents), from 1 to 5 p.m., Mondays through Fridays, at the Crown, New Haven, a first-run art situation. Nearby opposition theatres charge anywhere from 60 to 90 cents during this same time span. . . . Producer James Paris and writer-director George Tzavellas have started Athens, Greece, filming on Norma Film Productions' initial project, a Tzavellas adaptation of the Greek classic, "Antigone," with an all-Greek cast. Sperie Perakos, executive producer of Norma Film Productions, Inc., and general manager of Perakos Theatre Associates, independent Connecticut theatre circuit, anticipates a late fall American premiere of "Antigone" at the Perakos' deluxe Elm, West Hartford.

NEW ORLEANS

Joseph Marsallas, Saenger assistant manager, became the proud father of a nine and one half pound boy . . . Tom Neely, Sr., manager, NTS, reports many sales of Scotsman Combination Hot Dog Machines to drive-ins . . . The St. Bernard Drive-In, Arabi, installed a lightning rod atop the screen tower . . . Lightning struck a bank of transformers in the vicinity of the Do Drive-In, Metairie,



RAY HOWARD*
says—

"We're one of the pioneers of drive-in cold weather operation. When we replaced our old heaters we made sure we got the finest and installed EPRAD HOT-SHOT heaters."

*Y & W DRIVE-IN
Gary, Indiana

See Page PE15

FILMACK
SPECIAL TRAILERS LEAD THE FIELD!
Way Out In Front For Quality, Fast Service and Showmanship.
ALWAYS GOOD! ALWAYS ON TIME!
1327 S. WABASH · CHICAGO 5, ILL.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

La., recently causing it to black out for the night . . . Sympathy to Mrs. Elgivea Lisle, secretary, Don Kay Enterprises, on the death of her father, a resident of Parks, Ark. . . . Mrs. Val Steudlein, Paramount staffer, resigned to give all of her attention to her home and family care . . . Armando Verandes Nunez is the new trainee for theatre management at the Sanger . . . Tom Watson, former Paramount salesman, is still bedded at Oschner Foundation . . . Jean Arceneux, UA staffer, is wearing a sparkler on her third finger left hand given to her by a Tulane student . . . George Baillio, head, Southern Amusement, Lake Charles, La., presented a crate of Ruston, La., peaches to managers of all exchanges and others . . . Della Jean, Paramount assistant cashier, and Eddie Favre chalked up their 27th year of blissful wedded life recently. The local WOMPI gathered at their home for a barbecue party . . . The local WOMPI held a luncheon meeting at the Variety Club.

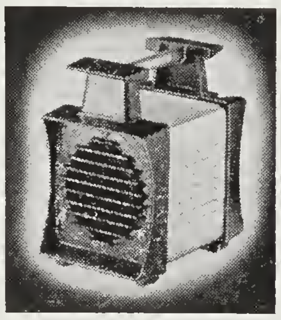
PITTSBURGH

Variety Club and the Holiday House jointly sponsored a V.C. luncheon honoring Sophie Tucker. The Last of the Red Hot Mamas is currently appearing at the Holiday House, where she is drawing raves from both critics and customers. Three years ago, she pledged $100 a month to Variety's Heart Fund, and her check has been received punctually ever since. . . . Stanley Warner's Sid Newman and the missus vacationed in Michigan. Mrs. Newman (Nettie) is recuperating after breaking her arm in three places. . . . Pete Thornton landed Jackie Cooper as m.c. for the Variety Club telethon next month. The annual event is for benefit of the organization's Heart Fund. He also signed some other top names: Raymond Burr (Perry Mason) and Elaine Stritch and Shirley Bonne, who will be starred in the new "My Sister Eileen" TV series, as well as Roscoe Karns. . . . Theatre owner Ben Amdur's father-in-law, John Inget, died at Lantana, Fla., after a long illness. . . . Lou Marks, from MGM's Detroit office, has replaced central district manager John J. Maloney, who resigned after 38 years with the company. . . . Bishop John Wright, head of the Pittsburgh Catholic diocese, devoted his entire weekly KDKA Radio Show, on a Sunday night, to praising "Conspiracy of Hearts," Squirrell Hill attraction, and the Warner Theatre's "Ben-Hur." This was an unprecedented boost. . . . Bernie Hickey, Fulton manager, was confined to his home with a virus infection—and just after coming home from a hospital visit.

CLAUDE SCHLANGER*

says—

"In choosing a heater for your drive-in, pick the one that keeps customers warmest and most comfortable . . . and you'll install EPRAD HOT-SHOTS like I did."



*BUDCO, Inc.

Philadelphia, Penna.

See page PE15

ST. LOUIS

David Hedison, star of the 20th-Fox production, "The Lost World," was in town to promote his film. He was interviewed on the Jack Eigen radio show and was a guest on the popular Charlotte Peters television show. He was also a guest at lunch to meet the executives of MITO and representatives of the press. . . . The Times, Jacksonville, Ill., purchased recently by the Frisina Amusement Co., closed for remodeling. Present plans call for the theatre to be shut down for around three weeks. . . . Norman Pader, public relations director for Columbia, returned to New York after spending three weeks here working on promotion plans for "Strangers When We Meet." . . . Columbia is planning a saturation booking in more than 100 theatres in the St. Louis exchange area for the double-bill, "Battle in Outer Space" and "Twelve To the Moon," opening in mid-August. . . . R. J. McCafferty, branch manager, Columbia, has become the father of a girl for the fifth time. . . . "Pay or Die" was featured in a multiple drive-in opening in the greater St. Louis area. . . . A partial list of contestants for the "Miss Film Row" title bestowed annually at the MITO convention was announced at a luncheon of the MITO board of directors. Already selected to represent their companies are Barbara Cuddy, United Artists; Sharnel Prater, Universal; Jackie Aubuchon, Allied Artists; Martha Baker, Columbia; LaDonna Pruitt, National Screen Service; and Loretta Rose, 20th-Century-Fox. The convention will be held August 29 at the Chase Hotel. . . . Among exhibitors branching out are Joe Goldfarb, Upper Alton, Ill., who is building a laundromat and, C. B. Simmons, Fairview Drive-In, Newton, Ill., who has opened a Dog 'n Suds Drive-In restaurant.

ABC POP CORN
ABC POP CORN
POP CORN
MORE PROFITS PER CAPITA FOR YOU!
ABC

BERLO VENDING COMPANY

Div. of A.B.C. Vending Corp., 333 S. Broad St., Phila. 7, Pa. • Offices in All Principal Cities

Address Inquiries to 333 S. Broad St., Phila. 7, Pa.

SALT LAKE CITY

The Villa, in the suburb of Sugarhouse, will be remodelled for the showing of Cinerama . . . The neighborhood Richey shows three German pictures each Wednesday and three Spanish language films each Sunday . . . The Three Stooges, appearing locally, visited the Primary Children's Hospital and brought smiles and chuckles from the child patients . . . A local newspaper has started publishing the Legion of Decency ratings.

SAN ANTONIO

Sylvan K. Barry, Fiesta and El Capitan Drive-Ins, returned following a business trip to Dallas. His daughter, Patty, has been quite ill with pneumonia and is doing nicely now. . . . Richard Boone will be in the city on Oct. 24 for celebrations attending the world premiere of John Wayne's "The Alamo" at the Woodlawn here. San Antonio Chamber of Commerce officials said the world premiere of John Wayne's epic, "The Alamo," means money in the bank to the Alamo City. The film, a $12,000,000 production made at Brackettville, Tex., will be given its first showing here Oct. 22 to 25. San Antonio business and civic leaders have plans for the premiere in high gear, with $50,000 already set up to finance the film's promotion. Wayne's film has budgeted $1,500,000 for world wide promotion of the film, the story of the fall of the Alamo in 1836. Chamber officials have named a 200 man member committee headed by Theo Weiss, a former Chamber president, to guide the local promotion; Forrest M. Smith, president of the National Bank of Commerce, is vice-president. Smith, Weiss, and Melvin Sisk, Chamber president, have estimated the premiere and movie will bring $10,000,000 additional business into San Antonio. The long run benefits of the movie to the city, Weiss pointed out, will come from the stimulation of nation wide interest in San Antonio, Texas, and the Alamo. . . . Tommy Reynolds, movie producer and former local radio and TV personality, was in for a "sneak preview" of his first motion picture, "The Tomboy and the Champ." . . . After 15 weeks without a winner at the 271 Theatre at Paris, Tex., operated by the Interstate Theatre Circuit, "Bonus Night" paid off. A $1,000 bonus was won by the wife of a Paris fireman. Fifteen names had been called during previous weeks, with no winners. The contest has resumed with $750 in the jackpot. . . . Much interest has been shown in the wrestling matches at the Holiday Drive-In, Burnet, Tex. The matches are held each Friday night during the intermission period. . . . The snack bar at the Chief Drive-In, Jacksonville, Tex., was robbed.

WASHINGTON D.C.

The Westhampton, Richmond, Va., has reopened . . . Closing were the Lenox, Richmond, Va.; Sunset Lake Drive-In, Deep Creek, Va.; Easton Playhouse, Easton, Md.; and Park, Lexington Park, Md.

PHYSICAL THEATRE

•

EXTRA PROFITS

In This Issue:

Nation's Supply Dealers Comment On Their Role In The Industry *Page PE-7*

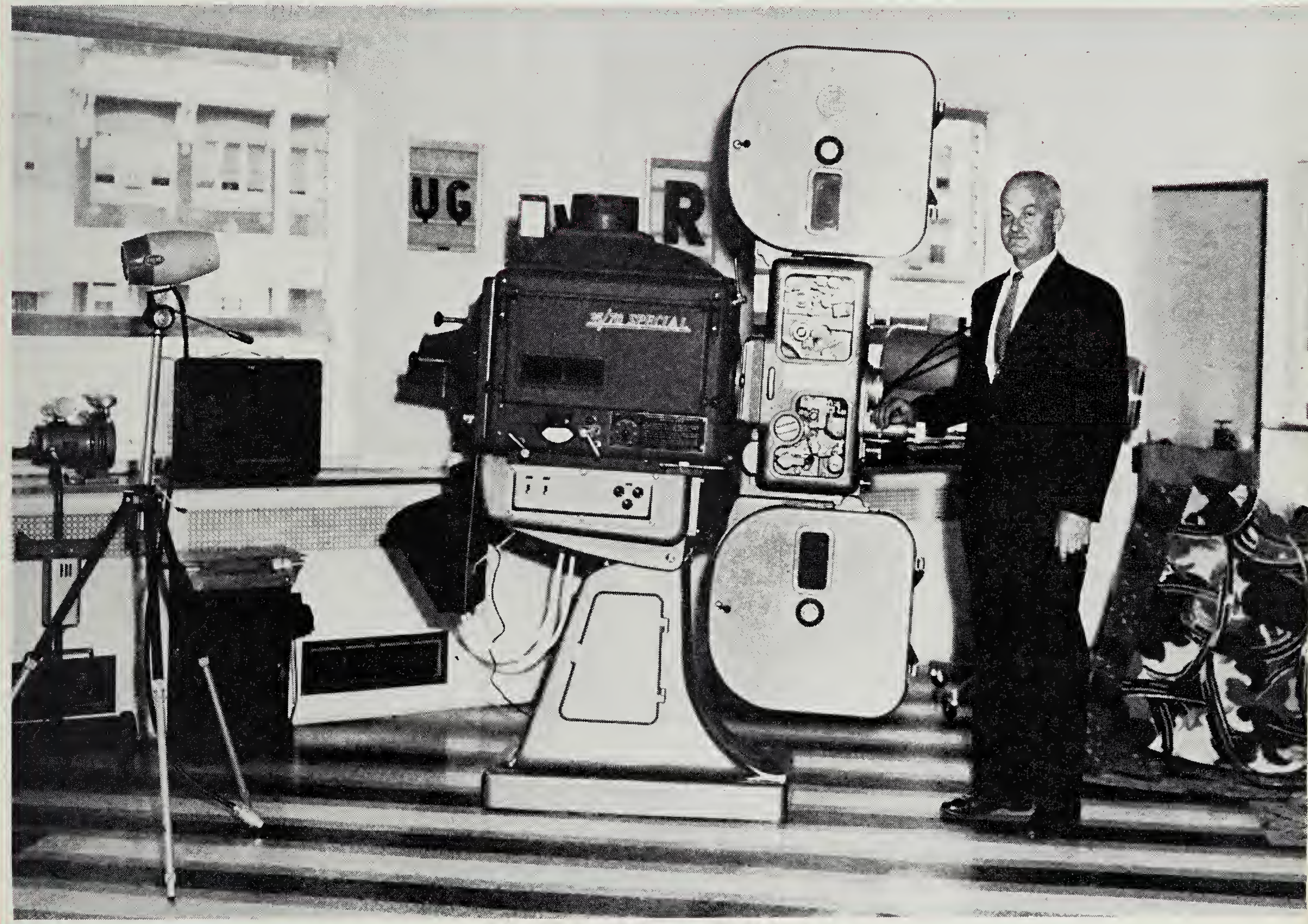
Basic Steps For Popping Good Corn *Page PE-10*

Upright Popper Increases D-I Popcorn Sales *Page PE-10*

News Notices *Page PE-12*

New Products *Page PE-13*

Promotion-Of-The-Month *Page PE-18*



WILLIAM HUTCHINS, Philadelphia Branch Manager, National Theatre Supply, is shown in NTS's new city showroom and offices. Hutchins, an alert and conscientious representative of the nation's supply dealers, displays a few of the many hundreds of products that NTS stocks for theatremen in the Phila. area. The new NTS showroom is another example of continued faith in the industry by the nation's supply dealers. For discussion of their role in the industry, see Editorial, page PE-5.

Volume 15 Number 8
August 17, 1960

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

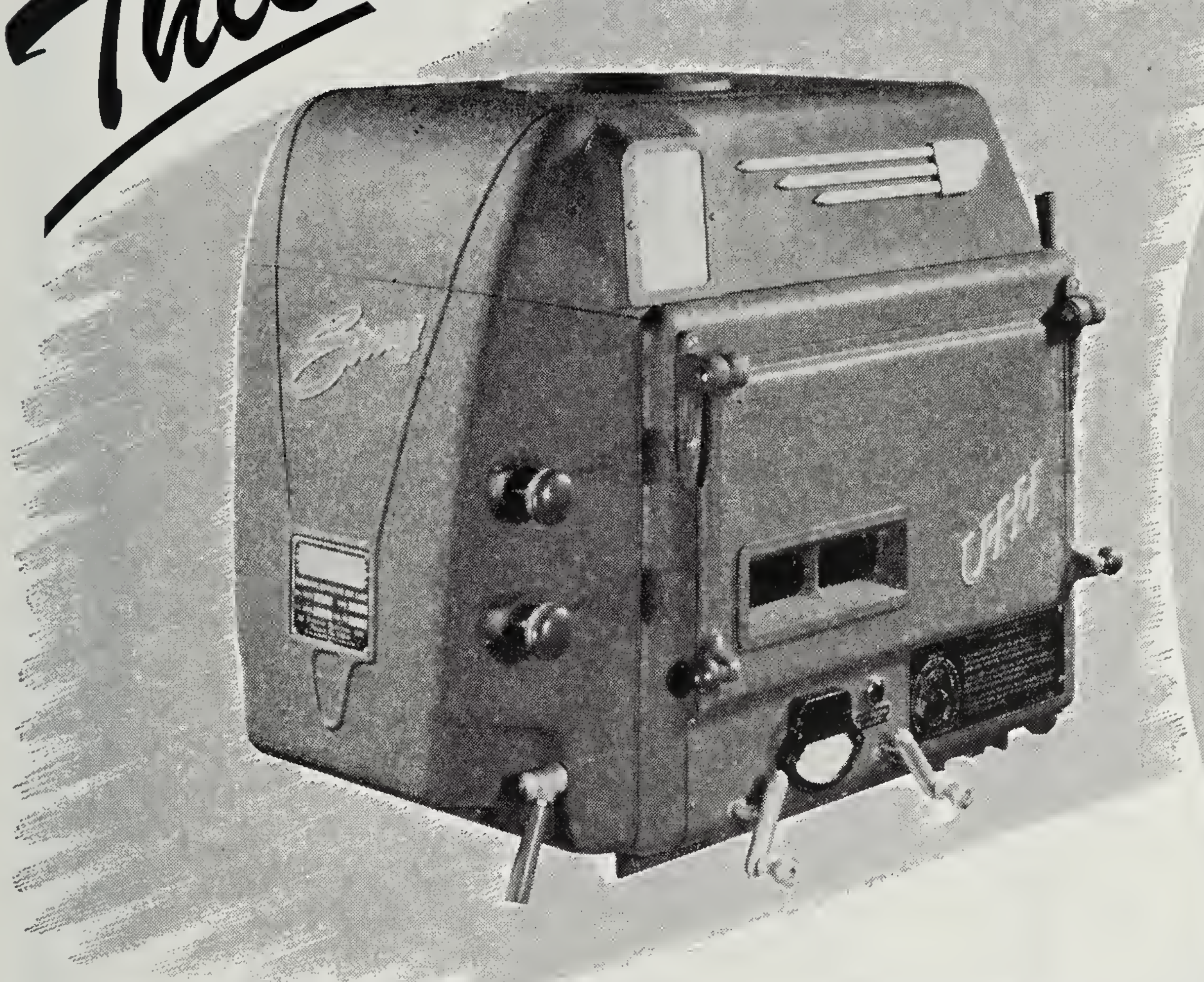
Pepsi
Pepsi-Cola
ICE CREAM

Sell-mates–Candy, Popcorn and Pepsi

To remind people how well Pepsi goes with the candy and popcorn you sell, have a "Light-Look" cup vendor handy. Put it out where it shows. It gets people to buy. So be sociable—make money. Install a vendor for Pepsi today. Write: National Accounts Department, Pepsi-Cola Co., 500 Park Avenue, New York 22, New York.

PEPSI·COLA
BE SOCIABLE, HAVE A PEPSI
Pepsi-Cola

This is the Lamp



THE NEW

Strong

1960 U·H·I PROJECTION ARC

Quickly adaptable to projection of 35 and 70 mm!

New ventilating system. Uses 70% more air, a complete change every five seconds. The 165 ampere lamphouse, back door assembly and operator side door maintains a 30° lower operating temperature. 100% more air sweeps over both faces of the cold type reflector which is integrated with the rear door. Easy, quick wiping of the reflector between reels, prevents formation of scum, greatly extending its life.

25% LOWER SILHOUETTE permits easy installation in projection rooms with low ceilings. Prevailing booth exhaust system can be used, if adequate with lamps operating at 90 amperes or higher.

NEW SIMPLE WATER COOLED CARBON CONTACT. One-piece conducting tube for each heavy duty, long life, pure silver water cooled positive carbon contact, is fully enclosed to forego breakage. No water connections at the contact, no flexible tubing, or clamped or welded connections to the contact, which might be subject to leakage.

BIG CARBON SAVING. Burns full 20-inch 13.6 mm positive carbon, to project a double reel more than lamps which cannot accommodate this length.

INTEGRATED EXCLUSIVE LIGHTRONIC CONTROL AT NO EXTRA COST advances carbons as consumed by means of separate Bodine geared head motors, to maintain uniform arc gap length and accurately position crater at exact focal point of the reflector. A screen light of constant intensity and color is automatically maintained. Operates over complete current range of lamp and does not require resetting when changing the range of operation or film width.

Demonstration without obligation.

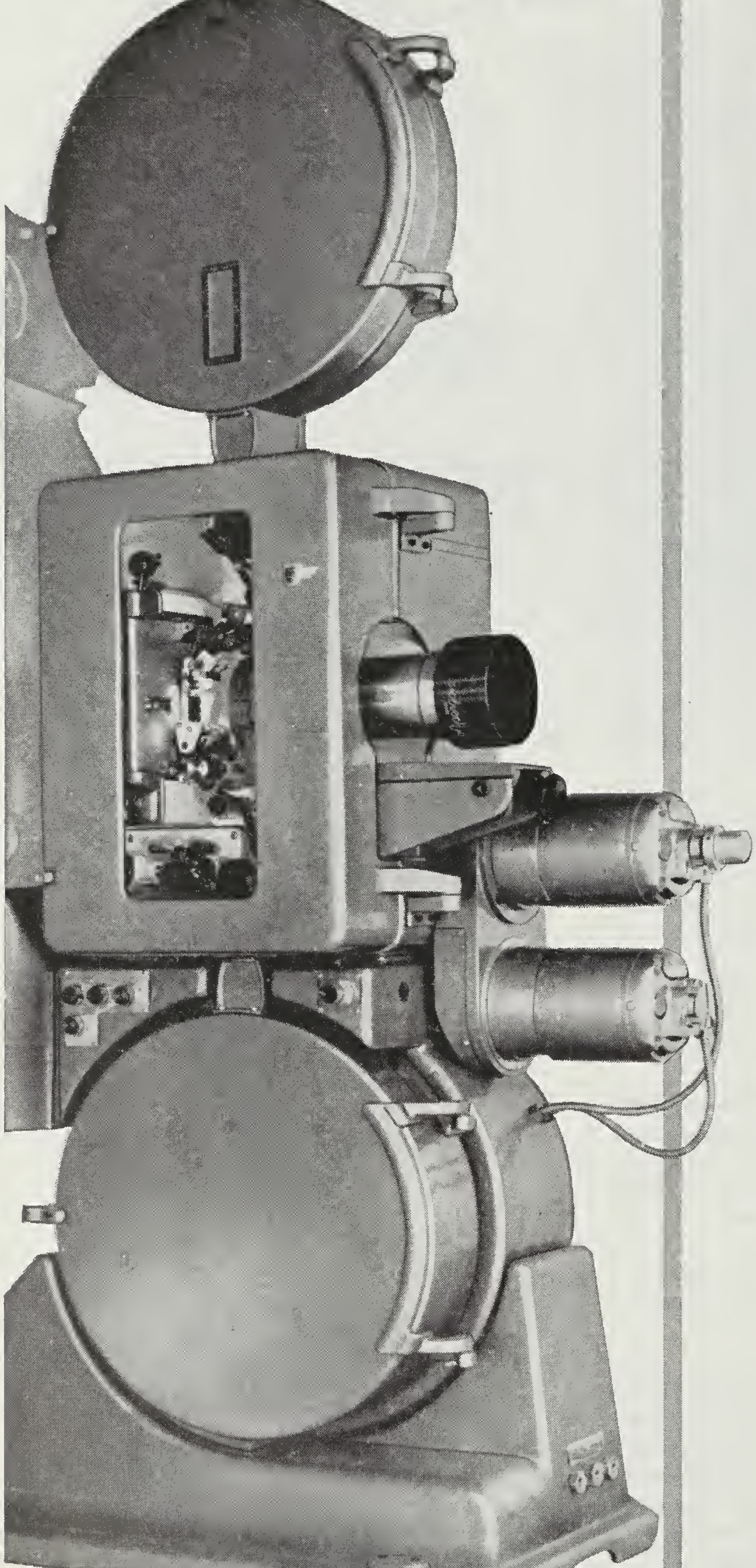
Write for literature.

Warranty

Strong will replace without cost any non-abused parts (with the exception of reflectors which are covered by a separate warranty), for a full year period.

THE STRONG ELECTRIC CORP.

21 City Park Avenue • Toledo 1, Ohio



Do you NEED 70mm?

You don't have to be a prophet to know which way the motion picture industry is heading. It's toward bigger pictures and sharper, brighter projection. And, as always with progress, you either keep pace or fall behind. There's no standing still.

Because 70mm projection is so dramatically superior, many producers are insisting on the exhibition of their products via 70mm film. Thus not only the prestige of your theatre is affected by this move to 70mm, but the vital receipts brought in by these tremendous attractions could be lost if you are not equipped to show them! Get on the 70mm bandwagon now and get your share of the big boxoffice grosses on the way.

Almost every leading theatre with 70mm projection has chosen the great Norelco Universal 70/35 Projectors... the finest and only projectors designed specifically for 70/35mm projection!

NOW BUY Norelco®
70/35mm PROJECTORS FROM
YOUR LOCAL SUPPLY DEALER!

A change in distribution policy means Norelco projection equipment is available through the supply dealer of your choice. See him today for prices and delivery!

Norelco®
Serving Science and Industry
UNIVERSAL
70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC • MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street . New York 17, N.Y. . OXford 7-3600

EDITORIAL

Supply Dealers As Coordinating Factors

Supply Dealers have been, are, and will continue to be one of the most important segments of the motion picture industry, for it is they who fulfill the public's desire: to have the theatre offer the best possible entertainment with the *most comfort and conveniences.*

Throughout the history of our industry, supply dealers have kept the nation's many exhibitors "on their toes." The supply dealer has introduced the new concepts of theatre comfort to the exhibitor. The supply dealer has introduced the better technical methods for projection and sound reproduction to the exhibitor.

This Physical Theatre issue, as an annual project, salutes the nation's supply dealers, for it is they *who bring the manufacturer, public, and the theatreman together.* When the manufacturer develops or adopts an idea about comfort or technical excellence, he builds his product to meet the new standards. But before the theatreman risks reputation and capital on such an idea, the supply dealer enters the picture, giving experienced advice concerning purchase and installation.

Thus far this year, we have seen a great deal of expansion in the physical theatre. Hard-tops and drive-ins in all corners of the country have been reequipping and refurbishing to keep pace with that insatiable public thirst for greater convenience and comfort with best possible sound and projection. Theatres by the score are expanding their facilities. Conventional are being built in shopping centers; drive-ins are building more ramp space for bigger business.

Sterophonic sound and 70mm projection are gaining popularity, because of the important part played by the nation's supply dealers in promoting these innovations for projection booth perfection. These organizations not only help the theatreman to select the *best* equipment for his particular type of operation, but also finance theatremen who wish to keep pace with public demands.

Expanding with the industry, supply dealers now stock concession stand machines and items. Concessions operations account for a great part of theatre profit, and the dealers have worked with theatremen to increase the profit margins.

These men, who too often are either forgotten or simply taken for granted, are the backbones of the small operator. They give the best advice concerning remodeling, because it's their business. They are Johnnys-On-The-Spot in time of trouble. How often have they gotten night calls, only to give prompt and effective service for a distressed exhibitor? How often have they given advice that saved the theatreman untold expenses for proposed installation of wrong equipment?

With the tremendous surge of remodeling now taking place throughout the nation, it would behoove all theatremen to contact their supply dealers. Seek their advice and plan *with* them for a bright and prosperous future.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

SENDING A BOY AFTER A MAN'S JOB ?

Be realistic, friend—beat-up seating is beat-up seating. And movie customers know it. They don't like it . . . . and, worse, they don't come back . . . though they may never say why. All the great film fare in the world won't help. We will—fast! Just phone and find out how!

NOW AVAILABLE

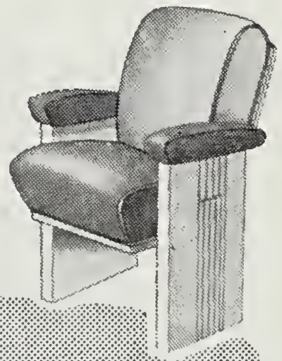
The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.



THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville, Tennessee

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.

NEW! **ASHCRAFT**

35/70 Cinex® Special

F1.5 PROJECTION LAMP for medium and small theatres

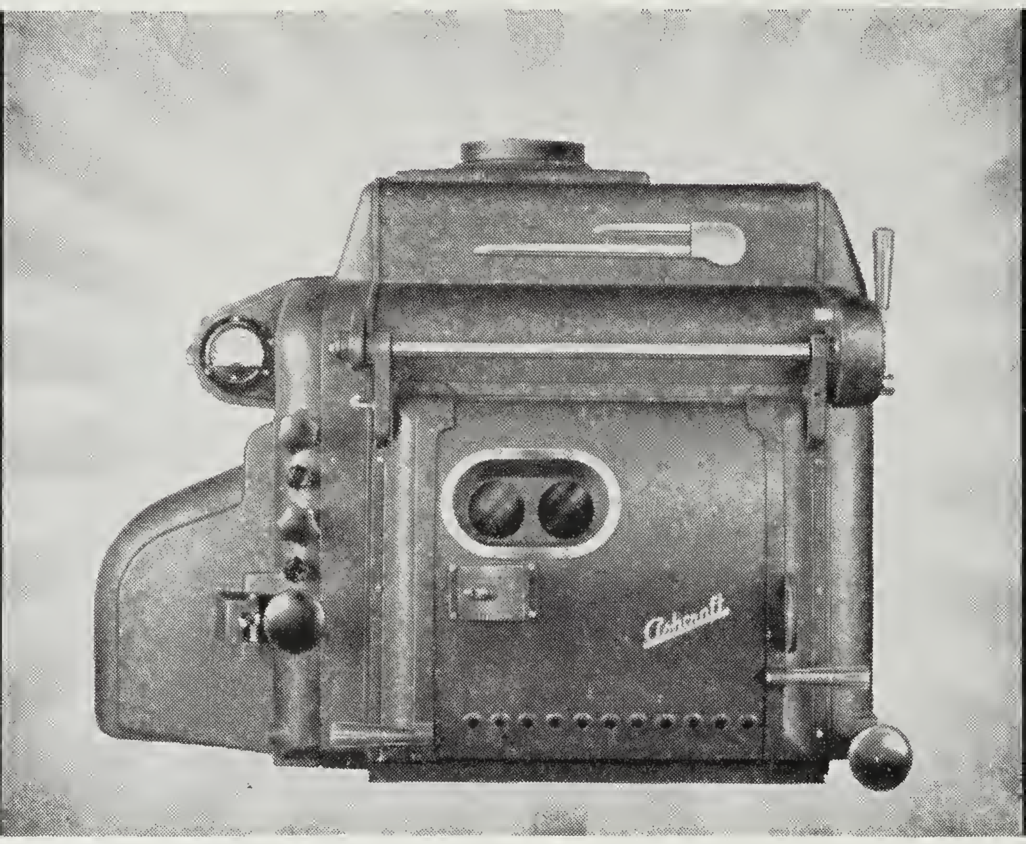
Lower First Cost

Lower Operating Cost

Indoor Screens up to 40 ft.

Drive in Screens up to 90 ft.

70-135 Amps.



More Screen Light

Better Light Distribution

2 Hours of Brilliant Light from one 20″ carbon

Wide Range 10-11-13.6 Carbons

Compare these 10 points of superiority and see why Ashcraft is the only Lamp that has everything!

THE ONE LAMP which will project maximum light for both 35mm or 70mm film at less carbon and current cost than ever before.

THE ONE LAMP having a true F1.5 optical speed which increases light output at decreased operating expense.

THE ONE LAMP of the "35/70 Special type" having pure silver water cooled, one piece carbon contacts.

THE ONE LAMP having "Man sized" lamphouse door that projectionists prefer.

THE ONE LAMP having such an extremely precise carbon feed mechanism that arc-length and crater position are maintained exact without neeessity of troublesome thermostatic devices.

THE ONE LAMP that has both high screen intensity and up to 100% screen light distribution.

THE ONE LAMP having 3 point suspension for mirror (no rings) allowing unrestricted mirror ventilation prolonging mirror life.

THE ONE LAMP which will accommodate up to 20 inch carbons and give up to 2 hours of brilliant illumination.

THE ONE LAMP having positive chain drive feed and carbon rotation—uses no roller feed whatever.

THE ONE LAMP for which a new—high quality—high reactance—low cost Rectifier has been specifically designed.

C. S. **ASHCRAFT** MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N.Y.

Nation's Supply Dealers Comment On Their Role In The Industry

Supply Dealers play a significant part in the motion picture industry. With this thought in mind, the Physical Theatre Department of Motion Picture Exhibitor annually pays tribute to the nation's supply dealers. This year the department asked dealers from all sections of the nation to reflect on their role in the industry, as well as the industry's future. Many have given extremely provocative comments, and all indicated optimism in their forecast for the future.

The supply dealers have told us that there is a need for diversification in their particular business, but that the motion picture industry is still the major part of their work. They say that the industry is strong, and will continue to be strong if exhibitors offer the public better facilities and greater convenience. The main point that most dealers stress is that there should be preparation *now* for a prosperous future. Careful planning by the exhibitor will enable him to more effectively compete with the other media which have grown and split the entertainment dollar into so many small sections.

B. F. Shearer
B. F. Shearer Company
Seattle, Washington

"My philosophy has been that theatres earn their way in each community by *keeping up-to-date* and comfortable so their patrons are proud of and want to patronize their favorite theatre.

"Theatre fronts must be kept clean and fresh. The boxoffice should be attractive and equipped with modern equipment. All foyers should have new carpet that is never permitted to become worn or shabby. Auditorium chairs must be comfortable, *well spaced,* and kept clean.

"The decor within the theatres must be kept up-to-date—the gay nineties and roaring twenties are out. The interior must come up to the present period of light and gay colors. This includes the carpet, draperies, upholstering and lighting. Stages must have attractive draperies—properly lighted, and most important projection and sound must be of the highest standards. Hi Fi sound is in many homes, and theatre sound equipment must be equal or better.

"Our business as a supplier is to have a trained organization to do a modern, up-to-date job for our customers. A well run and profitable business is *never permitted* to look rundown.

"A theatre with a smiling cashier, a doorman with personality, and a manager who is on the job to greet his patrons will put the patron in the mood to enjoy the show and get the relaxation he must have and usually does not get at home. We must put the patron at ease in luxurious surroundings, so that he will want to come again and again to his favorite theatre.

"Our job is to be able to *create and supply* the equipment and furnishings to do this job."

The supply dealer has always been progressive. He is more than a repair and maintenance man—he is a consultant and a friend. He works hand-in-hand with both the exhibitor and the manufacturer in order to bring the public the best possible entertainment.

By John Currie
National Theatre Supply Co.
New York, New York

"Many industryites have expressed concern for the motion picture equipment dealers. Theatre purchases of projection and sound equipment, chairs, carpet, screens, and other major equipment items have decreased drastically since 1954, so much so that quite a few independent dealers across the nation have been forced to close their doors and one major supplier of projection and sound equipment abandoned the field.

"National Theatre Supply Company, through a program of economy and diversification, has continued to maintain its 32 branches from coast to coast. Reflecting its optimistic feeling for the future of the industry, N.T.S. a few months ago placed a single order with an affiliate for more than a million dollars worth of Simplex projectors and sound systems. It is National's opinion that the industry is on the threshold of a prosperous new era.

"A little more than two years ago N.T.S. entered the motel furnishings field. The similarity of items used by motels such as carpet, chairs, lighting fixtures, air conditioning, and drapes made the motel market a natural. National's salesmen have been able to apportion their time to the new field without decreasing their efficiency in the theatre field. Without the added sales from this new activity, service to theatres throughout the country would have been severly curtailed.

"It is *with optimism and confidence* that N.T.S. looks to the future. As it is today . . . was in the past . . . and will be in the future, National is the exhibitors guarantee of consistent quality and outstanding service."

But the supply dealer cannot do this job alone. He must deal with theatremen who are willing to offer their patrons the most modern equipment available. He must deal with showmen who are willing to try new ideas in order to improve projection and sound reproduction methods. The supply dealer can only be as successful as the theatreman with whom he deals, and the nation's supply dealers realize this fact. That is why their advice is constantly reliable; their ideas progressive, and their future bright.

J. Eldon Peek
Chairman of the Board, TEDA
Missouri Theatre Supply Company
Kansas City, Missouri

"Under the present economic conditions of the motion picture industry, one of the primary desires of the theatre equipment dealer is to convince the exhibitor that all possible equipment and parts purchased should be made *through the legitimate supply dealer.* With a feeling they are buying at a cut price and getting good value, there has been a growing trend for exhibitors to buy directly from newly formed direct-selling agencies as well as a few manufacturers who have lost their dealer organizations. If the exhibitor would only make a careful analysis of the entire situation, he would immediately recognize the falseness of this apparent economy.

"In the first place, the theatre equipment dealer has to subsidize a high percentage of his service facilities. He must stock and maintain large quantities of expensive loan equipment. He must be prepared to render *emergency service and deliveries,* and in many, many cases, assist the exhibitor in his financial problems. Most of these, if not all, have to be paid for out of the small and reasonable profit derived from the sale of supplies and equipment.

"No such services as these are available from direct selling institutions, and in all but a few rare instances, the quality of the merchandise as compared to the price paid favors the established dealer many times over. He, through his long experience and knowledge of equipment, is a better choice of what constitutes high quality merchandise than is the average exhibitor."

The comments printed in this issue represent the ideas of men and women from all sections of the nation. These dealers are all recognized for their excellence of service, their forsight, and their constant contact with the men who both make and use the products they stock.

Motion Picture Exhibitor proudly prints their comments, for, as representatives of the many supply dealers throughout the nation, they have painted the supply dealer's picture, and they have wisely predicted a bright future for the entire industry.

PHYSICAL THEATRE
Vol. 15, No. 8 August 17, 1960

A Look At The Future

By E. H. Geissler • Wil-Kin Inc. • Atlanta, Georgia

"The theatre equipment and supply business during its life has been a specialized business, operating almost exclusively in the theatre field, but today few dealers can survive on theatre business alone. As the trend toward liquidating marginal theatre properties continues, potential sales volume is reduced and the dealer must move into allied fields.

"It is a paradox, however, that while the dealer is forced into a more general market, there is building up with each passing day a real need by the exhibitor for assistance from expert and experienced equipment specialists. Theatre properties everywhere are in a bad state of repair and millions must be spent on physical improvements and on new equipment capable of showing new production techniques. There is a limited amount of risk capital available for this purpose and it should be spent wisely. That calls for the knowledge and experience of the specialist, and so it behooves us in the theatre equipment and supply business, as we probe other markets, to stand ready for expansion in our own.

"The automobile, television, and the general improvement of the average individual economic status are the three elements that have had the most impact on our industry in the last ten years, and they will probably be the dominating factors affecting it for the next ten.

"Television will continue to occupy a large share of available leisure time because it is convenient and inexpensive, but since to most people it is just a handy movie-in-the-home, and since the novelty has completely worn off in all areas, it will find it increasingly difficult to compete with the fine high-budget motion picture productions in commercial theatres. People will become even more selective in their television viewing, and will return in ever increasing numbers to the commercial theatre, provided of course, it continues to offer fine product in comfortable and attractive surroundings.

"America is on wheels and our business, like every other business, must recognize this fact and plan accordingly. That fact, coupled with the improved general economic status, has caused the exodus to the suburbs and resulted in a new way of life and leisure for a large segment of the population. New theatres will spring up in shopping centers in the outlying districts. Drive-in theatres will expand to include both indoor and outdoor operations, and will provide additional entertainment features for the family—perhaps bowling and swimming.

"The present exodus to the suburbs, with its devastating effect on the downtown areas of our larger cities, will not be allowed to continue without a tremendous fight for survival by "downtown" interests. Too much money is at stake and ways will be found—as a matter of fact, are being found—to combat the trend and entice people back into the downtown areas. For the immediate future, downtown business will reschedule its hours so that stores open later in the day and stay open in the evenings. Cities will plan on the basis of moving people rather than on moving conveyances and the private automobile will be kept out of mid-town areas, which will themselves become shopping plazas with customers moved about on moving sidewalks. The effect of this on our business will be that the large capacity downtown houses will come back into their own, getting their share of patronage from the greatly increased number of evening visitors to the downtown areas.

"The improvement in the average standard of living, putting more money into the hands of those who spend it and giving them more leisure time to enjoy it, has given an impetus to many forms of amusement in direct competition with theatres, but it has also made it possible for our business to sell its pictures and its concessions at higher prices to compensate in a measure for a decrease in attendance. As we woo our patrons back as the increase in population adds many more, they bring to us more dollars per person.

"The next ten years will see a great deal of money put back into the theatres for modernization, not only to provide long overdue repair to physical facilities, but to meet the demand for increased comfort, convenience, and technical perfection. Theatre chair design even now emphasizes comfort which will continue to improve until it meets and surpasses the comfort of the individual living room.

"Technical procedures will continue to get better and third dimension without glasses will be added to improve color photography on wider film. Pictures will be photographed and printed with a better sense of scale, reserving extreme size and width for exterior panoramic views and, on the same print, smaller sized interior shots. In other words, there will be varying ratios on the same print to add to realism.

"High fidelity stereophonic sound, which was originally developed in theatres, will continue to improve and, by adding truly and fully directional sound so that all dialogue will emanate from the actual portion of the picture from which the action takes place, greater realism will be added.

"Projection and sound equipment itself may well develop into closed circuit television so that product distribution may be accomplished via the airwaves.

"In general, we in show business have every reason to look into the next ten years with tremendous optimism for an expanded industry, both in the number of people attending and in the number of dollars they bring to us. The successful heirs to this business will be those of us with faith and intelligence enough to plan for that future and with guts enough to work for and invest in it."

By Vivian Harwell
Queen Feature Service, Inc.
Birmingham, Alabama

"The support we have been given by exhibitors during our 47 years in business has proved that the role of the theatre supply dealer *is* a most important one in this industry.

"The theatre supply dealer has a great service to offer, and does it 24 hours each day if need be. He gives many hours and much of his knowledge toward keeping his customers abreast of the latest developments in all of the physical aspects of the theatre and its operation.

"The writer, having been in this business since 1919, and manager of the company since 1923, has seen many changes in the industry. It has progressed in spite of the many other types of entertainment which have come into focus on a competative scale. Our industry *will continue to progress* and we are sure that the supply dealer will progress with it.

"The exhibitor, no matter how large or small, plays a vital part of our huge entertainment industry, and he must keep his theatre up to date. He must *let his patrons know* about his theatre's physical improvements. When new equipment is installed, the exhibitor must let the public know; he must advertise as if he were ballyhooing a new film.

"One of my favorite sayings is: 'United We Stand, Divided We Fall.' All members of the industry—the concessionaire, exhibitor, supply dealer—must work closely together for the good of the entire motion picture industry. Proximity will give us strength for a prosperous future."

By Spero L. Kontos
John P. Filbert Co., Inc.
Los Angeles, California

"There is a growing trend to specialized exhibition in key theatres as evidenced by the various film processes which have been introduced in the past several years. To further enhance these processes, the producers have released them with broader types of stereophonic sound recordings. They represent entertainment which can be found *only in a theatre* and not through television.

"These pictures must be presented under the most ideal conditions possible and the exhibitor must give serious thought to upgrading his theatre with regard to comfort, appearance, convenience, and presentation. It has been proved that good pictures presented under ideal conditions create top boxoffice.

"The same applies to the average hard-top and drive-in theatres. They must offer the public an attractive and clean theatre, as well as a properly equipped theatre to exhibit pictures to their greatest advantage. The average public still seeks diversion *outside* of the home, but their standards of what is acceptable are much higher than in the past.

"The theatre supply dealer must strive to increase the scope of his operation so that he can intelligently guide an exhibitor in his modernization program. He not only must have a thorough technical knowledge of equipment,

(*Continued on pages PE14 and PE18*)

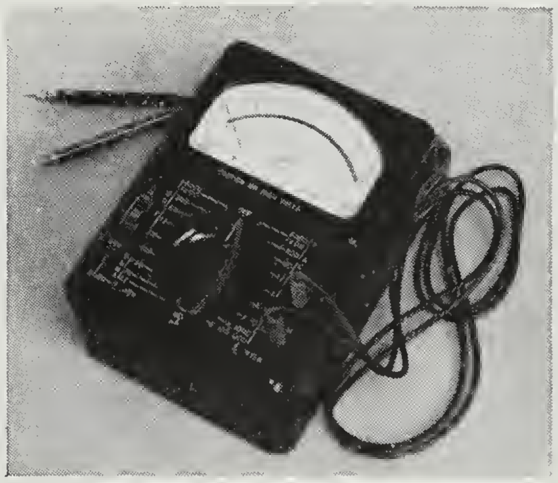
YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a National Carbon Sales Engineer using a multiple scale ac-dc voltohmmeter for checking incoming a-c line voltage to the booth . . . to determine if taps on the rectifier are set properly . . . and to measure the d-c voltage across the arcs.

These sales engineers – equipped with complete service kits containing the most modern tools in the trade – stand ready to assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on National Carbon for free technical service. For details, ask your National Carbon supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. In Canada: Union Carbide Canada Limited, Toronto.



This voltohmmeter—used for determining both ac-dc power readings—is just one of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

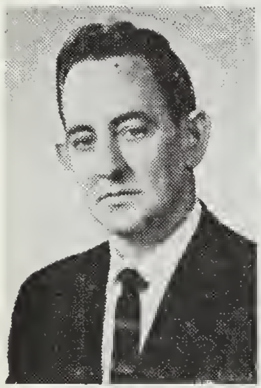
LEE LAPENSOHN, Editor

August 17, 1960

Basic Steps For Popping Good Corn

By H. E. Chrisman
Cretors & Co.
Chicago, Illinois

Three score and fifteen years ago in Chicago, a young man had an idea that was to play an important part in the theatre industry more than 50 years later. That young man was Charles Cretors, and he conceived the idea of popping corn in oil.



During his lifetime and the years since, popcorn has become a big industry—and the largest profit item at the concession stand. Yet there are a few basic facts about popping corn that are frequently overlooked or forgotten that will assist every popcorn machine operator in obtaining the maximum profit from popcorn.

I recently noticed an ad of a well known food company, famous for its quality products. It read something like this — "Our business is to assist your business in becoming a better business." That is an excellent objective, and today I want to make some suggestions that will assist your popcorn business in becoming a better business.

We immediately think of quality as basic because we hear this word constantly. And, quite frankly, that is the answer — *quality*. But, have you considered the fact that it's almost impossible to buy popped corn that tastes the same in any two situations? That frequently partly filled containers of corn are left in the theatre, uneaten — why?

Because the five basic steps that are essential are not followed. These basic steps are:

1. An efficient and clean popcorn machine.
2. Highest quality raw corn available.
3. Proper ratio of coconut oil to corn.
4. Circulating heat for keeping the corn crisp and hot.
5. Follow the popping and maintenance instructions for the type equipment used.

These are simple, easy steps — yet failure to follow any one of the five will immediately affect the quality of the popped corn.

Popcorn machine manufacturers have spent a substantial amount of money and effort to improve efficiency and to incorporate features that will produce a better product. Most equipment loses some of its efficiency as it gets older and that is true of some popping equipment. It is a fact that an inefficient popcorn machine does cost a concession operation from $15 to $25 per one hundred pounds of raw corn and, frequently more. This defeats to some extent, the progress made in the hybrid corn volume as it is impossible to take advantage of maximum expansion with an inefficient kettle. A clean machine also is much more important than we realize.

Raw popcorn is an amazing product. No one really knows what makes it pop, although there are several theories. But, the average hybrid corn today expands 35 to 38 times its original size when popped. Today, theatre owners are buying hybrid corn cheaper than at any time except the war years and are receiving up to $50.00 more from every 100 pounds popped. But, there are popcorn locations that will buy the cheapest raw corn possible, thinking they are saving money. Nothing can be farther from the truth as there are no bargains in raw popcorn. An operator can make more money and serve a better product by buying the very best corn possible—even if it means paying 50¢ to $1.00 more per 100 pounds. This additional cost will return $10.00 to $20.00 and at the same time you will serve a better product.

Popping oil — the ratio of popping oil to raw corn varies almost from location to location! As oil is the most expensive in-

(*Continued on page PE16*)

Upright Popper Increases Drive-In Popcorn Sales

By Charles G. Manley
Manley, Inc.
Kansas City, Missouri

We have spent years trying to convince people that per patron, a drive-in theatre can and will sell as much popcorn as a conventional theatre if proper care is exercised. The arguments thrown against us vary from "hot food competition cuts popcorn sales" to "we can't handle the crowds we get now."

We have just finished proving to our own satisfaction in fourteen consecutive cases that these arguments won't hold water. Sales results show conclusively that if the sale of popcorn is given proper thought, and modern merchandising techniques applied, drive-in theatre popcorn sales in cents-per-person will be identical to conventional theatre sales, price and clientele being identical.

Drive-ins 1, 2, 3, and 4 were located at the outskirts of towns of 200,000 population. Cents per person were as follows: 4.2 cents, 4.6 cents, 3.9 cents, 3.9 cents. Popcorn was popped in a large size commercial kettle, then boxed and placed in a warmer built into the counter. All popcorn was prepared in advance of the break and the equipment closed down.

At our suggestion, the commercial kettle was removed, the counter lay-out re-arranged to accommodate a new upright popcorn machine in the counter. A normal 16-ounce kettle was used because sales were so poor the unusual capacity of the commercial kettle was unneeded. Before the break the popcorn machine was half filled with popcorn, both boxed and loose. Half way through the break, a few boxes were taken from the machine and tumbled into the warmer to give the impression of freshness. Loose popcorn was put into the kettle and the agitator motor turned on so that the popcorn continued to move inside the glass column, giving the impression that it was still popping. Advertising was placed in the vicinity of the machine, on the entry doors to the stand, at approximately eye level, and the girls were asked to push popcorn sales.

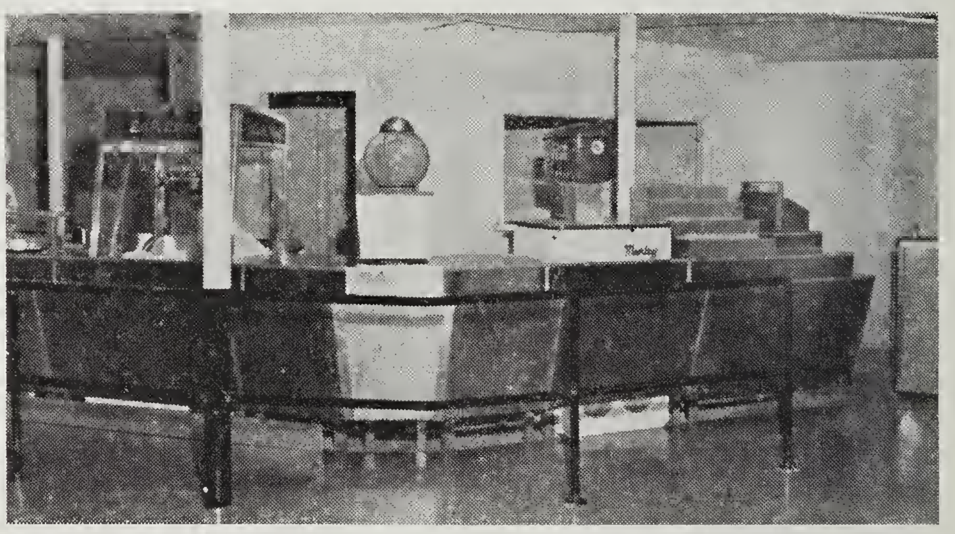
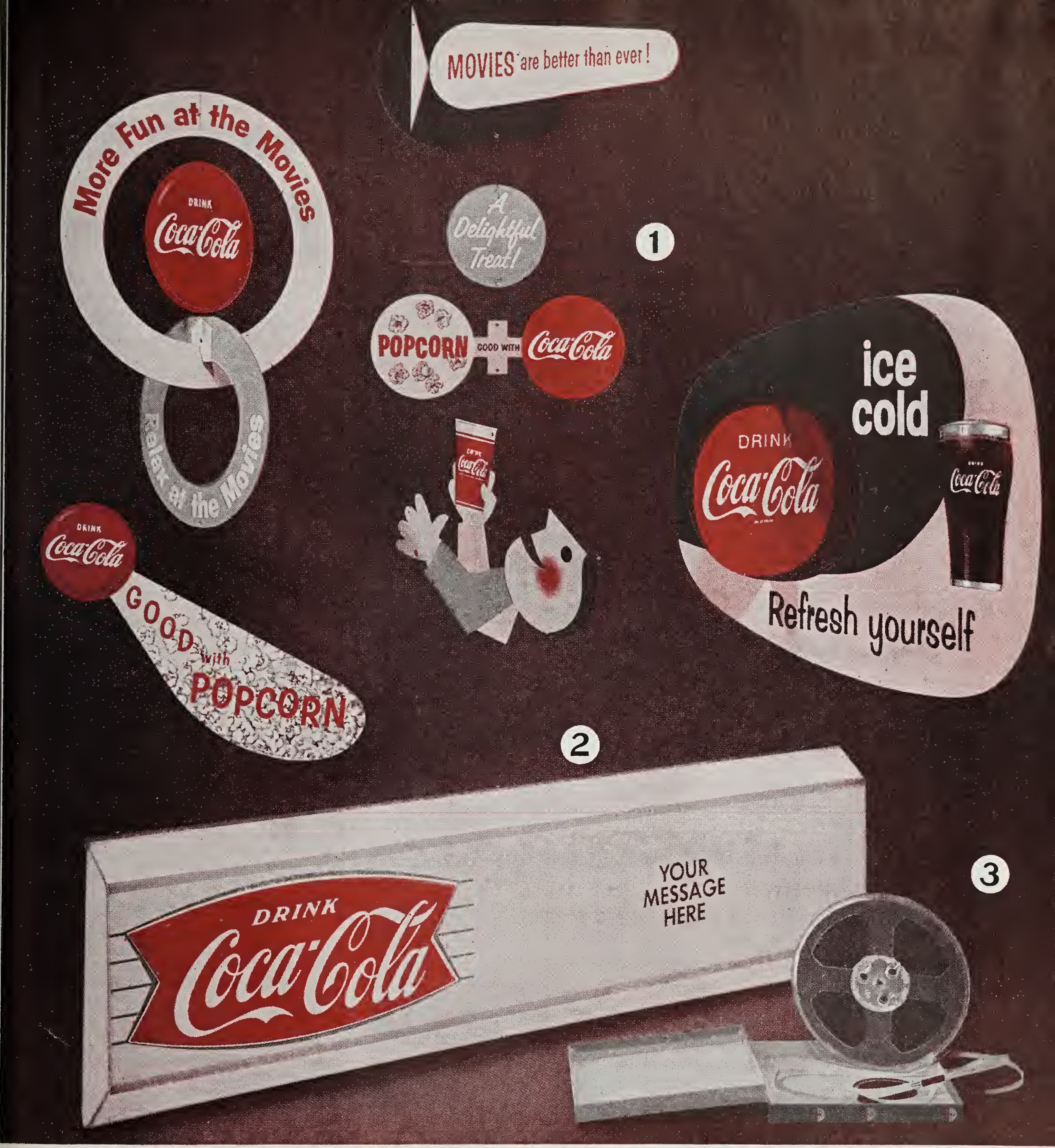


Photo shows Manley installation in center of concession counter at Family Drive-In, Johnson City, Tenn. To gain maximum sales potential for popcorn, the Manley machine is placed between the hot foods section (at left out of photo) and soft drinks. The location of machines is an important factor in the sale of popcorn. A well-placed machine will reward you with greater sales and extra profits.

Within four weeks, popcorn sales per person were as follows: 6.5 cents, 7 cents, 6 cents, and 5 cents. In more than a year of operation, sales have not varied substantially from this level.

Drive-in number 5 was located on the outskirts of a college town. Its popcorn sales per person were 2.2 cents and had been at this level for several years. We were told that the college trade was

(*Continued on page PE18*)


MOVIES are better than ever!
More Fun at the Movies
DRINK Coca-Cola
Relax at the Movies
A Delightful Treat!
1
POPCORN GOOD WITH Coca-Cola
DRINK Coca-Cola
GOOD with POPCORN
ice cold
DRINK Coca-Cola
Coca-Cola
Refresh yourself
2
DRINK Coca-Cola
YOUR MESSAGE HERE
3

FREE SALES AIDS TO BOOST PROFITS!

Boost profits at your refreshment stand with these pre-tested sales aids...all yours FREE from The Coca-Cola Company

❶ **FREE! Mobile Popcorn Displays!** Continually in motion, to catch your customers' eyes for your biggest profit makers—popcorn and Coca-Cola!

❷ **FREE! Illuminated Ledge Signs!** Eye-catching, sales-building ledge signs, 3 ft. long, and fully illuminated! Space on right for your own sales message!

❸ **FREE! Musical Tapes . . .** to take advantage of the profit-laden pre-show and intermission periods. 1-hr. of recorded hit tunes plus 2—15 min. segments, with appetizing sell on your food items. Issued monthly.

❹ **FREE! Survey of Your Beverage Dispensing Equipment!** When the survey is completed, you are furnished a *personalized* report on how to improve your service and profit!

To order your sales aids, see your representative for Coca-Cola or write: Mgr., Theater and Concessions, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

Drive-In Theaters using Manley Serv-O-Ramic® equipment

Boost sales 5¢ per person!

Cut overhead 1/3!

Proved in Operation

Drive-in theater concessions using Manley Serv-O-Ramic "cafeteria style" components have been able to serve larger crowds more items in less time with one third fewer attendants. Sales were increased 5c per person.

Specific facts and figures on individual drive-in performance are available on request.

Installation Provided on a "Turn-Key" Basis if Desired

Manley will handle all details of planning, designing and supervision of installation. When the job is complete, you are "handed the key" to your new, proven profit making Serv-O-Ramic equipped concession.

Get the details on a Manley Serv-O-Ramic installation today. It will smooth out your entire refreshment operation, greatly increase impulse sales and give customers faster, better service.

fill in and mail today!

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

MANLEY, INC.
Dept. MPE 860,
1920 Wyandotte,
Kansas City 8, Mo.

☐ Send me complete information on your Serv-O-Ramic equipment.

☐ Please have a representative call.

NAME____________________
FIRM____________________
STREET____________________
CITY__________ZONE____STATE______

NEWS NOTICES

NEW YORK—William C. Warren, dean, Columbia University Law School, was elected a director of ABC Vending Corporation, Benjamin Sherman, board chairman, announced.

ALBERT LEA, MINN.—A 48-page booklet, "New Ideas on Ice," describing modern ice-making machines and how to use them to increase profits is available from the manufacturers of Scotsman Ice Machines.

NEW YORK — Cinerama, Inc. purchased twelve Excelite 135 projection arc lamps and Excelenium rectifiers for foreign installations.

CHICAGO—Charles E. Darden, Richardson, Texas, was appointed to fill the one year unexpired term of Harold Chesler on the board as senior director for the Popcorn Processor, Manufacturer, and Merchandising Operators of the National Association of Concessionaires.

ROCHESTER, NEW YORK — William S. Vaughn was elected president of the Eastman Kodak Company. Vaughn succeeds Albert K. Chapman, who was elected vice-chairman of the board. Succeeding Vaughn as general manager is M. Wren Gable.

LOS ANGELES — GPL division, General Precision, Inc. relocated its West Coast Sales and Service headquarters to 7803 Lemona Ave., Van Nuys, Calif., announced J. M. Kees, manager, Los Angeles Regional Office.

ROCHESTER, N.Y.—Willis E. Whitcomb, who recently completed half a century of service to Eastman Kodak Company, has announced his retirement from the company. For the past 30 years he has been superintendent of the film emulsion division at the Kodak Park Works plant. He will be succeeded in this post by Lloyd A. Smith, who was named deputy superintendent last year.

CHICAGO—Welcome I. Weaver, Weaver Popcorn Co., Van Buren, Indiana, was appointed to fill the unexpired two year term of A. J. Schmitt as junior segment director, Popcorn Processor, Manufacturer, and Merchandising Operators of the National Association of Concessionaires.

NEW YORK—Fred B. O'Mara has been named vice-president—production of National Carbon Company, division of Union Carbide Corporation, it was announced by James R. Johnstone, division president. O'Mara has been director of manufacturing for National Carbon since early this year.

CHICAGO—General Industrial Company is now offering a circular slide rule for business executive use. The slide rule is easily operated, with instructions on the back. Copies are available.

LONG ISLAND CITY, NEW YORK—Fuller Displays, Inc., announce the availability of Display-Flex, an 8-page booklet which describes flexographic printing. Illustrations show versatile display materials in rolls, produced by this process, to make inexpensive spectaculars, wrap-arounds, background displays, and other promotions.

NEW PRODUCTS

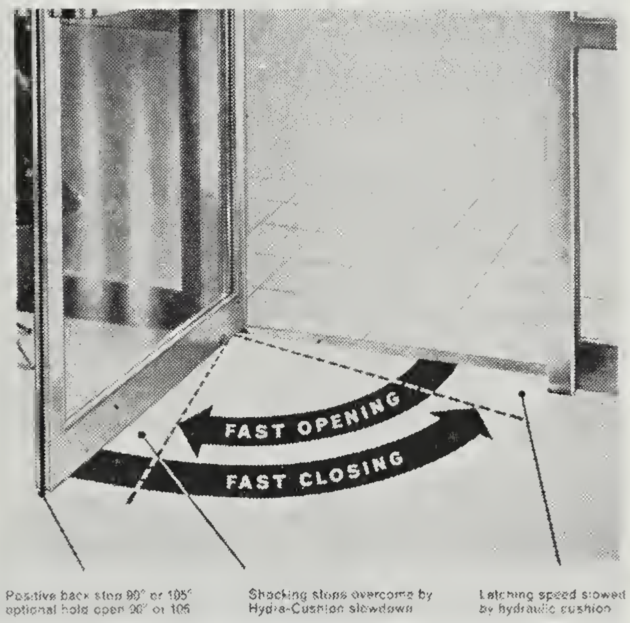
. . . that have Theatre interest

New Hydra Cushion Protects All Door Frames, Hinges

The Dor-O-Matic Division of Republic Industries, Inc., Chicago, has announced the introduction of the new Dor-O-Matic Hydra-Cushion concealed in the floor door control.

The Hydra-Cushion incorporates proven hydraulic cushioning for the control of doors at the end of the swing opening cycle. It is adaptable to every type of door in use today.

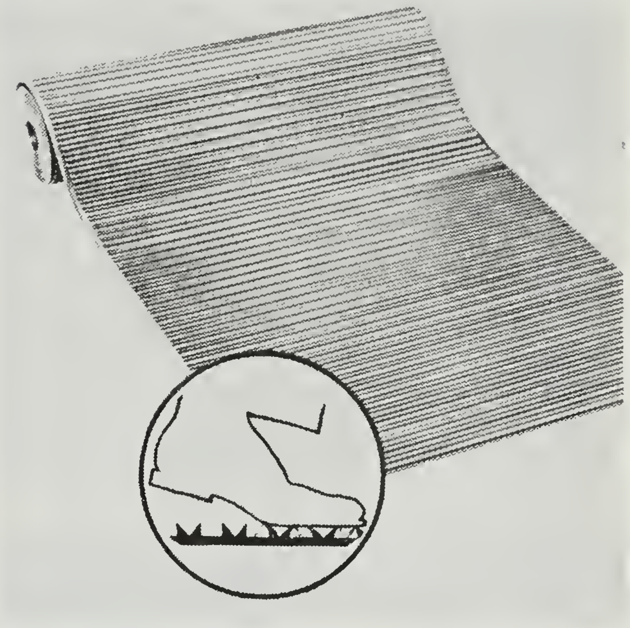
Hydra-Cushion eliminates the damaging stresses transferred to vulnerable hinges and door frames when doors are brought to a smashing and punishing halt when opened. Because Hydra-Cushion incorporates a built-in back stop and optional hold open, it actually does away with the need for door or floor applied stop devices. Hydra-Cushion is designed for universal application. Models are available for either offset or center-pivoted doors of every type.


FAST OPENING
FAST CLOSING
Positive back stop 90° or 105° optional hold open 90° or 105
Shocking stops overcome by Hydra-Cushion slowdown
Latching speed slowed by hydraulic cushion

The three basic door positions illustrated point out the protection afforded by the new Hydra-Cushion door control. Approaching "closed" position, door latching speed is slowed by hydraulic cushioning. Where doors are normally subjected to violent and punishing stops at end of opening cycle, shock is overcome by the Hydra-Cushion slowdown. And, positive back stop and hold open at both 90° and 105° are offered with Hydra-Cushion controlled door protection.

Wear Proof Mat Features Windshield Wiper Action

A new diagramatic illustration released by Wear Proof Mat Co., Chicago, shows the unique "windshield wiper action" provided by the patented "V" rib design featured in their Shad-O-Rug and Cross-Rib Runner.



The heavy duty blades flex just enough to scrape dirt and grime off shoes. The dirt then falls between the ribs where it can be easily cleaned out. These ¼-inch live rubber runners are suggested for use in entranceways, corridors and aisles—helping to protect floors and carpeting by stopping dirt before it is spread throughout the building.

The "V" rib design in Shad-O-Rug and Cross-Rib Runner also provides an effective anti-slip surface, helping to prevent falls and accidents. Both runners are available in a variety of smart colors.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS,** Inc., Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Coca-Cola, Free Sales Aids
- ☐ **EPRAD, INC.,** "Hot-Shot" Electric Heaters
- ☐ **HEYWOOD-WAKEFIELD,** Airflo Theatre Seats
- ☐ **MANLEY, INC.,** Serv-O-Ramic Equipment
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National Carbons"
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound, In-A-Car Speakers
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola "Light-Look" Cup Vendors
- ☐ **STRONG ELECTRIC CORP., THE,** New U-H-I Projection Lamps

WANT FURTHER INFORMATION ON **NEW PRODUCTS** SHOWN IN THIS ISSUE?

LIST ITEMS ______________________

____

____

____

____

ISSUE OF AUGUST 17, 1960

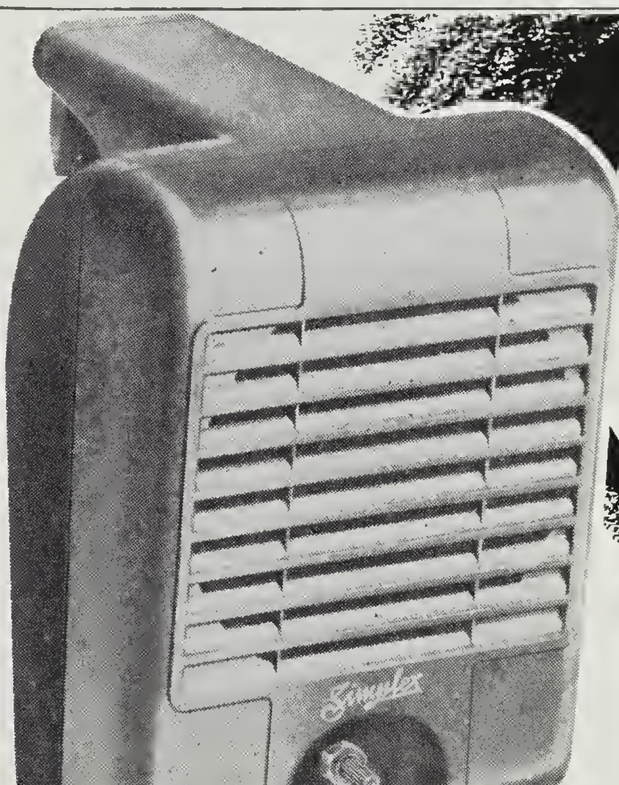
Name ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.


$5.98*

Now buys the finest Drive-In Speaker ever made...

Simplex IN·A·CAR SPEAKER

NTS
NATIONAL THEATRE SUPPLY COMPANY
Branches Coast to Coast

GP

* Unpainted speaker with straight cord
Painted and koiled kord models available

Advanced features make Simplex in-a-car speakers your best buy! Superb sound . . . weather-proof . . . tamper-proof . . . long lasting. Order from your nearest National Theatre Supply branch for *fast delivery!*

TOA To Sponsor 'College' For Convention Delegates

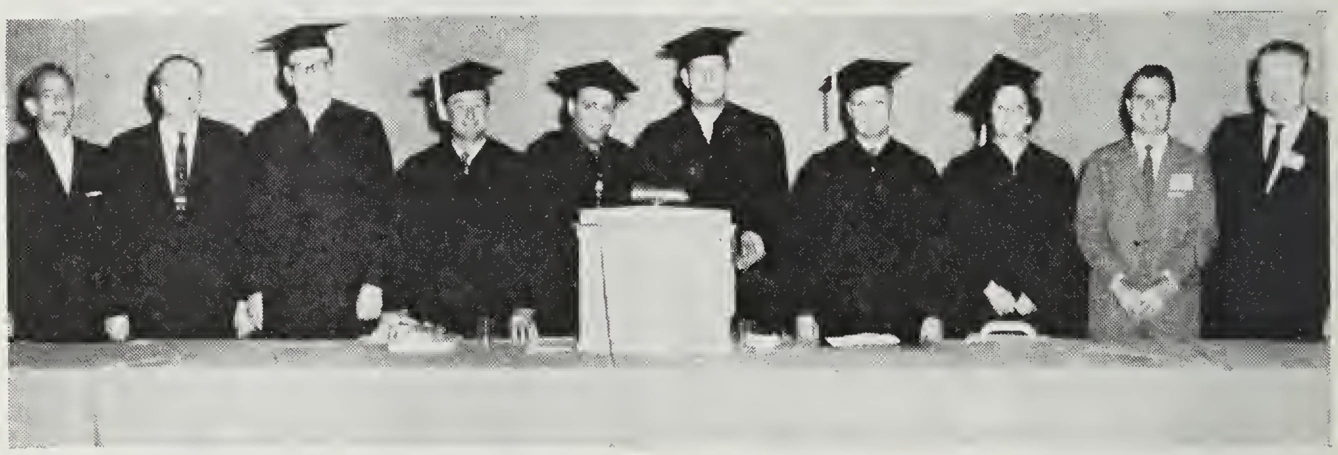
Delegates to the Theatre Owners of America's 13th Annual Convention at the Ambassador Hotel in Los Angeles, Calif. September 13-16 will go to "college" during the four-day national meeting, Albert M. Pickus, TOA president, said.

Pickus said a "TOA University" would be established to give breakfast sessions each morning during the Convention. The "curriculum" thus far established includes "courses" in: Equipment; Concessions Operations; Censorship, and Community Relations.

Pickus said that experts in each of these fields would be retained as "professors." The University concept was adopted, he said, so that theatremen could take "post graduate" brush-up work in these specialized subjects.

NAC Regional Meeting Speakers, Panelists

Above photo shows speakers at the NAC Canadian Regional Meeting sponsored by the National Association of Concessionaires. Left to right are: Bob Lawrence and Norman Rea, both of Toronto; NAC President Spiro J. Papas, Chicago; (standing) Syd Spiegel, acting chairman and moderator, Toronto; F. F. Fitzgibbons, Jr., also of Toronto; Rufus Harris, Nashville, and Irving A. Singer, Long Island City. Bottom photo shows speakers and panelists at the "Concessions Clinic" sponsored by the NAC during the combined annual meetings of the Alabama Theatres Association, the Motion Picture Theatre Owners and Operators of Georgia, and the Tennessee Theatres Owners Association. Left to right are: H. E. Christman, Nashville; Rufus Harris; J. W. Gaylard, Alabama; NAC first vice-president Harold F. Chesler, Salt Lake City; J. B. Cooper and James O. Hoover, both of Georgia; Louise Bramblett, Atlanta; John J. Reynolds, Georgia; and Russell Fifer, NAC executive director, Chicago. The caps and gowns are worn by panelists who took part in the College Curriculum stunt staged by "Professor" Harold Chesler.



ELTON SAMUELS* **says—**

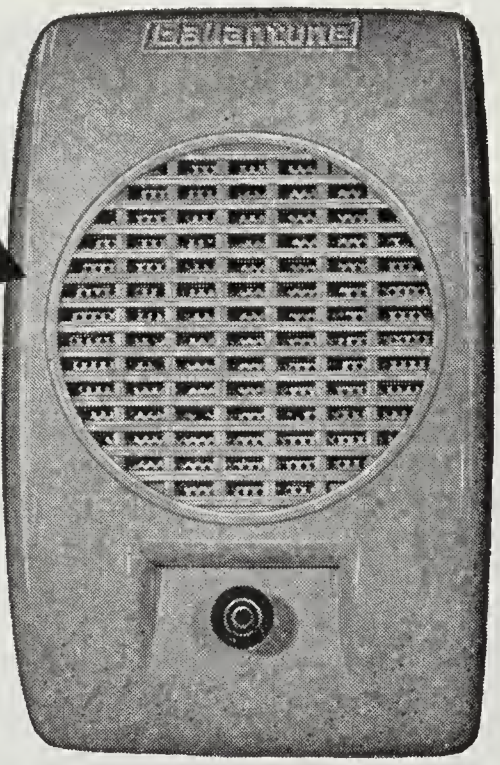
"My newly opened Miracle Mile has many outstanding features . . . two of which are 70 mm Projection and EPRAD HOT-SHOT heaters which I feel are the best heaters available."

***MIRACLE MILE DRIVE-IN**
PONTIAC DRIVE-IN
Pontiac, Mich.

See page PE-15

TONE Quality *Unsurpassed*

TOUGHEST CONSTRUCTION EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit past repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. **OMAHA, NEBRASKA**

Supply Dealer Comments

(*Continued from page PE8*)

George Hornstein
Joe Hornstein, Inc.
New York, New York

"In these days of selective audiences, it is painful to observe that there are so many communities where the once proud and magnificent theatre is no longer in the spotlight.

"To stand still is to deteriorate . . . but we're not dead, yet!

"We are, on the contrary, very much alive. We can still recapture the prestige of the *perfect* entertainment medium; but we cannot hope to do so with a has-been atmosphere of dirt and decay.

"Modernization, comfort, tasteful decor and *perfect* projection-sound will create new life and new interest in many a forgotten motion picture palace. This treatment has proven itself time and again.

"The role of the equipment dealer in a modernization program is more important than ever. He is the doctor who can lift the face of the old hag. He has the tools, the equipment, the financing, the *ability to coordinate* all the facets of a renovation.

The supply dealer today has the opportunity to make his most valuable contribution to the future of the industry. If he will use his ability and experience, and exercise his imagination, he has the cure for many sick theatres."

Norelco 70/35 Projection Equipment Available From All Supply Dealers

Norelco Universal 70/35mm projection equipment will now be available from theatre supply dealers throughout the United States.

This was revealed in a joint announcement by Niels Tuxen of North American Philips Company, Inc., manufacturers and national distributors of Norelco equipment, and George P. Skouras of the Todd-AO Corporation. Todd-AO has handled, for several years, the sale of this equipment directly to exhibitors. The change in policy of distribution is now effective.

The move has been brought about by a desire of both Philips and Todd-AO to broaden the distribution of Norelco equipment in view of the continuing trend toward 70mm projection throughout the industry.

Practically every major producing company and the important independents have 70mm pictures in distribution, production, or in the planning stage, Tuxen revealed, and with the growing demand for greater brilliance, more detail, and sharper definition in motion picture projection, a substantial increase is foreseen in the number of theatres, including drive-ins, which will install 70mm projection equipment, he said.

More than 105 theatres in the United States, and about 230 throughout the entire world, are currently using Philips Norelco compatible 70/35mm projectors, and this number is growing daily, Tuxen said.

Todd-AO, who with the American Optical Company and Philips, contributed to the development of the Norelco 70/35mm projector, will continue to be an important sales and service are for this equipment, it was announced.

The Todd-AO process is universally credited with proving the practicability of the wide screen, wide film approach to recapturing the attention of the movie-goer.

The Norelco projector, in turn, proved the practicability of successful commercial use of 70mm films in theatres. It was, in fact, the original success of the first 100-odd installations using the Philips Norelco 70/35mm projector that spurred the use of 70mm films for other than Todd-AO presentations.

In addition to the Norelco 70/35mm projector, the complete line of Philips projection and sound equipment will also be made available to exhibitors through selected theatre supply dealers throughout the nation. This line includes the FP 7 35mm projector and the new FP20-S "shutterless" 35mm projector with pulsed gas discharge light source, as well as portable 35mm and 16mm Professional projectors.

The equipment is available in Canada through Philips Electronics Industries, Ltd. in Toronto.

Selecting the location of his company's exhibit space for the giant Trade Show to be staged by Theatre Owners of America in conjunction with its 13th Annual Convention, J. W. Cosby, sales manager for arc carbon products, National Carbon Company, studies floor plans with Joseph Alterman (left), administrative secretary of TOA. In addition to exhibiting, National Carbon will also stage the President's Party.

VP Harold Brown Retires, With Strong Electric Since 1935

The retirement of Harold E. Brown, of The Strong Electric Corporation, has been announced by Arthur J. Hatch, president.

Brown joined Strong Electric as office manager in 1935, coming from General Electric Corporation. He was elected vice-president in charge of sales in 1954. He will continue to serve as part time consultant to the company.

KEEP 'EM WARM TO KEEP 'EM COMING YEAR ROUND!

ALL-NEW GOLDEN HOT-SHOT ELECTRIC HEATER

Heats Quicker . . . Circulates More Heat Faster than any other heater available!

MIRACLE MILE

Al Boudouris

Heaters are the difference between profit and loss in your Spring and Fall season, as well as Winter. That's the only reason to install heaters in your drive-in . . . to MAKE MONEY. And you make more money because you can double your yearly gross . . . can amortize your fixed expenses over a 12 month operation.

WHAT TYPE OF HEAT?

You'll want the heater that does the best heating job and the one that the public **readily accepts.** People like and are used to **electric** space heaters. Check last spring's newspapers and see for yourself that only drive-ins with **electric** heaters advertised the type of heaters they had . . . And you'll want a heater that requires the least maintenance and no extra personnel for handling. You'll want to avoid daily tank-filling, extra labor for lighting and handling, fogged up windows with other type heaters. So get **electric** and . . .

GET THE BEST IN ELECTRIC!

If you want to keep your customers happy and coming—keep 'em warmer with the all-new GOLDEN HOT-SHOT Electric Heater that's far ahead in design and performance. **Hot-Shot's exclusive heating element and fan design heats quicker, circulates more heat faster than any other heater available.**

The Hot-Shot is designed and built by Eprad, whose management operates drive-ins too! . . . Heavy, gold anodized aluminum cage . . . rugged aluminum end castings . . . and stainless steel all-weather construction. Compact 4½″ x 7″ x 7½″. Available in wattages and voltages to fit your needs. For more information write or phone

UL LISTED UNDER REEXAMINATION SERVICE OF UNDERWRITERS' LABORATORIES, INC.

Sold nationally thru independent theatre supply dealers and National Theatre Supply branches.

ELECTRICAL PRODUCTS RESEARCH eprad AND DEVELOPMENT COMPANY

EPRAD, INC.
1206 Cherry St., Toledo, Ohio
Phone: CHerry 3-8106

HEATERS • SPEAKERS • JUNCTION BOXES • CAR COUNTERS

Century Sells 2 New Systems

NEW YORK CITY—Frank E. Cahill, Jr., vice-president in charge of sales, Century Projector Corporation, reports the sale of the Century JJ-70/35mm projector system, together with Century type C pedestals, to Wometco's Park, Tampa, Florida. Cahill also reported the sale of the Century HHW projector system with Century C pedestals to the Cinema, Pompano Beach, Florida. The Cinema is a Smith Management theatre.

Basic Popping Steps

(*Continued from page PE10*)

gredient in popping corn, many try to economize by using less oil. But, like cheap corn, this is a serious mistake. Because the heat from the oil pops the corn, it is of utmost importance that each grain is completely covered with oil. If too little oil is used, the first popped grains take up all of the oil and the last grains will pop out small or not at all. In addition, the greatly increased expansion of raw corn in recent years makes the oil ratio more important than ever. At the same time, the taste of the popped corn will be much better. So, we strongly recommend 33-1/3 per cent oil—or 1 part oil to 3 parts corn. If you have a 12-oz. kettle, use 4-oz. of oil; 16-oz. kettle, 5-1/3 oz. of oil; 18-oz. kettle, 6-oz. oil; and 32-oz. kettle, 10-2/3 oz. of oil. By trying to economize on oil, your profits are adversely affected and also your sales, because your customers will not buy an inferior product.

Cretors is not in the oil business, but we strongly recommend coconut oil over other types. It is not subject to rancidity, it will not blacken a kettle as badly as other oils, and will not break down when the popped corn is reheated. Popping oil should always be melted when placed in a kettle, never while a solid or in stick form.

Circulating heat is the best method of eliminating moisture from popped corn. It will keep the popped corn crisp and hot. The later model popcorn machines have circulating heat, and I urge every concession owner to seriously consider this method of serving popped corn.

Operating and maintenance instructions—machine manufacturers know how to best operate and maintain their equipment, and if the operators of popping equipment will follow these directions, their machines will operate properly and maintenance problems will be practically nil. Never let a kettle overheat—and if a kettle should be left on by mistake, don't put corn and oil in the unit while too hot. Cut it off and allow the kettle to cool.

A few other factors to keep in mind are:

1. The best popping time for our machines is 2¼ to 2½ minutes. But never under two, nor over three minutes.
2. All popping equipment must have a certain amount of heat to function properly and to maintain the popping cycle. So, make sure the supply line is adequate as low voltage immediately affects expansion.
3. Use ¾-oz. to 1-oz. of coconut oil per pound of raw corn.
4. Use proper amount of corn for the kettle.
5. To prevent breakage and waste of popped kernels, teach your personnel to use the popcorn scoops sparingly.
6. Use better than average concession personnel because this type employee will make more sales and save enough on food costs to more than compensate for higher salaries.

These suggestions are largely based on tests, experiments and research over a great many years by Cretors—and are not my personal opinions. But, I can assure you that if you will follow these recommendations, your popcorn sales and profits will be larger and the quality of your product will be the very best possible. Your customers are entitled to the best as popcorn is your highest profit item.

1885 Cretors & Company 1960

Cretors & Company, with offices in Chicago and Nashville, is celebrating seventy-five years in business.

During these 75 years, the Cretors name has been synonymous with the finest popping equipment, advancement of hybrid popcorn research, and as the manufacturer of the Official Weight Volume Tester. In addition, Cretors popcorn machines have played a significant part in the economy of the motion picture theatre.

Charles Cretors, who founded the business, began his long association with popcorn as a young man in the peanut roasting equipment business in Chicago. While in this business, he developed the idea of "popping corn in oil." In 1885 he secured a patent for his "wet" popper, the first *modern* popcorn machine.

C. Cretors & Company, as the new enterprise was styled, began to manufacture popcorn machines, and in short time Cretors' machines were found on many Chicago street corners. In 1916, Charles Cretors perfected the first electric poppers.

Expanding rapidly, Cretors needed more room for his growing business. Before the turn of the century, the business moved to its present Chicago location on West Cermak Road.

In 1934, Charles Cretors died, and his son, H. D., assumed management of the business. During the same year, Charles J., grandson of the founder, graduated from college as an engineer and entered the business.

An honor student in college. Charles J. had an unusual aptitude for mechanical engineering, and his creative ability is largely responsible for the major improvements in Cretors equipment during the past 25 years. He designed the first electric kettle with a thermostat; engineered the first kettle where the input of heat, the pan area, and quantity of corn and oil were in a balanced relationship to produce a uniform popping cycle; the first automatic cover lift for the kettle to permit the popped corn to flow out of the kettle for greater animation and greater expansion of the raw grains; the first automatic push-button seasoning pump; circulating heat for keeping the corn crisp and hot, and he also designed the Official Volume Tester for the popcorn industry, which tests the expansion of the raw corn when popped.

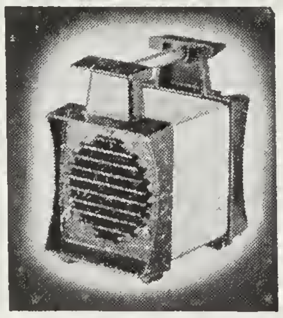
In recent years, H. D., now chairman of the board, has turned the management over to his son, Charles, but he still devotes part of his time to the business.

Since 1950, H. Ed. Chrisman has been vice-president in charge of sales and advertising. His duties are to efficiently run the world-wide organization that was started many years ago in Chicago.

Charles J. Cretors feels automation of popping equipment is essential to assist the concession operator in keeping personnel problems to a minimum, to assure a consistent product at all times, and to provide animation and sales appeal. Salt had always been a major problem with any automatic popping equipment, and Charles perfected and patented a salt tablet to overcome this problem. Cretors now has an automatic popcorn machine that has been tested on location for more than two years. This new machine will be placed on the market during the latter part of this year, and Charles has stated that it will have the same quality of efficiency and long life as that of all other Cretors machines.

Cretors has expanded its operations during the past few years to perfect an automatic Caramelcorn Mixer which can revolutionize the caramelcorn industry. A new Counter Popcorn Warmer is now being marketed; and Cretors is also international sales agent for "Perfection" Candy Floss Machines. According to H. Ed. Chrisman, Cretors is making every effort possible to provide its distributors and customers with quality products that will produce the greatest profit possible at the concession counter.

Chrisman further stated that popcorn machine sales during the years have generally served as a barometer for the Nation's concession business, and that Cretors machine sales for the year 1959 were the largest since the late 40's. He added sales for the first six months of 1960 were 30 per cent ahead of the same period of 1959, and anticipates an excellent year for the entire concession business.



ELLIS EVERILL*
says—
"If you had to sit in your car yourself during Fall, Winter and Spring showings, you'd want the best heaters available. That's why I installed EPRAD HOT-SHOTS."
*PARK VU DRIVE-IN
Salt Lake City, Utah
See page PE-15

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples
Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.
• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Currency Changer Developed For Automatic Merchandising

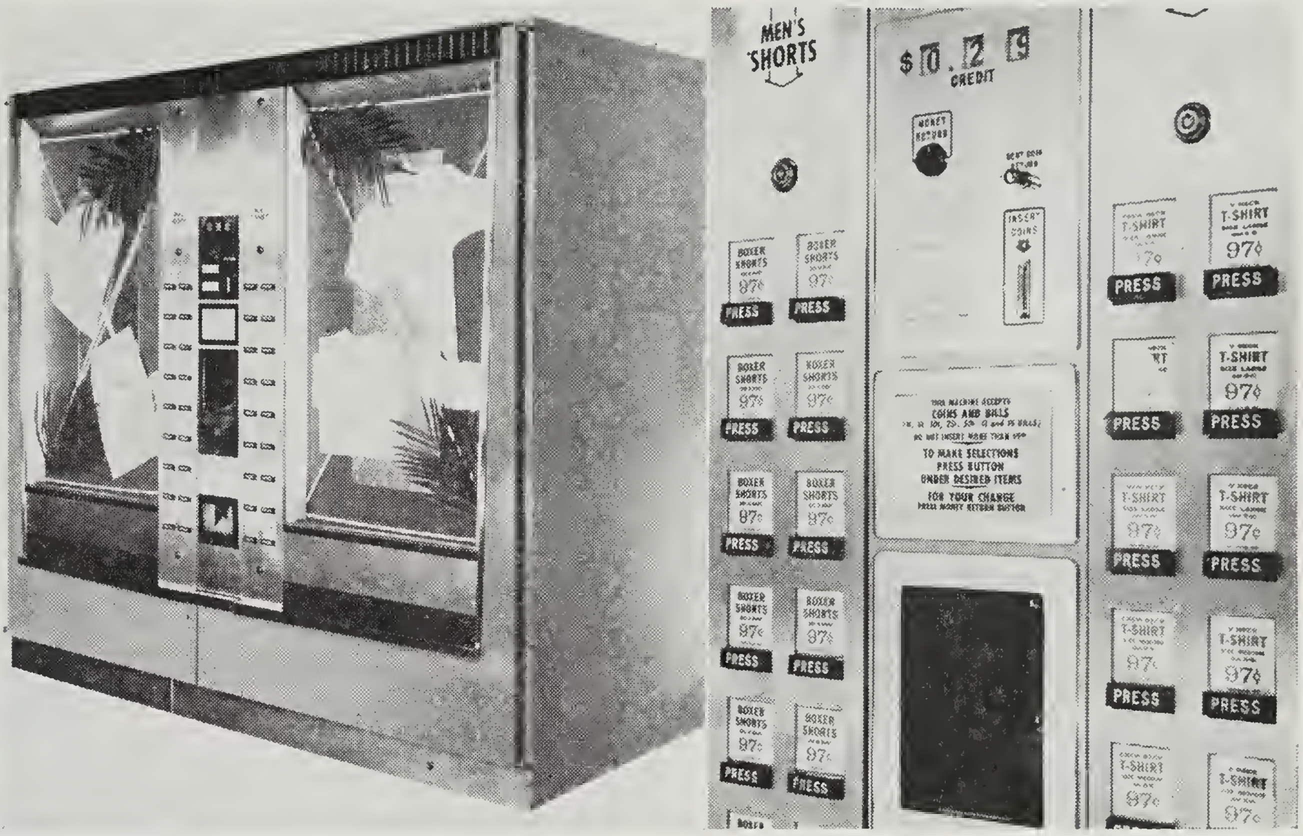


Photo shows Universal Match's new automatic merchandiser installed for test period at Macy's Department Store, New York City. Currency-handling automatic merchandiser accepts coins, $1 and $5 bills, tallies credit, returns merchandise and proper change.

Fantastic strides have recently been made in the field of automatic merchandising with the development and introduction of National Rejectors, Inc. new currency changer.

This unique machine will accept $1 and $5 currency, giving change in coins and 4 dollars or coins for the full amount. The machine, which may be combined with automatic merchandising machines, will sell almost any type of over-the-counter product to patrons in institutions from motion picture theatres to department stores. And it is believed that when such a machine is placed alongside vending units, accessability of quick and accurate change will greatly increase sales.

The automatic currency changer was recently exhibited by National Rejectors at the annual mechanical exhibit of the Patent Bureau in the Department of Commerce in Washington, D.C., and proved to be a complete "show stopper" (see photo). The changer was also on display at the Franklin Institute in Philadelphia, Pa., internationally known museum of mechanical exhibits.

The revolutionary currency device, developed and perfected by NRI, a subsidiary of the Universal Match Corporation, was an integral part of the machine recently tested at Macy's Department Store in New York City (see photo). The machine was set up in Macy's to test the probability of wide-scale use of automatic merchandising on the department store level.

John L. Wilson, president, Universal Match, said of the machine: "In addition to identifying and accepting both coins and currency, our merchandiser at Macy's will (1) permit the customer to shop selectively from the machine; (2) accumulate and register customer's credit balance initially and after each shopping transaction; (3) show that credit to the customer; (4) deliver the merchandise to him, and (5) return to the customer the exact balance due him in coins and currency when purchase is completed."

Universal Match and Universal Controls, a subsidiary, have also developed a ticket vendor which has been used successfully at the Maywood Race Track in Chicago. The machine accepts a $5 bill and returns a $5 parimutual ticket in exchange.

The new Universal currency changers now in use are outstanding examples of the great strides that have been made in the field of automatic vending. The future will surely see the use of such machines in many of the nation's great merchandising industries. Application to motion picture theatre vending is foreseeable in the near future.

Changer "Stops" Show

The revolutionary currency changer developed by National Rejectors, Inc. created great interest in Washington at the Patent Bureau's annual mechanical exhibit. The changer accepts $1 and $5 bills, while rejecting counterfeits and foreign currency. From right are: Secretary of Commerce Frederick H. Mueller; Commissioner of Patents Robert C. Watson, and Arthur Hauser, NRI general sales manager. Robert H. Charles, executive vice-president of Universal Match Corp., parent company of NRI, at extreme left, and Earl Hassenbrock, vice-president and assistant to the president of NRI, is partly hidden.

AIRFLO Rocking Chair Loge
the most luxurious comfort ever to attract patrons

By virtue of a special spring base mechanism, the "Rocking Chair Loge" retains the scientifically correct pitch of seat to back regardless of how the occupant shifts his weight or position.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office ... often at premium prices. Long, dependable service and low maintenance costs assured by the high grade steel construction further contribute to your profit picture.

Write for new Theatre Seating catalog

HEYWOOD-WAKEFIELD *Theatre Seating Division*, Menominee, Mich.

HEYER-SHULTZ
UNBREAKABLE
METAL REFLECTORS

5 YEAR GUARANTEE
WILL NOT PIT OR TARNISH
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEPENDABLE
FACTORY REFINISHING SERVICE

See Your Theatre Supply Dealer

Manufactured by HEYER-SHULTZ CORP. Cedar Grove, N. J.

TOA Convention Theme To Stress Industry's Future

"Make Way For Tomorrow," according to Albert M. Pickus, president, Theatre Owners of America, will be the theme of the 13th Annual Convention of TOA, at the Ambassador Hotel in Los Angeles, September 13-16.

"The theme was selected," Pickus said, "because it suggests up-beat, hope, ingenuity, imagination, and practical planning. It connotes the forward look of all theatre owners, and will dominate all sessions of the four day national meeting."

Pickus said the theme would also be particularly appropriate for the Motion Picture Industry Trade Show, to take place in conjunction with the Convention, under joint sponsorship of TOA, the Theatre Equipment and Supply Manufacturers' Association, and the Theatre Equipment Dealers Association. The Show, he said, will feature the latest developments in theatre and concessions equipment, supplies and product, all leading toward greater future profits for theatre owners.

Increased Popcorn Sales

(*Continued from page PE10*)

too sophisticated to eat popcorn, and that a number of techniques had been tried with no results. This theatre, too, had a large commercial kettle which dumped into a flat pan. Both were mounted against the rear wall of the drive-in near the fry equipment. Popcorn was boxed and sold from a pair of home-made warmers mounted in the counter. Sales were so poor that, generally speaking, three or four kettles of popcorn were all that were needed for an evening's business. This theatre realized approximately $124.00 out of 100 pounds of popcorn because of a high spoilage ratio.

Again, we removed the commercial popper. It's capacity was not needed. Here, however, counter space was so tight we were forced to place the popcorn machine immediately to the rear of one of the warmers with the operator's side facing the rear of the warmer. In that manner the operator could pop and box popcorn, then fill the most frequent used warmer by merely turning around and taking not over one step. The other warmer, too, could be filled easily as this was a two-line horseshoe shaped snack bar. Advertising, long neglected, was put on the entry doors to the building and suspended over the warmer and around the machine. Within two months popcorn sales were 5.9 cents per person. They have remained at substantially that level for over a year. Pricing policy remained unchanged. Dollar yield increased to the upper range of the circuit average, mostly because increased business resulted in faster turnover, less spoilage.

Supply Dealer Comments

(*Continued from page PE8*)

optics, and theatre layout, but he must also study and learn theatre operation in order to more thoroughly understand the exhibitors' problems. Above all, he must have the *courage* to make recommendations which are never below minimum acceptable standards and not submit to selling "anything" for the sake of closing a deal.

"All of us in the industry must strive to raise our standards in order to meet the challenge of other fields of entertainment which have lured the public away from theatres."

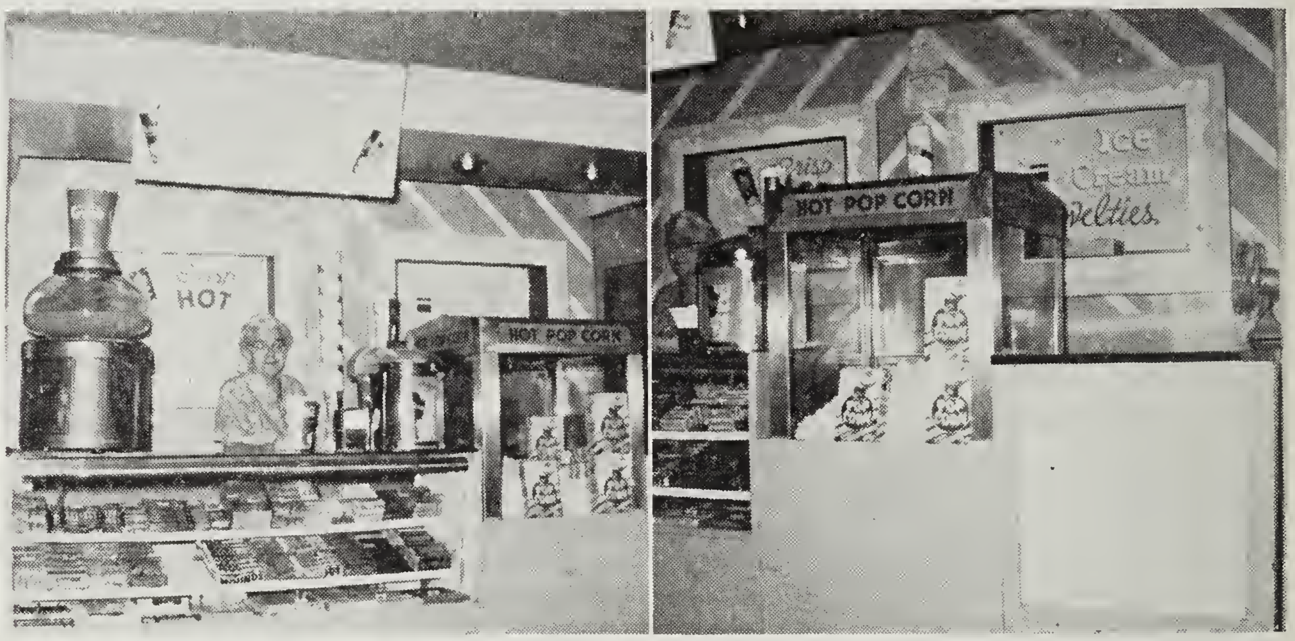
PROMOTION-OF-THE-MONTH

James Myers Wins Contest With 'Buttercup' Promotion

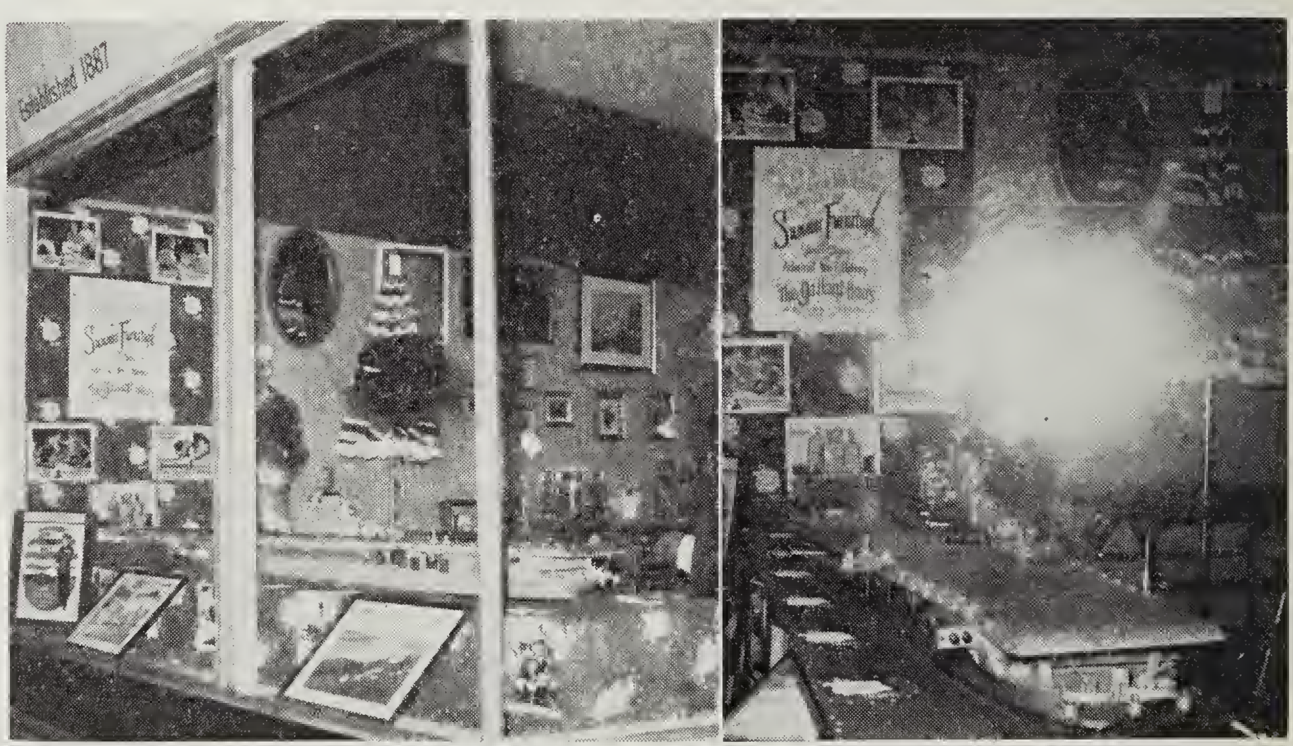
James B. Myers, Jr., Manager, Bluebird, Petersburg, Virginia, is the August winner of the Extra Profits Department's Promotion-of-the-Month contest. Myers won the contest with his excellent campaign tie-in of concessions and "The Gallant Hours." He will receive Motion Picture Exhibitor's monthly $25 prize for an outstanding job.

In order to increase and promote the sales of concesson items, especially Buttercups, Myers made special signs which he strategically placed throughout the Bluebird. Myers explained that by printing the signs himself, he saved much unnecessary cost. He took a Buttercup, split it in half, and pasted a half on a sign which read: "While enjoying 'The Gallant Hours,' you yourself can be gallant. Buy your lady, or your family, a Buttercup, filled with delicious hot buttered popcorn. Say Buttercup!"

To further promote the sale of Buttercups, other signs read: "During the engagement of 'Gallant Hours,' if you find a gold star on the bottom of your Buttercup, return the cup to the candy bar for your free pass to the Bluebird." Myers explained that a star was pasted on the bottom of every 10th Buttercup for this engagement. This display cost the Bluebird ONLY 35-cents for the cardboard, he said, and Buttercup sales jumped way beyond expectations (See photo for display signs).



Myers also staged a tie-in with the owner of the Petersburg Furniture Company for his promotion of "The Gallant Hours." He was given much window space, which he used effectively with the cooperation of the local Navy recruiting chief petty officer. An eight-feet model of an aircraft carrier was placed in the window with glossy stills from the picture (see photos). Bluebird plugs were also placed in the window. In turn, Myers ran a 15-second trailer promoting the store's summertime furniture. Myers states that the total cost of the downtown store display was $5.50. Quite cheap for an excellent promotion.



The total cost of Myers two promotions was $5.85. This figure represents the expenditure of a real theatreman; one who promotes both his film and his concession stand with minimum cost for maximum profit. Similar promotions can be developed with equal initiative.

To enter Motion Picture Exhibitor's contest, just send us details of your concession promotion, plus glossy black and white photos. Send to: Promotion-of-the-Month, MPE, 246 N. Clarion St., Phila. 7, Penna.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SECTION TWO
Vol. 64 No. 13

AUGUST 17, 1960

ALLIED ARTISTS

Hell To Eternity

Melodrama
132m

Allied Artists

Estimate: High rating war entry.

Cast: Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens, Richard Eyer, John Larch, Miiko Taka, Sessue Hayakawa, Bill Williams, Tsuru Aoki Hayakawa, Michi Kobi, George Shibata. Produced by Irving H. Levin; production executive is Harry L. Mandell; associate producer is Lester A. Sansom; directed by Phil Karlson.

Story: Jeffrey Hunter is reared with a Japanese family when his mother dies. He learns to love the Japanese as well as to speak the language fluently. After Pearl Harbor, his people are sent to a relocation camp, and he finally gets into the Marines after being turned down by the draft because of a minor ailment. He is assigned to a group headed by Captain John Larch and becomes close friends with David Janssen and Vic Damone. Assigned to the bloody invasion of Saipan, Hunter is reluctant to kill but realizes it's necessary. He is instrumental in getting many of the enemy to surrender until his friends are killed, and then he no longer seeks prisoners, preferring to kill those he flushes out of their hiding places. He is finally convinced that he should bring the enemy back alive. His greatest coup comes when he persuades Japanese General Sessue Hayakawa to surrender his forces and leads them back to the American lines. He is awarded the Silver Star.

X-Ray: Not only does this entry contain some good action sequences, but it also has a number of heart-touching scenes that should move most viewers deeply. There is also one scene where the three Marines get together with some girls, which is really hot and more suitable for adults than for the younger element, so down-to-earth is it. The entry holds interest on high throughout and is aided by good performances, and better direction and production. Jeffrey Hunter gets a chance to show that he can really act, and he's well supported by the others around him. This looks as though it's a natural to come across big at the boxoffice with good word-of-mouth an influencing factor. The screenplay is by Ted Sherdeman and Walter Roeber Schmidt, based on a story by Gil Doud. The story, by the way, is a true one based on the life of Guy Gabalton, naturally presented with a minimum of cliches and with a few realistic surprises.

Tips On Bidding: Higher rates.

Ad Lines: "A Story Of Marine Guts And Glory"; "A Very Human Drama Against A War-Scorched Tapestry."

THE SERVISECTION is the only service of its kind giving a full coverage listing and reviews of all features and shorts in the domestic market.

AMERICAN-INT.

Beyond The Time Barrier

Melodrama
80m.

American-Int.

Estimate: Science fiction for the duallers.

Cast: Robert Clarke, Darlene Tompkins, Adrianne Arden, Vladimir Sokoloff, Stephen Bekassy, John Van Dreelen. Produced by Robert Clarke; directed by Edgar G. Ulmer.

Story: U.S. Air Force research pilot Robert Clarke while flying a hypersonic speed test in a new experimental rocket plane crashes through the time barrier into a strange world of the future, the world of 2024. He is captured by inhabitants of this future time, the remnants of the earth's civilization who have been forced to build and live in underground citadels in order to escape the cosmic plague which has ravaged the earth since 1971. He persuades the leader of these people and several others that he is not their enemy, and his life is saved by princess Darlene Tompkins, gifted with powers of telepathy and able to find truth in Clarke's thoughts. Clarke is determined to find his way back to his own time, believing he can bring about a turn of events in history and prevent the plague, saving the princess and her people from extinction, since they are both sterile and mute. He succeeds, but the Air Force finds him terribly mutilated and aged. Proof of his story is in the strange metallic ring, a gift from the princess. Only his superiors and the world leaders to today can decide the fate of the world of tomorrow.

X-Ray: This science fiction meller written by Arthur C. Pierce holds the interest well. It is competently performed, produced, and directed with some of the modernistic settings of a future world quite clever. There are several stock shots as well. This should find favor as part of the program and among science fiction fans. There is also enough action.

Ad Lines: "He Wanted To Save The World From Its Future"; "Thrills Beyond The Sound Barrier."

COLUMBIA

The Enemy General

Melodrama
78m

Columbia

Estimate: Counter espionage meller for duallers.

Cast: Van Johnson, Jean-Pierre Aumont, Dany Carrel, John Van Dreelen, Francoise Prevost, Hubert Noel, Jacques Marin, Gerard Landry, Edward Flemming, Paul Bonifas, Paul Muller. Produced by Sam Katzman; directed by George Sherman. A Clover Production.

Story: O.S.S. Agent Van Johnson and members of the French underground ambush a Nazi convoy. In retaliation, German General John Van Dreelen executes a dozen hostages, including Dany Carrel, French girl with whom Johnson is in love. On a later mission, Johnson and Jean-Pierre Aumont are ordered to "rescue" Van Dreelen from a German prison, where he is supposedly held for execution for insubordination to Hitler. Johnson reluctantly carries through his assignment only to discover the enemy general spearheads a plot to feed the Allies with erroneous information. Trying to escape, Van Dreelen dies, as does his girl friend in counter espionage, Francoise Prevost.

X-Ray: This counter espionage meller is interspersed with stock war film footage. It is actionful and holds the interest all the way although no great amount of suspense is engendered. The material, based on a story by Dan Pepper, somehow seems familiar, and many of the actors "forget" their accents at various times. It is an economical production, with hardly inspired direction. It will best find its spot as part of the program.

Tip on Bidding: Program rates.

Ad Lines: "Too Brutal to Live—Too Valuable To Kill!"; "Barbarian, Beast, Butcher—No Name Too Foul For The Blood-Thirsty Commander!"

20th-FOX

One Foot In Hell

Western
90m

20th Fox
(Color By DeLuxe)
(CinemaScope)

Estimate: Good western.

Cast: Alan Ladd, Don Murray, Dan O'Herlihy, Dolores Michaels, Barry Coe, Larry Gates, Karl Swenson, John Alexander, Rachel Stephens. Produced by Sydney Boehm; directed by James B. Clark.

Story: When Alan Ladd arrives in a small Arizona town with his wife, Rachel Stephens, who is pregnant and needs help, no one cares but doctor Larry Gates, who sends him to the general store operated by John Alexander for some medicine. When Ladd doesn't have the money to pay for it, Alexander refuses to give it to him, and he is forced to take it at gunpoint. Sheriff Karl Swenson stops him and after some delay goes with him to the hotel to check the story, only to find that the delay has proven fatal to Stephens. The townspeople try to make it up to him by offering him a job, and he accepts the position of deputy to Swenson, meanwhile planning to get even by robbing the bank. He secretly gets ex-Confederate soldier Don Murray, who has a strong liking for liquor, to join him, as well as gunfighter Barry Coe, destitute Englishman Dan O'Herlihy, and Dolores Michaels, whose part calls for her to marry Ladd. Ladd instructs them to kill the various townpeople who he believed were responsible for Stephens' death, after which he kills Coe and O'Herlihy. Left alone together, Murray and Michaels fall in love and kill Ladd before he can eliminate them as well. They turn the money over to Gates, planning to pay their debt to society.

X-Ray: Interest is well-enough maintained in this entry that features Alan Ladd in a different role, that of a killer. The others in the east do well in support, and direction and production are good. It should do all right as part of the program, and the use of color and CinemaScope provide an assist. There's savage action as well as intrigue to be found here. The screenplay is by Aaron Spelling and Sydney Boehm based on a story by Spelling.

Tips On Bidding: Okay program rates.

Ad Lines: "When His Wife Dies He Turns Into A Killer"; "He Had One Thought in Mind—Revenge."

Young Jesse James

Western
73m

20th Fox
(CinemaScope)

Estimate: Lower half western.

Cast: Ray Stricklyn, Willard Parker, Merry Anders, Robert Dix, Emile Meyer, Jacklyn O'Donnell, Rayford Barnes, Rex Holman, Bob Palmer. Produced by Jack Leewood; directed by William Claxton.

Story: Having witnessed the hanging of his father by Union soldiers, young Ray Stricklyn, as Jesse James, leaves his sweetheart, Jacklyn O'Donnell, and his mother to join the band of guerillas known as Quantrill's Raiders. It is headed by Emile Meyer, and Stricklyn's brother, Robert Dix, belongs, as does his cousin, Willard Parker, as Cole Younger. Stricklyn's appetite to kill grows. He returns to his farm but can't stay put for long and soon rejoins Meyer. When he and Parker are assigned to a task, Stricklyn injures his ankle and they are forced to take refuge with an old girl friend of Parker's. Stricklyn, fed up with Meyer's tactics which are not in the best interests of the Confederacy, decides to leave. At war's end, he turns himself in but is wounded by a trigger happy Union soldier. He marries O'Donnell. The two brothers try to get the farm going but cannot get a loan and are receptive to a proposal from Parker that they join him in robbing banks and trains. Parker decides to break with Stricklyn because he's a kill-crazy outlaw, and Dix rides off with him, committed to a life of violence.

X-Ray: The title should draw some of the western fans who revel in tales of violence and the Jesse James name, and what they'll see will be a bit off-beat. The yarn holds interest fairly well, and performances, direction, and production are okay. It should serve in the lower half slot of the program. There's enough action and story complication. The screenplay is by Orville H. Hampton and Jerry Sackheim, and there's a ballad, "Young Jesse James."

Ad Lines: "The Teenager Who Became The West's Most Hunted Outlaw"; "Action Galore In This Tale Of Fast And Furious Adventure."

UNITED ARTISTS

The Walking Target

Melodrama
74m

UA
(Zenith)

Estimate: Fair lower half entry.

Cast: Joan Evans, Ronald Foster, Merry Anders, Robert Christopher, Barry Kroeger, Harp McGuire, Bill Couch, George Sawaya, Norm Alden, William Fawcett. Produced by Robert E. Kent; directed by Edward L. Cahn.

Story: When Ronald Foster is released from prison after serving five years for a hold-up which netted him more than a quarter of a million dollars, he finds detective Harp McGuire is still interested in him, as are his former girl friend, Merry Anders, and friend Robert Christopher. They are also concerned with what happened to the money. Christopher interests underworld leader Barry Kroeger in the money. Foster shakes all of them and heads for a small town in Arizona, where Joan Evans, the wife of his accomplice, who was killed following the hold-up, now lives. Foster realizes that he's been in love with her all along and offers to share the money with her. It was hidden in the frame of her old car. When she refuses, he decides to return the money to the authorities as Kroeger and Christopher catch up with him. They threaten to torture Evans to get him to reveal where the money is hidden. McGuire arrives on the scene in time to even the odds and is wounded after Christopher and another henchman are killed. Kroeger is arrested while Foster turns the money over to police after assisting McGuire. A brighter future looms for Evans and Foster.

X-Ray: This yarn about crooks and cops maintains interest adequately, with some intrigue and a bit of action. The acting, direction, and production are fair. It should do okay as the lower half entry on the program. Stephen Kandel wrote the screenplay.

Ad Lines: "He Almost Got Killed For A Quarter Of A Million Dollars"; "He Thought He Was Too Tough To Go Straight Until The Right Gal Came Along."

UNIVERSAL

Between Time And Eternity

Drama
98m

U-I
(Filmed abroad)
(Dubbed in English)
(Color by Pathe)

Estimate: Drama has most attraction for women.

Cast: Lilli Palmer, Willy Birgel, Ellen Schwiers, Carlos Thompson, Robert Lindner, Peter Capell. Directed by Arthur Maria Rabenalt.

Story: Doctor Willy Birgel finds that his wife, Lilli Palmer, has an incurable disease which is inoperable. Although he keeps the truth from her, she guesses and decides to travel the world for a last fling. On a sunny island in the Mediterranean, she meets fisherman Carlos Thompson, who is a guide as well as a petty thief. His plans to steal from her go awry when he falls in love with her and she with him. The romance seems to give her new vitality. She hopes to remain with Thompson forever, even planning to buy a site on which to build a home. Birgel arrives to persuade her to go home, and she almost convinces him that she is cured. She agrees to go with him if he will allow her to return once an examination shows that he is cured. She starts to write a note to Thompson promising to return as the symptoms of the disease appear. She tries to convince Thompson of her condition, but instead he thinks that he has been the plaything of an idle rich woman. Her painful boarding of the ship convinces him, but by then it's too late. His love sails away forever.

X-Ray: Women should particularly appreciate this tearjerker about a middle-aged woman who finds true love too late, but manages to enjoy whatever life is left to her before an incurable illness takes over. The drama is well-mounted, with colorful settings and color assisting in the presentation. The acting is competent with Lilli Palmer particularly good in the lead. She's well supported by the others in the cast, while the direction and production are above average. It's been dubbed into English, and if audiences won't mind this too much, it can serve as part of the program. The screenplay is by Robert Thoeren.

Ad Lines: "Should She Accept Love Even Though She Didn't Have Much Time"; "The Story Of A Woman With A Hopeless Love."

WARNERS

Ocean's Eleven

Comedy Melodrama
127m

Warners
(Panavison)
(Technicolor)

Estimate: Highly entertaining entry, is sure boxoffice.

Cast: Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, Angie Dickinson, Richard Conte, Cesar Romero, Patrice Wymore, Joey Bishop, Akim Tamiroff, Henry Silva, Ilka Chase, Buddy Lester, Richard Benedict, Jean Willes; guest appearances by George Raft, Red Skelton, Shirley MacLaine. Produced and directed by Lewis Milestone.

Story: Racketeer Akim Tamiroff gets the idea of robbing five Las Vegas gambling casinos, and he interests Frank Sinatra, an ex-sergeant in the paratroops, who lives by his wits. Sinatra rounds up 10 of his former war buddies to help in the caper. These include Dean Martin, Richard Benedict, Peter Lawford, Richard Conte, Sammy Davis, Jr., Joey Bishop, Henry Silva, Buddy Lester, Norman Fell, and Clem Harvey. The plan calls for the robbery to take place at midnight on New Year's Eve with no gunplay to be used. They short circuit the electricity supply and burglar alarms and pull off the caper without a hitch, sending the money out to a safe hiding place at the local garbage dump via Davis. A heart attack in the street fells Conte and he dies. The police seal off the city and the gang sits back to wait until things quiet down. The casino owners agree to pay racketeer Cesar Romero a finder's fee if he can locate the money. Romero is engaged to marry wealthy Ilka Chase, mother of Lawford, and he eventually discovers who pulled off the job. He tells Sinatra he wants a cut or he goes to the law. Sinatra figures a way to get the money away and double cross Romero, planning to take the money out of the city in the coffin with Conte. The latter's wife shows up and is persuaded to conduct the services in Vegas instead of taking the body back to the west coast. This includes cremation which means the loot goes up in smoke and the gang is left with nothing but memories.

X-Ray: Blessed with a cast that should draw crowds on "name" value alone, this entry also contains a smart and interesting yarn, good performances, and better direction and production, as well as the added asset of being filmed on the spot in Las Vegas, plus color. When all is added together, the result indicates huge returns at the boxoffice. Audiences should have fun as well as some thrills via suspenseful sequences. The screenplay is by Harry Brown and Charles Lederer, based on a story by George Clayton Johnson and Jack Golden Russell. Two songs are heard, "Ain't That A Kick In The Head," sung by Dean Martin, and "Ee-o-leven," sung by Sammy Davis, Jr.

Tips On Bidding: Higher rate.

Ad Lines: "An All-Star Cast In An Unusual Thriller"; "The Most Unusual 'Caper' In History."

FOREIGN

Carmen Comes Home

Comedy Drama
87m

Brandon
Japanese-Made
English Titles

Estimate: Cute entry for art spots.

Cast: Hideko Takamine, Toshiko Kobayashi, Takeshi Sakamoto, Shuji Sano, Chishu Ryu, Miyeko Mochizuki, Written and directed by Keisuke Kinoshita. Produced by Kiyoshi Takamura.

Story: Hideko Takamine, popular Tokyo strip-teaser, known as "Carmen", decides to spend her vacation in the tiny village in which she was born, accompanied by her dancing partner, Toshiko Kobayashi. The old-fashioned villagers are astonished at their garish dress; and her father, Takashi Sakamoto, is doubtful of their "artistic success". Shuji Sano, blind organist and Takamine's former school teacher, also doubts that she is the artist she claims to be. However, her elder sister, Miyeko Mochizuki, believes in her implicitly and her former school principal

Chishu Ryu believes that she is contributing to the advancement of Japanese culture. The girls are invited to a local school graduation at which Sano has been invited to play one of his compositions on an organ borrowed from the patron of village culture. During the festivities Kobayashi reacts to a young teacher, who has fallen in love with her. She is dressed in her professional stripping costume, which accidentally unhooks and falls to the ground. The girls are humiliated and flee. Determined to win back the respect of the villagers, they decide to perform their full act for the localites. The performance is held in a warehouse under auspices of the village's patron and is a great artistic and financial success. The girls turn their share of the receipts over to Sano; and they leave the peaceful village in triumph.

X-Ray: Moderately entertaining is this import that contains comedy, drama and an off-beat story that seems a trifle long at times. The cast is competent enough and direction and production are average. It can go in some of the art and specialty spots where a curiosity regarding Japanese imports is evident.

Ad Lines: "Another Unusual Feature From Japan"; "A Strip Teaser Comes Home To Show Off And The Results Are Far Reaching."

Next To No Time

Comedy Drama
93m.

Show Corporation of America
(Eastman Color)
(British-made)

Estimate: Moderately entertaining import.

Cast: Kenneth More, Betsy Drake, Roland Culver, Bessie Love, Harry Green, Patrick Barr, Reginald Beckwith, John Welsh. Produced by Albert Fennell; written and directed by Henry Cornelius.

Story: Kenneth Morley, a competent planning engineer, is ordered to board the Queen Elizabeth just prior to sailing time to see if he can sell industrial tycoon Roland Culver on the idea of investing additional capital for expansion in his firm. His shyness is overcome by a concoction served by bartender John Welsh and by film star Betsy Drake, who becomes interested in him. His courage is particularly noteworthy when the clock stops briefly at midnight. His efforts to win over Culver are impressive but ineffectual until the voyage nears an end. With the aid of Drake and renewed confidence, he is able to persuade Culver to invest in his company. Drake accepts a marriage proposal from her screen director while a "new" More winds up in the arms of his airline hostess girl friend.

X-Ray: Moderately entertaining is this imported comedy-drama, and it should give a fair account of itself in the art and specialty spots or on the lower half of the program in regulation houses where the names of Betsy Drake and Kenneth More may be known. The use of color and backgrounds of the liner Queen Elizabeth are plus factors. The cast, direction, and production are adequate. The screenplay was adapted from "The Enchanted Hour," by Paul Gallico.

Ad Lines: "Fun Aboard The Luxury Liner Queen Elizabeth"; "Fun And Romance On The High Seas."

School For Scoundrels

Comedy
94m.

Continental
(British-made)

Estimate: Highly amusing import.

Cast: Ian Carmichael, Terry-Thomas, Alastair Sim, Janette Scott, Dennis Price, Peter Jones, Edward Chapman, John Le Mesurier, Irene Handl, Kynaston Reeves. Executive producer, Hal E. Chester; associate producer, Douglas Rankin; directed by Robert Hamer.

Story: Ian Carmichael is representative of those who are honest, bumbling, and possessor of an outsize inferiority complex. He heads his own small business, which was inherited, and is scorned by his chief clerk and the others on the staff. He is victimized by most persons with whom he comes in contact, including headwaiters, salesmen, etc. He meets pretty Janette Scott, but her attentions are sidetracked by sophisticated and flashy Terry-Thomas. In an effort to match Thomas, who has a sleek sports car, Carmichael is swindled into buying a relic by crooked salesmen Dennis Price and Peter Jones. In a tennis match, Thomas beats Carmichael badly. An ad for the "College of Lifemanship" directed by Alastair Sim attracts Carmichael and he enrolls. He soon becomes adept at how to impress at social gatherings, how to beat an expert in tennis, how to woo women, etc. Full of confidence, he returns to the outside world where he talks the car salesman into taking back the relic in exchange for a new sports car and cash. He also beats Thomas at tennis reducing him to a bundle of nerves. He institutes a new regime in the business operation and also overcomes Scott with his romantic advances. Thomas wonders at the "new" Carmichael and soon discovers his secret with the result that he enrolls for courses at the College.

X-Ray: Very cute and good for lots of laughs and chuckles is this light and humorous import that will leave art and specialty house audiences well entertained. It could even go into some regulation spots where imports have been accepted in the past, especially those easily understood for the most part. The yarn holds interest throughout, the cast is expert at its chores, with Carmichael and Thomas particularly effective, and direction and production are good. The screenplay is by Patricia Moyes and Hal E. Chester based on the original screen adaptation by Peter Ustinov, which in turn is based on a series of books by Stephen Potter.

Ad Lines: "A Course In How To Win Without Actually Cheating"; "The Funniest Farce In Many A Moon."

She Walks By Night

Drama
85m.

Woolner
(Dubbed in English)
(German-made)

Estimate: Adult fare for specialty spots.

Cast: Belinda Lee, Walter Rilla, Paul Dahlke, Hans Nielsen. Produced by Rudolf Jugert; directed by J. Joachim Bartsch.

Story: Prostitute Belinda Lee determines to rise above her sordid environment and sets as her goal riches and luxury. Ruthlessly, she plies her "trade," scorning and ignoring others in her "business." She meets fabulously wealthy Walter Rilla, who is elderly and paternalistic in his attitude towards her. He is neither capable of nor desirous of love in the arms of his protege, merely wanting to take care of her, enjoy her presence, and lavish platonic affection upon her despite knowledge of her sordid background. He asks her to drop her past activities and takes her to The Riviera. When he returns from a business trip, he learns that nymphomania and greed have again asserted themselves, and he leaves her. Again on her own, Lee, while she has ample funds, is now frightened. None of her close friends are able to free her of this psychosis. Her "career" begins to decline. She suffers an unhappy affair with a young clerk. Her clientele begins to decline, and she ties up with a procurer, whom she previously had repulsed. Her influential friends drift away, and she is finally murdered by a perverted client.

X-Ray: This import is supposedly based on the true-life story of Rosemarie Nitribitt. What it amounts to is the private life of a prostitute. It is well enough produced and directed, and the performers are capable. Miss Lee is sexily attractive and plays the lead role to the hilt. Semi nudity and sordid scenes are more plentiful than necessary. Definitely for adults, this screenplay doesn't miss much along sensationalistic lines. For the sexploitation and specialty spots, this can hardly miss in censor-free locations. The director has gone in for many unusual touches, familiar to continental productions. This is sex all the way with a tragic ending.

Ad Lines: "A Picture Best Understood By Adults"; "Desired By All—Loved By None."

The Shorts Parade

TWO REEL

COLOR NOVELTY

BOATS A-POPPIN'. Paramount-Two Reel Special. 18m. Eastman Color. Filmed in Cypress Gardens, this entry features colorful thrills and beauty in the Florida spot as well as some funny doings by clowns on water which should thrill audiences. The high speed daredevil feats of the White Angels is an added entertaining factor. EXCELLENT. (B20-2)

CARNIVAL IN QUEBEC. Paramount-Two Reel Special. Eastman Color. 16m. The color camera takes in the carnival in Quebec with all its attendant functions such as the selection of the beauty queen, the various sports, the sculptures in ice and snow, the meetings between boy and girl, the colorful local costumes, etc. EXCELLENT. (B20-1).

NOVELTY

TWENTY-FIVE YEARS AGO TODAY. U-I-Two Reel Featurette. 17½ m. Back to the files go the makers of this subject, and shown are the 20,000 that assembled at Madison Square Garden to denounce the first anniversary of Adolph Hitler's rise to power; betting legalized at New York's race tracks; the assassination of King Alexander; the Lindbergh kidnapping; a gold rush in Mojave, Calif., and the killing of criminal John Dillinger. GOOD. (4005).

ONE REEL

COLOR CARTOONS

BALLYHOOEY. U-I Walter Lantz Color Cartunes. 6m. Woody is watching his favorite TV show, "Win The Whole Wide World" and thinks he knows the answer to the big question "Who is buried in Grant's tomb". He finds out, however, that his answer, 'Napoleon', is incorrect and that "George Washington" is the correct answer. This is a clever rib on TV, including commercials. GOOD. (4017).

HEAP BIG HEPCAT. U-I Walter Lantz Cartunes. 6m. An Indian TV actor returns to the reservation to claim his bride. He is told by the chief that he must prove himself a brave by hunting for meat for the village. He goes after Woody but always ends up being mauled by a big bear. The Indian girl finally drives off with Woody. GOOD. (4016).

PISTOL PACKIN' WOODPECKER. U-I Walter Lantz Color Cartunes. 6m. Woody Woodpecker helps a posse capture a bank robber and he swears revenge. However, after tangling with Woody several times, he goes back to the jail and begs admittance. GOOD. (4015).

NOVELTY

GLASS. George K. Arthur 8m. In Technicolor, this Cinetone Studios production made in the Netherlands is a lively short, incorporating combinations of outstanding photography, excellent production and extremely capable film editing. Although no discernable words are spoken, extremely effective jazz actually serves better than dialogue. The entire film shows various processes of glass making, neatly balancing the scenes between the ancient method of blowing and the modern mechanical process. Hands play a major part in the photography, as their rhythm is

(Continued on Page 4732)

ALPHABETICAL GUIDE TO 343 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Adventures Of Huckleberry Finn, The—107m.—MGM 4701
All The Fine Young Connibals—112m.—MGM 4721
All The Young Men—87m.—Col. 4725
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Anatomy Of A Murder—160m.—Col. 4633
And Quiet Flows The Don—107m.—UA 4722
Angry Island—90m.—For 4687
Angry Red Plonet, The—83m.—A-I 4685
Apartment, The—UA 4707
Aparajito—106m.—For. 4697
Amazing Mr. Teas, The—Immoral Mr. Teas, The—70m.—Misc. 4703
Aren't We Wonderful—120m.—For. 4667
Atomic Submarine, The—72m.—AA 4685

B

Babette Goes To War—103m.—Col. 4681
Back To The Wall—94m.—Far 4635
Battle In Outer Spoce—90m.—Col. 4709
Battle of Blood Island—64m.—Misc. 4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. 4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Bellboy, The—72m.—Par. 4722
Bells Are Ringing —127m.—MGM 4710
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Between Time And Eternity—98m.—U.I. 4730
Beyond The Time Barrier —80m.—A-I .4729
Big Chief, The—98m.—For 4723
Big Night, The—74m.—Par. 4677
Black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bluebeard's Ten Honeymoons—93m.—AA 4709
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Brides Of Draculo, The—85m.—U-I 4710
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Cage Of Evil—70m.—UA 4718
Can-Can—131m.—Fox 4686
Captain's Table, The—90m.—Fox 4714
Career—105m.—Par. 4641
Career Girl—61m.—Misc. 4727
Carry On, Nurse—88m.—For. 4726
Carry On Sergeant—84m.—For 4657
Carmen Comes Home—87m.—For. 4730
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chartroose Coboose—75m.—U-I 4719
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Circus Of Horrors—90m.—A-I 4705
Comanche Station—74m.—Col. 4681
Come Back Africa—87m.—Misc. 4699
Conspiracy Of Hearts—116m.—Par. 4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Cousins, The—112m.—For. 4682
Cover Girl Killer—61m.—For 4703
Crack In The Mirror—97m.—Fox 4702
Cranes Are Flying, The—94m.—WB 4663
Crimson Kimono, The—82m.—Col. 4637

D

David And Bathsheba—116m.—Fox—RE 4702
Day Tey Robbed The Bonk Of England, The—85m.—MGM 4721
Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dinosaurus—85m.—U-I 4711
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flonders, A—96m.—Fox 4666
Dreams—86m.—For. 4726
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Electronic Monster, The—72m.—Col. 4709
Elmer Gantry—145m.—UA 4718
Enemy General, The—78m.—Col. 4729
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Female Fiends—74m.—Misc. 4699
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. .4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Col. 4661
For The First Time—97m.—MGM 4634
For The Love Of Mike—84m.—Fox 4725
Four Fast Guns—72m.—U-I 4658
From The Terrace—144m.—Fox 4717
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gollant Hours, The—115m.—UA 4702
Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Giant Of Marathon, The—92m.—MGM 4701
Girl In Lovers' Lane, The 78m.—Misc. 4727
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Greatest Show On Earth, The—151m.—Par.—RE. 4697
Gunfighters of Abilene 67m.—UA 4670
Guns Of The Timberland—91m.—WB .4675

H

Honnibal—103m.—WB 4711
Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Head Of A Tyrant—94m.—U-I 4715
Hell Bent For Leather—82m.—U-I 4670
Hell To Eternity—132m.—AA 4729
Heller In Pink Tights—100m.—Par. 4686
Hercules Unchained—101m.—WB 4711
Hidden Fortress, The—126m.—For. 4671
High-Powered Rifle, The—60m.—Fox 4725
Hiroshima, Mon Amour—88m.—For .4719
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For 4691
Home From The Hill—150m.—MGM 4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA 4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
House Of Usher, The—85m.—A-I 4713
Human Condition, The—138m.—For .4691
Hypnotic Eye, The—77m.—AA 4673

I

Ice Palace—143m.—WB 4715
Idiot, The—122m.—Fox 4725
IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
Immoral Mr. Teas, The—See Amazing Mr. Teas, The
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inherit The Wind—127m.—UA 4718
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started In Noples—100m.—Por. 4722
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. .4682

J

Jack The Ripper—85m.—Par. 4677
Jailbreokers, The—63m.—A-I 4709
Jayhawkers, The—100m.—Par. 4646
Jazz on a Summer's Day—85m.—Misc. 4699
Jet Over The Atlantic—95m.—Misc. 4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. 4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. .4645
Last Doys Of Pompeii, The—103m.—UA 4715
Last Voyage, The—91m.—MGM 4669
Leech Woman, The—77m.—U-I 4719
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 4683
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lost World, The—98m.—Fox 4717
Lotna—95m.—For. 4672
Lovers, The—90m.—Far. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Macumba Love—86m.—UA 4703
Magician, The—102m.—For. 4639
Mon in a Cocked Hat—88m.—For. 4697
Man On A String—92m.—Cal. 4693
Man Wha Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Michael Strogoff—115m.—For 4719
Middle Of The Night—116m.—Col. 4634
Miracle In Soho—98m.—Far. 4647
Miracle, The—121m.—WB 4642
Model for Murder—75m.—For. 4698
Mountain Road, The—102m.—Col. 4689
Mouse That Roared, The—83m.—Cal. 4641
Murder Inc.—103m.—Fox 4717
Music Box Kid, The—74m.—UA 4703
My Dog, Buddy—77m.—Col. 4701

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Next To No Time—93m.—For. 4731
Nights Of Lucretia Borgia, The—108m.—Col. 4721
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. 4694
Nude In A White Car—87m.—For 4687

O

Ocean's 11—127m.—WB. 4730
Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
One Foot In Hell—90m.—Fox 4729
Operation Amsterdam—105m.—Fox 4681
Operation Petticoat—120m.—U-1 4647
Oscar Wilde—96m.—For. 4723
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. 4673

P

Paris Hotel—90m.—For 4643
Payoff With Love—104m.—For 4723
Pay Or Die—111m.—AA 4701
Pillow Talk—102m.—U-I 4638
Platinum High School—93.—MGM 4705
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. .4683
Pollyanna—134m.—Misc. 4695
Portrait In Black—112m.—U-I 4715
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Prisoner Of The Volga—82m.—Par. .4705
Private Property—79m.—Misc. 4708
Psycho—109m.—Par. 4714
Purple Gong, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For. 4653
Rat Race, The—105m.—Par 4702
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Sovage Eye, The—67m.—Misc. 4719
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
School For Love—76m.—For 4703
School For Scoundrels—94m.—For. 4731
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
She Was Like A Wild Chrysanthemum—100m.—For. 4727
She Walks By Night—85m.—For. 4731
Sign Of The Gladiator—85m.—A-I .4645
Sign Of Zorro, The—89m.—Misc 4719
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Ski Troop Attack—61m.—Misc. 4699
Snow Queen, The—70m.—U-1 4658
Solomon And Sheba—139m.—UA 4666
Song Of Sister Maria, The—81m.—For. 4727
Song Without End—129m.—Col. 4713
Sons And Lovers—103m.—Fox 4718
S.O.S. Pacific—92m.—U-I 4722
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Stop, Look And Laugh—78m.—Col. 4717
Story On Page One, The—123m.—Fox 4666
Story Of Ruth, The—132m.—Fox 4714
Strangers When We Meet—117m.—Col. 4705
Stranglers Of Bombay—81m.—Col. 4709
Studs Lonigan—95m.—UA 4726
Subterraneans, The—89m.—MGM 4714
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. 4661
Tarzan The Ape Man—82m.—MGM .4646
Tarzon The Mognificent—88m.—Par. .4714
Teenage Zombies—70m.—Misc. 4699
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par 4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foat Bride Of Candy Rock, The—73m.—Col. 4634
39 Steps, The—95m.—Fox 4726
Timbuktu—91m.—UA 4647
They Came Ta Cordura—123m.—Cal. 4637
Third Man On The Mountain—105m.—Misc. 4640
Thiteen Ghosts—88m.—Col. 4713
This Man Is Dangerous—80m.—For 4691
Thirteen Fighting Men—69m.—Fox 4689
Three Came Ta Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 4681
Thunder In Carolina—92m.—Misc. 4723
Tiger Bay—105m.—For 4679
Time Machine, The—103m.—MGM 4722
Toby Tyler—96m.—Misc. 4671
To Live (Ikuru)—140m.—For. 4698
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669
Trapped In Tangiers—74m.—Fox 4726
Tread Softly Stranger—85m.—For. 4698
Trials Of Oscar Wilde, The—128m.—For 4723
Twelve Hours To Kill—83m.—Fox 4710
Twelve To The Moon—74m.—Col. 4713

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Valley of the Redwoods—63m.—Fox 4697
Vice Raid—71m.—UA 4667
Virgin Island—84m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Walk Like A Dragon—95m.—Par. 4710
Walking Target, The—74m.—UA 4730
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
When Comedy Was King—81m.—Fox .4686
Why Must I Die?—86m.—A-I 4721
Wicked Go To Hell, The—74m.—For 4703
Wild Ride, The—63m.—Misc. 4727
Wild River—110m.—Fox 4710
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—84m.—For. .4667
Wanderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Would-Be Gentleman, The—95m.—For 4698
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Cal. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660
Young Jesse James—73m.—Fox 4730

THE SHORTS PARADE

(*Continued from page 4731*)

synchronized with the music. The film recently won an 'Oscar' for the best short subject of 1959. EXCELLENT.

SPORTS

GREATEST SHOW ON WATER. Columbia World Of Sports. 10m. Filmed in Canada, this shows water skiiers galore, speed boat pilots, etc., and the one and only Ski-Fly-Boy. FAIR. (4803).

COLOR TRAVEL

AGELESS ARTISTRY. U-I-Color Parade. 9m. The camera sweeps through Italy picking out the artistry of Benvenuto Cellini in Florence, the Leaning Tower of Pisa, Spots in Venice, etc. FAIR. (4075).

MOTION PICTURE
EXHIBITOR
plus
SHOWMEN'S TRADE REVIEW

AUGUST 17, 1960 SECTION THREE
Vol. 64 No. 13

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each Issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B64

Little League Baseball Tiein

THEATRE: **Saenger,**
ADDRESS: **Pine Bluff, Ark.**
MANAGER: **Bruce K. Young**

This is the second year our "Little League" baseball team promotion has been conducted; and this year it was just a little bigger than last year.

We have in Pine Bluff a big program for summer baseball for the small fry under 12 years old. There are nearly 600 children in this program sponsored by the Boys Club, Community Chest and local business groups.

We found out the date the Little League baseball season officially opened and got a local super market, "The Mad Butcher," to agree to underwrite the cost of the movie and party for these kids. Then I got with the officials of the League, Prep League and Boys Club and arranged for a parade down Main Street with one of the high school bands—then on to the theatre for a movie.

The official opening day for the kids' baseball season was the second Saturday afternoon after school was out for the summer. We lined up three bands, Shrine motorcycle caravan group, and the Shrine clowns, and other interesting and amusing things we could get into the parade. The boys grouped off into teams and wearing their suits paraded in groups along with the bands, etc., down Main Street to the theatre. The parade was stretched out for about eight blocks and drew the attention of thousands. We had the motorcycle group blow their sirens, the police escorts blew their sirens, the bands all played, the clowns made with the fun so it really was a show! The motor group stopped in front of the theatre with the crowds cheering each team into the theatre. The first band stopped and formed behind the motorcycles on the corner playing music as the kids went into the show. Traffic was stopped on two streets by the theatre and traffic backed up for two and one half miles each way.

The boys on each team had picked a girl for their beauty queen and the 'teen age girls had helped collect money to support the teams for the summer. We had each girl ride in a separate convertible in the parade; then had the girls greet the teams coming into the theatre. Later, we had all the girls on the stage of the theatre and the "Queen" was announced and given her prize.

A drawing was held on the stage and a bicycle was given by the "Mad Butcher" and the theatre to the boy whose name was drawn. Then, he and his team came on the stage for extra honors.

SAVOY
Sunday JUNE 19
14 DAYS

Hedley-Gore, secretary, Luton, England, Chamber of Commerce; and W. J. Mably, J. P., chairman of Luton Licensing Justices, recently congratulated John Lake, manager, ABC's Savoy, Luton, on receiving his fourth EXPLOITATION certificate from MOTION PICTURE EXHIBITOR.

The theatre was packed full by the time we got everyone seated. Of course, the theatre sold plenty of concessions; the town thought it was a very nice thing to do, the Super-Market operator was well pleased with his results, the Little League and Boys Club organizations were happy because it gave plenty of recognition to them in the papers and by the public in general and their summer long efforts did not go by without just 'fanfare.' "The Mad Butcher" gave each ballplayer a pin to wear on his baseball cap with the picture of the ugly "mad butcher" on it. The other children in the community were admitted free to the show even though they didn't play on one of the teams.

The newspaper, radio and television all covered the event so everyone got a lot of good out of that. We seat 1500 and we had more than that number in the theatre for the free show.

It takes a little extra work but the results make you glad you did it. It's nice to have every kid in town playing ball all summer. Keeps them off the streets. Then, of course, I managed to make it clear to them that the best place for them when they weren't playing ball was in the cool theatres of our town.

Of yes, as you may have guessed the "Mad Butcher" was co-host. He ran a large co-op newspaper ad on the event and also issued circular ads plugging both his groceries and the event. We also had other co-op advertising in the local newspaper.

G | STUNTS-BALLY

NUMBER G104

How To Play Host To An Eskimo

THEATRE: **Lyric,**
ADDRESS: **Minneapolis, Minn.**
MANAGER: **F. A. Wiggins**

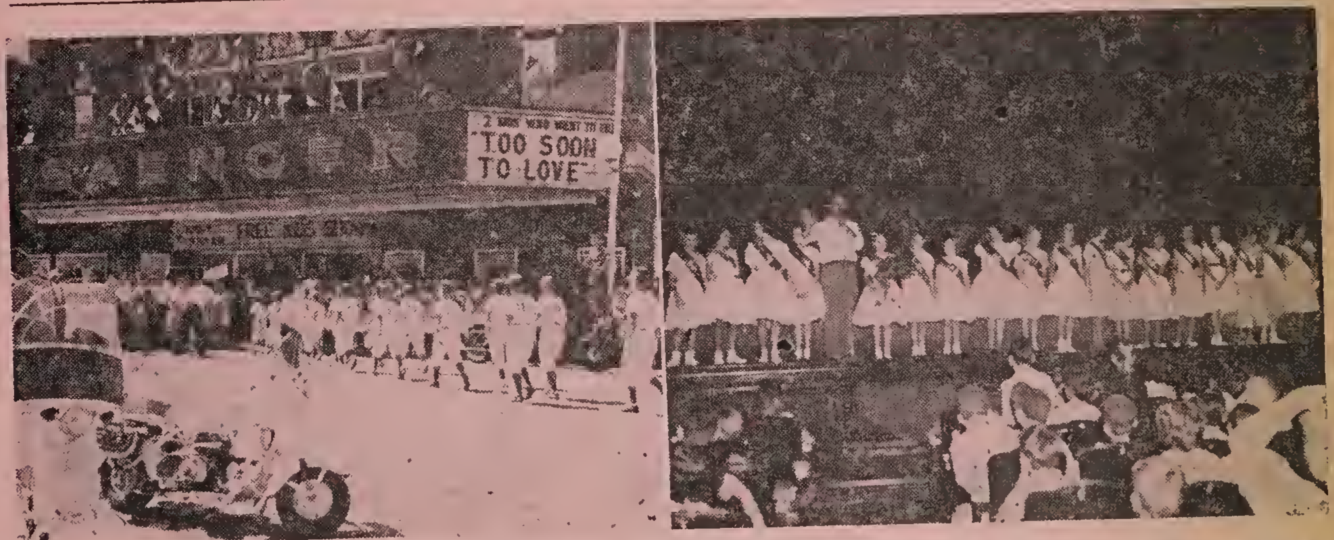
Miss Dorcas Brower was here recently to promote Warners' "Ice Palace" and as her host we were kept pretty busy garnering publicity of all sorts for this most cooperative actress.

She made the news pages, with photos, in the Minneapolis Star and the Morning Tribune, as well as the "After Last Night" column of Will Jones. She made good novelty copy along the line of "She can drive a dog team but not a car" etc.

We had her appear on the Mary Jo Tierney Show, KMSP-TV; and interviewed on the air by Don Doty, KSTP-radio. This latter show consists of the radio audience calling in and talking to Doty or the guest he has on the show. Since the station features jazz music, naturally the radio audience was interested in an eskimo's opinion of jazz. A very lively interview took place with numerous plugs for the picture.

The former Alaska Airlines stewardess kept complaining of the heat, since everywhere she went she was dressed in an eskimo jacket-coat of skin and fur. Regardless of her "winter" attire, she continued on her whirlwind tour of the city, visiting the Minnehaha Falls, immortalized by Longfellow in his famous poem "Hiawatha"; receiving the key to the city from Mayor Peterson; etc.

She held the attention of a group of school children in the office of the Mayor and told them about the adventures and excitement



Bruce K. Young, Saenger, Pine Bluff, Ark., recently packed his house with a "Little League" baseball team promotion, which included a parade, tieups with civic organizations and coop newspaper and circulars tieup with a local merchant. The girls participated in a "Queen Contest" and were not left out of things.

in the new State of Alaska, of which she is a native.

At KSTP-TV, which has a "wall of fame" bearing signatures of personalities and stars who have appeared on the program, Miss Brower added her name to the list. She was featured on the "Treasure Chest" show hosted by Jim Huttonwith the surprise guest being Mrs. Pat Johnson, from the home town of Miss Brower, Barrow, Alaska. This surprise reunion certainly enhanced this show.

All in all, we had a pretty busy time with our somewhat novel and unusual exploiteer; and we are sure that her personal appearances on the air and around town helped the boxoffice of the picture in which she appears.

NUMBER G105

All In A Day's Work

THEATRE: **SW Majestic,**
ADDRESS: **Gettysburg, Pa.**
MANAGER: **Bill Lewis**

Recently we capitalized on the fact that Jean Stapleton was appearing in an area straw-hat playhouse; and had her make a personal appearance on our stage. She was happy to make the appearance since she appeared in the picture we were playing, MGM's "Bells Are Ringing."

Also, with this attraction, as an extra attention getter I made 10 phone calls each morning a week prior to our starting date, giving the party answering a free pass if they knew who in the cast of "Bells Are Ringing" would make a personal appearance on our stage on opening night. I had several readers in the newpaper and, of course, a trailer and 40x60 on her appearance.

We also had the personal appearance of Cliff Arquette, Television's "Charlie Weaver" at a Christmas party on our stage for the children in town. Our theatre holds 1,082 seats and we had around 1300 kids in attendance. Free cookies, soft drinks, two bicycles, other toys, and comic books were given all children and provided by local merchants.

I have also had several sponsored rentals from local merchants providing free shows for the kids Saturday mornings. I have also rented the theatre to local non-profit organizations for benefit shows; one for the local hospital auxiliary; and another from the Foreign Exchange Program of the Gettysburg High School. We have one presently being arranged for the Adams County Library.

I am convinced that promotions such as these do much better than other blatant types of ballyhoo in a small town such as ours. To retain dignity is important, too.

NUMBER G106

Ladies Only Stunt For "From The Terrace"

THEATRE: **Carolina,**
ADDRESS: **Florence, S. C.**
MANAGER: **Floyd H. Gainous**

Recently we came up with a "Women Only" stunt for 20th-Fox's "From The Terrace." This was in the nature of 4-¼ inches high x 7-¼ inches wide heralds, folded in half and stapled. On the front was printed "For Women Only" (see inside); and inside was the message: "Ladies—get your husband or boy friend to take you to see "From The Terrace" (stars names, theatre, and starting date). The back was blank. These were put out all over town and received more comments than I thought possible.

THE LOST WORLD

This home-made dinosaur was erected and displayed in connection with 20th-Fox's "The Lost World," Bellevue Drive-In, Memphis, Tenn. In addition, a nightly dinosaur egg hunt was held with prizes including baby dinosaurs, Alley-Oop and Oola suits, etc., with the grand prize of a motor-driven child's auto.

We held a contest over radio WOLS where as we played the theme record and offered free passes to the first ones calling in and giving us the title of the record, picture, and when it was to open. Seven free radio spots were received each day on this film using the disc that was furnished by 20th-Fox.

A nice window display was obtained on Main Street. It looked mighty good and drew plenty of attention.

We, also, recently obtained a full co-op page of ads with the local newspaper on 20th-Fox's "The Story Of Ruth."

NUMBER G107

Capitalizes On Localities In Newsreel

THEATRE: **ABC Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reginald Helley**

There is no doubt about it—a local personality in the newsreel can be turned to an extra dollar boxoffice-wise.

Recently, Pathe News covered a local celebrity's participation in an national event; and this resulted in big dividends and spotlighting the theatre in the public eye.

With Johnny Grundy entered in Billy Butlin's marathon John O'Groats to Lands End walk I contacted his sponsors, Clegg and Huntington, the largest store in town, and was able to tie-in with their campaign. Cards announcing that the Pathe News coverage would be shown at the Regal was included in their window displays which featured Grundy's trophies and progress reports and pictures of the walk.

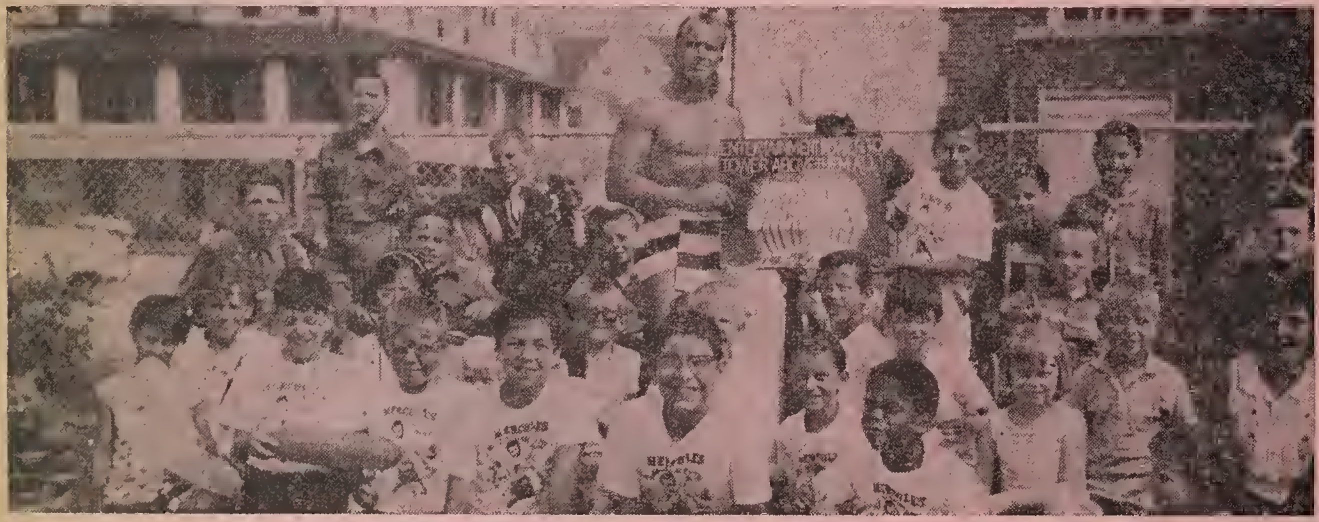
Our front of the house was decked with posters giving daily details of the race and plugging the fact that Pathe News would be rushing their coverage to the theatre. Slides giving the latest information direct from the check points were screened and interest was steadily built over a two-week period. Other firms came in with displays.

And our boy did not let us down. He came in second after nearly 1,000 miles foot slogging; and despite many requests we secured his only public appearance in Wakefield on a Saturday night. Before this, however, he had slipped in several times with friends to see the newsreel.

Grundy also agreed to appear at my ABC Minors' Matinee on a Saturday and through the cooperation of head office a special Minors' badge was made out in his name. He went one better. He donned his running kit and ran to the theatre to be officially initiated on the stage. He could not have been more cooperative. He signed our distinguished visistors' book, presented birthday cards to members; prizes for a road safety contest and certificates for road safety. Later at a press reception he signed 400 autographs.

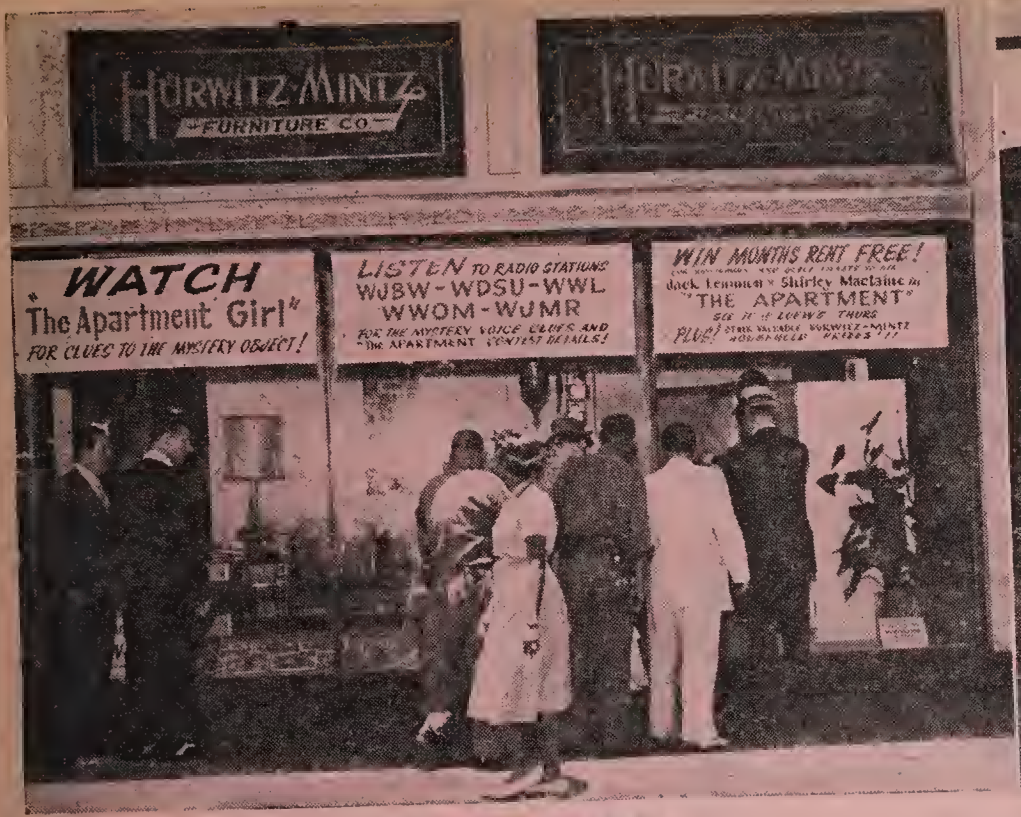
In the evening the Pathe News proved a real boxoffice draw with many patrons coming specially to see it. The Mayor of Wakefield rearranged his official program to be present with civic officials.

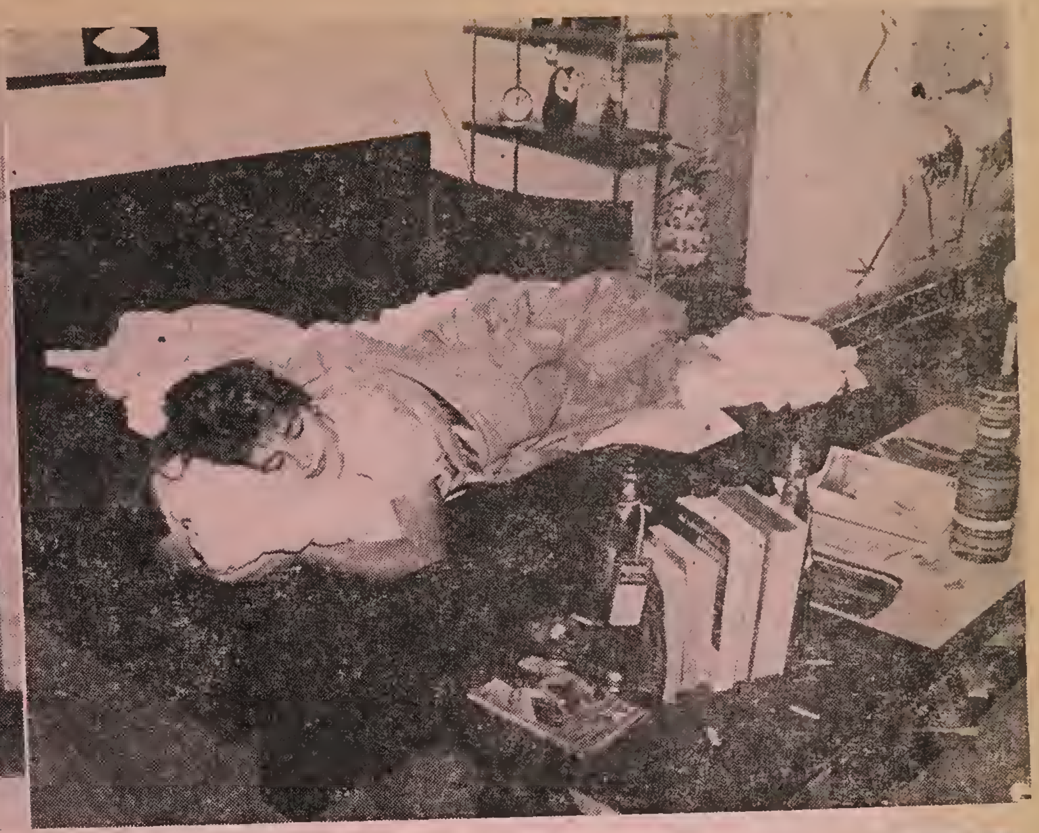
In view of Grundy's many relations, friends and associates present, I was able to put over a short "This Is Your Night" type of presentation which was climaxed with the presentation of many valuable gifts promoted locally. The evening ended with the Mayor ceremoniously presenting the Pathe News clip to Grundy as a further token of his momentous walk.



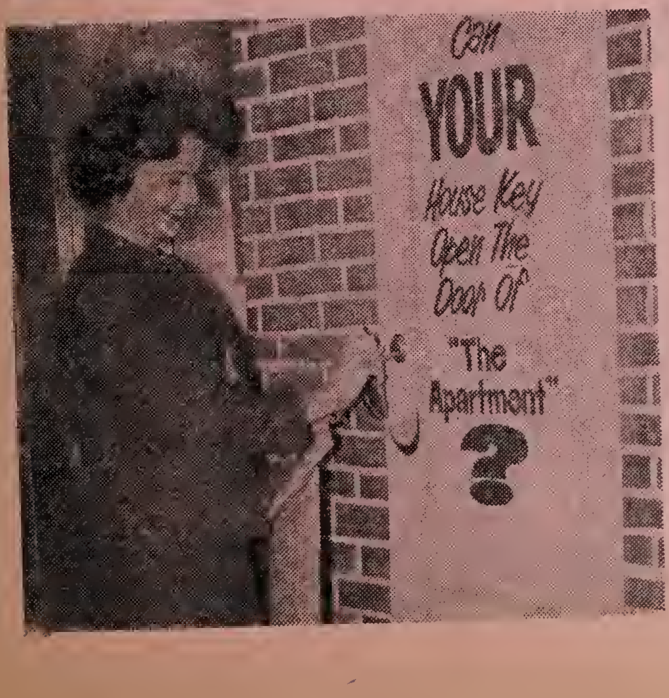
"Hercules" in the person of a local muscle-man recently visited orphanages and hospitals in Atlantic City, N. J., and distributed "Hercules" sweat shirts and balloons to children as exploitation for Warners' "Hercules Unchained," Warren. Exploiteer Harry Freeman was responsible for the stunt.

For Theatre-
Tested and Approved
THEATRE
FORMS
AND
SYSTEMS
write to
EXHIBITOR
BOOK SHOP!
246 N. Clarion St., Phila. 7, Pa.
Actual sample sheets
of all "Plus Services"
will be sent on written
request.


HURWITZ-MINTZ
FURNITURE CO.
WATCH
"The Apartment Girl"
FOR CLUES TO THE MYSTERY OBJECT!
LISTEN TO RADIO STATIONS
WJBW - WDSU - WWL
WWOM - WJMR
FOR THE MYSTERY VOICE CLUES AND "THE APARTMENT" CONTEST DETAILS!
WIN MONTHS RENT FREE!
Jack Lemmon • Shirley MacLaine in
"THE APARTMENT"
PLUS!



See What Goes On In
"THE APARTMENT"


Can
YOUR
House Key
Open The
Door Of
"The
Apartment"
?

Exploitation Is Key To UA's "Apartment"

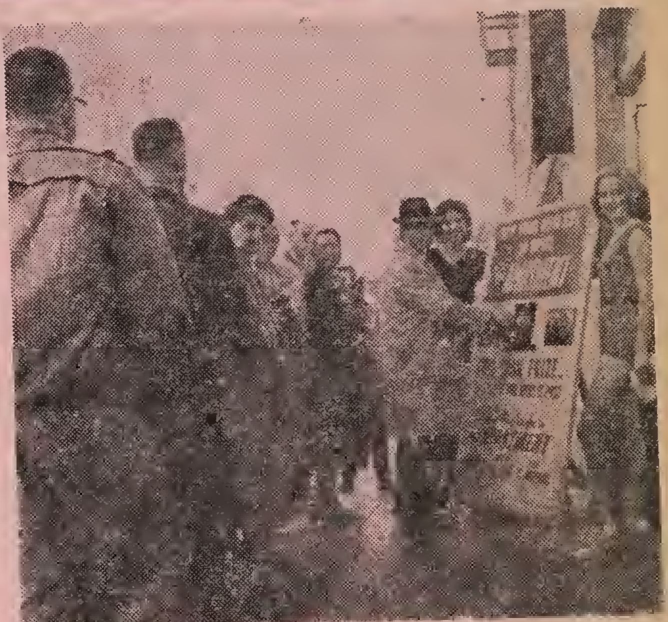
THE NATURAL exploitation values of Billy Wilder's latest boxoffice smash for United Artists release "The Apartment" are getting full-range treatment by UA exploiteers and showmanship-minded exhibitors around the country. The results to date in terms of boxoffice returns and word-of-mouth interest have been most impressive. With a picture so ideally suited for penetrating mass-audience ballyhoo, UA and theatremen are going all out, exploitation-wise, to make this hotter than "Hot" boxoffice-wise.

Disc jockeys are giving big play to United Artists Records. "The Theme From The Apartment" and cities are being hit with department store, billboard, poster and display campaigns the latter via all major newspapers.

Across the top, is seen the two-sided downtown New Orleans furniture store window, and "The Apartment Girl", who lived in an "apartment" for 10 days prior to opening. The promotion was backed by a six station radio contest, etc., and attracted crowds of curious at all hours.

On the left, top to bottom, models are seen at Hollywood and Vine, Hollywood, handing out keys imprinted "The Apartment" and cards with teaser copy giving the theatre phone number; an eye-catching display was used as part of the ballyhoo at RKO Keith's Washington. The simulated apartment was built with large window of white muslin material. Shapely model, inside, with spotlight behind her, gave a swell silhouette. She dressed, undressed, etc. Also, in Washington, D.C., patrons tried door with lock set in. This was also used in front in advance of opening, and during playdate.

On the right, top to bottom, a similar stunt was used at United Artists, Chicago, with models asking people to try their own keys in an attempt to open the special lock in the display; producer-director Billy Wilder doing a tape interview at the Warwick Hotel, Philadelphia, with Barbara Fox, WFLN; and British film star Sabrina opening the door of the Astor, New York City, with her oversized key to "The Apartment."



COMPANY ASSISTS

COLUMBIA has set a radio advertising campaign on "Song Without End" to appeal to the broadest possible musical spectrum. This will feature three distinct sets of spots; and the three-pronged campaign, aimed at audiences of all levels includes separate spots for teenage, hi-fi and general listeners. Each set, consisting of one minute, 30-second, 20-second and 10-second spots will be placed on or around shows aimed at the particular audiences involved. The teenage spots, which feature a groovy theme, are intended for use by disc jockeys specializing in rock 'n' roll and jazz records. The hi-fi spots, which utilize popular musical segments from the film, are designed for use on those stations and shows catering to devotees of serious music. The general spots, which highlight music from the Colpix soundtrack album, are aimed at all types of audiences. A $100,000 ad and promotional budget will back the release of the film and includes tieups with the Steinway and Baldwin piano companies; tie-ins with the General Federation of Women's Clubs; and a national piano competition culminating in a Town Hall, New York, concert this spring.

WARNERS have 11-dollar bills which they are issuing to publicize "Ocean's 11". Since you most likely never saw one, except on the first of the month, along with other bills from the butcher, the baker and the candlestick-maker, Warners has a half a million of them which they are going to send around. They're green and approximately the size of legal tender and they're designed to help publicize the film. Each bill bears a picture of one of the stars of "Ocean's 11", is marked "Entertainment Certificate" and carries the message: "A Sure Bet. The big number coming up in motion picture entertainment is 'Ocean's 11' ".

WARREN
3 CAMERAS
WINDJAMMER
Theatre
WARREN

This is the front of the Warren, Atlantic City, N. J., on Magna Theatres' "Windjammer," created by Triangle Sign Company, Philadelphia.

MGM set a promotional tie-in between "Bells Are Ringing" and the Pacific Telephone Company, San Francisco, which was so successful it will serve as the basis for promotions in other key cities. This was a "Miss Telephone Voice" contest in which female employees of the telephone company were eligible. Tape recorders were made available to the many branches of the phone company, so finalists could record their phone voices. These recordings were then put together on one tape and were run off for a panel of judges. The telephone company contributed to the promotion via their newspaper, "The Bulletin", plus a special flier reaching 20,000 people. Winner of the contest received a visit to Hollywood and the MGM studios. The telephone company added to this by taking the winner to Disneyland.

UNITED ARTISTS and Macy's Department Store in New York and some 30 stores of the Bamberger Department Store chain set a two-pronged book and music campaign on "Force Of Impulse" throughout the country. The stores will promote the film using the Popular Library Paper-back novelization and the recordings of the theme music from the motion picture. Window, store and counter displays will be used. UA field forces will cooperate with Macy's, Bamberger stores, Popular Library and local theatre owners.

THE NEW 1960

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000⁰⁰

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

1960 EXPLOITATION INDEX

(For Index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

A
CIVIC-CLUBS

A32. Charity Begins On The Home Grounds EX193
A33. Some Fan Club Pointers EX201
A34. How To Sell A Gongster Pic EX205
A35. A Blood Bonk Premiere EX213
A36. Cashes In On Footboll Fever EX213
A37. "Dee Day" In Boyonne EX217
A38. Beouty Contest With Civic Overtones EX229
A39. Corries On With "Carry On, Nurse" EX233
A40. "Name The Dog" Contest EX237
A41. Street Donce Gets Attention EX241
A42. An After Prom Party EX241
A43. A Somewhat Different Hospital Tie-Up EX245

B
KIDS' MATINEES

B53. Kid's Shows Ideas EX185
B54. Sells "Kookie" To Teenagers EX185
B55. How To Double Children's Matinee Business EX197
B56. Outings For Kid Matinee Members EX201
B57. "Toby Tyler" Gets In School EX205
B58. Scotch Stunts For Children EX205
B59. Kids Attraction Gets The Kids EX217
B60. Kids' Costume Contest For "Toby" EX221
B61. Boseboll Emblems Give-Awoy To Kids EX225
B62. Coke Bottles Fight Polio EX233
B63. Summer Series Of Sponsored Kids Shows ..EX245
B64. Little Leogue Baseboll Tiein EX249

C
MASS MEDIA

C19. Footboll Contest Latch On EX185
C20. A Really Big Newspaper Tie-Up EX189
C21. TV "Sadie Howkins" Day Dance EX193
C-22. Newspoper Carriers Help "Sink The Bismorck EX209
C23. "Queen Of Sheba" Beauty Contest For "Solomon" EX213
C24. "Third Voice" Contest EX213
C25. How To Latch On To Nationol Contest EX225
C26. Some Newspoper Tie-Ups EX229
C27. Night Club Doncer Help "Solomon" EX237

D
MERCHANTS

D63. "Goliath" Lends Itself To A Big Coop EX189
D64. General Electric Contest EX197
D65. Pennies Promote "Five Pennies" EX201
D66. Photographer Tie-Up EX206
D67. Supermorket Tieup EX206
D-68. Big Sales Days on "Goliath" EX209
D-69. Super Super-Market Tie-Up EX209
D70. Dog Tieups For "My Dog Buddy" EX221
D71. "Chose The Face" Contest EX225
D72. Restouront-Movie Month EX230
D73. Teen Age Foshion Show Tieup EX233
D74. A Merchonts' Tie-In EX237
D75. This Is Fine Where Legol EX245

E
SCHOOL TIE-UPS

E20. Good School Tie-Ups EX186

F
ARMED SERVICE

F14. Legion Tie-Up On "John Paul Jones" EX186
F15. An All-Out Novy Tie-Up EX218
F16. Civil Air Potrol Tieup EX234
F17. The Navy Helps Out EX241

G
STUNTS-BALLY

G79. Sidewalk Gag For "The Tingler" EX186
G80. Ye Olde Circus Bally EX189
G81. Some "North By Northwest" Stunts EX189
G82. "Walking Book" Street Bally EX194
G83. Some Far Eastern Stunts EX194
G84. Selling "The Tingler" EX198
G85. Free Body Give-Away EX198
G86. A Hay-Ride, A Bed, A Gazebo EX198
G87. "Li'l Abner" Comes To Texas EX201
G88. Muscle Boys Promote "Goliath" EX202
G89. "Happy Anniversary" To You EX202
G90. Dogpatch Contest For "Li'l Abner" EX206
G91. A Wow Of A Street Bolly EX218
G92. Comel-Mobil Plugs "Torzon" EX221
G93. How To Get Attention In A Hurry EX221
G94. "Please Don't Eat" Compaign EX222
G95. "Petticoot" Sold To Petticoats EX226
G.96. Walking Book Bolly EX230
G97. "Muscle Boys" Contest For "Goliath" EX237
G98. Premiere Of Locally Made Feature EX238
G99. Some Gruesome Stunts For Horror Pic EX238
G100. Personol Touch Sells "Hot" EX239
G101. Hongs Himself As "Dracula" Bally EX241
G102. Have You Been Hexed Lately? EX246
G103. Clowning It Up For Circus Film EX246
G104. How To Ploy Host To An Eskimo EX249
G105. All In A Day's Work EX250
G106. Lodies Only Stunt For "From The Terrace" EX250
G107. Capitolizes On Localites In Newsreel EX250

H
LOBBY DISPLAYS

H25. Foyers Used For Exhibitions EX190
H26. Lobby Display Innovations EX202
H27. Encouroges Sofe Crockers EX206
H-28. Darned Clever These Chinese EX210
H29. Unique Lobby Display EX214
H30. Back Of Concession Bar Still Display EX226
H31. Frigid Display For "Ice Cold In Alex" EX234

I
INSTITUTIONAL

I—66. Some Public Relotions Stunts EX188
I—67. Do It Yourself Ads EX190
I—68. 11th Anneversary of Kids' Matinees EX194
I—69. Some Institutional Ad Hints EX196
I—70. 30th Anniversary Ideos EX196
I—71. Taking The TV Bull By The Horns EX199
I—72. Birthday Anniversary Hints EX202
I—73. Some Institutional Gimmicks EX203
1-74. Locol Academy Award Contest EX210
1-75. Personal Theotre Survey EX210
1-76. Organ Music Comes Bock EX214
1-77. Shows For 'Swing Shift' Pay Off EX222
1-78. "Golden Age Club" Party EX222
1-79. Good Will Show Is Good Will Builder EX226
1-80. A British Lion In The House EX227
1-81. Never Sell A Short "Short" EX230
1-82. Academy Aword Helps EX231
1-83. More Good Public Relations EX236
1-84. Drive-In "Handouts" EX239
1-85. Selling Along Arty Lines EX242
1-86. Utilizes Talents Of Trainee EX246

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted adertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, BLACK or RED; fits Wagner, Adler, Bevelite Signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 42nd Street, New York 19.

THEATRES FOR SALE

CINEMAS FOR SALE. Cinemas required. In America. BOVILSKY, Cinema Agent, 34 Batson Street, Glasgow.

THEATRE PROGRAMS

28 years theatre experience plus 22 years printing experience equals GOOD PROGRAMS. Let us print yours. Write for samples. SUSSEX PRINTING CORP., Box 210, Seaford, Delaware.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion. parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

DISMANTLING 700 seat theatre. Equipment in lots to suit purchaser. Make offer. R. O. WILSON, Rio Theatre, Sweet Home, Oregon.

BOOST B. O. FILMING LOCAL EVENTS! Filmoarc 16mm Sound Projector, High Intensity, rolling stand, rectifier, 50W amplifier, 2—12" speakers, lens, $975.00. Time Payments S.O.S., 602 W. 52nd Street, New York 19.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00; Century C (rebuilt) $337.50. Rebuilt Brenkert Enarc or Ashcraft "E" arclamps w/new reflector $319.50 pair. Time Payments. S.O.S., 602 W. 52nd Street, New York 19.

NO JUNK HERE! New Century intermittents, CinemaScope, $99.50; Vidoscope anamorphic lenses $245.00 pair; Simplex portable projectors, arc lamphouses, complete to operate, heavy pedestals, rebuilt, $1275.00 pair; RCA Brenkert Enarc lamphouses, beautiful, $225.00 pair, with reflectors. STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

Have you tried "Plus Service No. 9" of EXHIBITORS THEATRE FORMS and SYSTEMS?

DRIVE-IN THEATRE BOXOFFICE STATEMENTS

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for small theatre Nassau County Long Island. Evenings only weekdays, continuous Saturday, Sunday and holidays. No book work. Strictly house man. References required. **BOX A83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 15 years experience, all phases of theatre work including promotion, ads, layout, concessions. Can supply the best of references. Conventional theatre, North Central area preferred. **BOX B83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CITY/DISTRICT MANAGER AVAILABLE August 15th. Creative expert advertising, promotions, public relations. National reputation, top showmanship references. **BOX A810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER, presently employed, desires change. References can be furnished. Age 27, veteran, prefer Florida but willing to go anywhere better opportunity exists. **BOX B810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 16 & 35mm, servicing 16mm and A.V. equipment, desires position West Coast. 17 years background, age 35, married. Refuse no good offer. **BOX C810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

REAL SHOWMAN, 40, A.B., 27 years mgt. Phila., N.Y., Cinerama, Roxy, re-locate. Exec. mgr., dist. mgr., field exploit. Top salary, security musts. Finest references. Circuit, indep. and distrib. exp. nabe and downtown houses. **BOX C83, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

FIRST-CLASS MANAGER/SUPERVISOR recently arrived from Europe. Seeks good opportunity with prospects. "Art" and conventional background, 25 years publicity, public relations, buying and booking. Connecticut preferred. **BOX A727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXECUTIVE, FINE RECORD top circuits as city manager, district manager, assistant general manager. Hard worker with established reputation advertising and exploitation. Will go anywhere. **BOX B727, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, thoroughly experienced all phases 70/-35mm equipment conventional and drive-in operation, desires permanent employment. Reliable, sober, dependable. Good references. Will relocate with right party. **BOX D810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ....

Title ....

Address ....

....

....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
246 N. Clarion St., Phila. 7, Pa.

Here's the MAGIC FORMULA

That will HELP HEAL HUNDREDS OF OUR INDUSTRY'S OWN this year

Y, ITUAC*
for Our Industry's Own

1960
O'DONNELL
MEMORIAL
YEAR

Showmen everywhere are saying "YES, I'll take up Audience Collections for our Industry's Will Rogers Hospital,"—and THIS is what happens—FIRST: They support the FREE hospitalization and healing work of Our Own people.—SECOND: They boost the work of the CLINICAL LABORATORIES which already are doing a fantastic job in upping the rate of cures at your Will Rogers Hospital.—THIRD: They are now building the WORLD'S GREATEST RESEARCH LABORATORIES specializing in pulmonary cardio-vascular disease. This is a living memorial to "Mr. Showbusiness," Our Own Bob O'Donnell.—and,—FOURTH: They are making most important contributions to the health of ALL MANKIND through these O'Donnell Memorial Research Laboratories. No longer do Showmen hesitate to ask their audiences for Will Rogers contributions, for the PUBLIC NOW GETS GREATER and DIRECT BENEFITS from what *you* and all the other Showmen are doing at your WILL ROGERS HOSPITAL.

*

YES,
I'LL TAKE UP AUDIENCE COLLECTIONS

BEST RESULTS in August and September

YOU, as a Great American Showman, are urged to *get with it*... to take up Will Rogers Audience Collections while the campaign is hot—in August and September. TRAILER furnished FREE,—charmingly narrated by Shirley MacLaine. Authentic Will Rogers Hospital scenes. You'll be proud to show your patrons what *your* most extraordinary hospital is like. They'll like it too... So, SAY *YES* when you're asked to TAKE UP WILL ROGERS AUDIENCE COLLECTIONS THIS YEAR.

FILL-IN, CUT OUT, AND MAIL THIS PLEDGE TODAY—START WORKING WONDERS RIGHT AWAY

WILL ROGERS HOSPITAL
NATIONAL OFFICE
1501 BROADWAY
NEW YORK 36, N. Y.

GENTLEMEN: "Y, ITUAC!"

STARTING DATE ____________

SEND Shirley MacLaine TRAILER TO: THEATRE ____________

Please GIVE THIS INFORMATION

STREET ____________ CITY ____________ STATE ________

EXCHANGE AREA ____________
CIRCUIT ____________

PLEDGED and Signed by ____________
IF THIS IS A CIRCUIT PLEDGE, PLEASE SIGN PLEDGE AND ATTACH COMPLETE LIST OF THEATRES

WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES